RETHINKING THE MUSEUM

FIFTEENTH INTERNATIONAL CONFERENCE ON THE INCLUSIVE MUSEUM

22-24 APRIL 2022

MOORE COLLEGE OF ART & DESIGN, PHILADELPHIA, USA
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Welcome
Letters
Dear Conference Delegates,

Welcome to Moore College of Art & Design and to the 15th International Conference on the Inclusive Museum. This conference takes place at a historically important moment for the field and the theme of “Rethinking The Museum” at this College, could not be more appropriate. Moore College of Art & Design has stood for inclusion since our founding as an educational institution that empowers women to be financially self-sufficient citizens and creators. We have broadened our definition as the world has woken up and we are delighted to host this conference as colleagues from around the world, educators, fundraisers, curators, artists and administrators, all engage in exploring what redefinition means. You will meet our students who comfortably connect to that diversity of roles within cultural organizations and leave Moore to take their place in the creative industries as interns, visitors and professional artists and administrators.

Our City is a perfect campus, I hope that you take full advantage of our location on the Champs Elysees of Philadelphia when you visit our neighbors, the Academy of Natural Science, the Philadelphia Museum of Art, the Barnes Foundation, the Rodin or the Franklin Institute on Museum day on April 23rd. I would encourage you to enjoy the wonderful collections at the Free Library across the street; many of our institutions are our nation’s first. As previous president of the Parkway Council, we are looking forward to the upcoming construction of the Calder Museum that will join these museums soon.

Every conference has its leaders and we’d be remiss to not recognize Professor Amareswar Galla, Founder of the International Institute for the Inclusive Museum. My apologies for not recognizing the others who have worked to make this dialogue happen. We were pleased to support the attendance of Assistant Professor Daniel Tucker to attend the 13th annual conference in Buenos Aires to present about Moore’s Socially-Engaged Art graduate curriculum and its relevance to the museum field, which was the genesis of our sponsorship of the conference. Many thanks to Global Philadelphia, hosting the Saturday night dinner after Museum day, and to the organizers at Common Ground Publishing and the International Institute for the Inclusive Museum for their hard work on this conference.

We are delighted to host you at Moore. Please inquire about our wonderful graduate and undergraduate programs, as well as our youth and adult continuing education programs and please feel free to visit our Galleries and Art Shop. Welcome to Philadelphia, the City of Brotherly Love and Sisterly Affection, have a great conference and my best wishes to you, colleagues, as you explore the possibilities for inclusive museums.

Sincerely,

Cecelia Fitzgibbon
President, Moore College of Art & Design
Dear Conference Delegates,

From wherever you’ve come, in which way your participating, welcome to the Fifteenth International Conference on the Inclusive Museum. I am grateful to all of you for sharing your work at this conference.

For over 30 years, Common Ground has invested in developing technologies that seek to break down barriers of access in scholarly communication. In each phase, we’ve built spaces to support interdisciplinary dialogue, before such approaches were in vogue; connected international voices when disciplines were too often isolated in national silos; and supported an agenda of access and equality, by offering pathways and opportunities for diverse voices. We now propose another kind of intervention -- to build a scholarly communication infrastructure for a blended future. Our blended model seeks to transcend physical boundaries by offering a space to extend in-person conference content online while ensuring online-only delegates are afforded equal participatory and experiential spaces within the platform. At the same time, the model offers participants a legacy resource to which they can return, with access to a social space where fellow participants can keep connected long after the conference ends.

But for us “blended” is more than an approach to technology. We’re using this conceptual filter to consider our mission:

- Blended disciplines as an approach to interdisciplinary research practices
- Blended affinities as a way to approach a shared politics for paradigms of recognition and redistribution
- Blended voices as a way to consider where research happens in and outside of academia
- Blended ideas as the common ground for a new sense of civics

We’re also committed to being industry leaders. In 2021 we became a signatory to the United Nations Sustainable Development Goals Publishers Compact. Launched in collaboration with the International Publishers Association, the compact “features 10 action points that publishers, publishing associations, and others can commit to undertaking in order to accelerate progress to achieve the Sustainable Development Goals (SDGs) by 2030. Signatories aspire to develop sustainable practices and act as champions of the SDGs, publishing books and journals that will help inform, develop and inspire action in that direction.

Alongside becoming a signatory to the UN Sustainability Publishers Compact. I had the honor of leading Common Ground Research Networks delegation to COP26 in Glasgow late last year. We are measuring current emissions in all aspects of what we do to identify areas where emissions can be reduced. And we’re committing to long-term science-based Net-Zero targets for our operations. We’ll be sharing a report of our activities and progress annually, so watch this space.

I thank our partners and colleagues who have helped organize and produce this meeting with great dedication and expertise.

Warm Regards,

Dr. Phillip Kalantzis Cope
Chief Social Scientist, Common Ground Research Networks
Inclusive Museum Research Network
Founded in 2008, The Inclusive Museum Research Network is brought together by a shared concern for the future role of the museum and how it can become more inclusive. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries. As a Research Network, we are defined by our scope and concerns and motivated to build strategies for action framed by our shared themes and tensions.

Visitors

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

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

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

Forms of Engagement

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

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

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

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

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

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

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

Collections

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

- Museums as knowledge makers
- Museums as cultural creators
- Architectonics: designing buildings and information architectures
- Research and investigation in the museum
- Measuring knowledge ‘outputs’
- Intellectual property: commons versus commercialism?
- Knowledge management paradigms and practices
- ‘Neutrality’, ‘balance’ and ‘objectivity’, or ‘narrative’ and ‘politics’? The knowledge rhetorics of the museum
- Knowledge frames: modern and postmodern museums
- Cross connections: with libraries, with galleries, with educational institutions, with arts centers
- The digitization of everything: from collection objects to media representations
- The virtual museum
- Online discoverability and public access
- Museums in and for the knowledge society: preserving heritage ‘born digital’
- New literacies: changing the balance of creative agency in the era of the Internet and new media
- Addressing the digital divide
- Digital disability access
- Cataloguing, metadata, discovery and access
- Internet standards, semantic publishing and the semantic web
UNESCO Chair on Inclusive Museums and Sustainable Heritage Development. An alumnus of the Jawaharlal Nehru University, New Delhi with PhD from the Australian National University, Canberra; currently Professor of Inclusive Cultural Leadership and Founding Director, International Centre for Inclusive Cultural Leadership, Anant National University, Ahmedabad, India; Founding Executive Director of the International Institute for the Inclusive Museum, Australia/India/USA; formerly full Professor of World Heritage and Sustainable Development at the University of Split located in the World Heritage City of Split; first full Professor of Museum Studies in Australia at the University of Queensland, Brisbane; and prior to that full Professor and Director of Sustainable Heritage Development Programs, Research School of Pacific and Asian Studies, Australian National University, Canberra; extensive publication record includes the flagship project and publication, World Heritage: Benefits Beyond Borders, Cambridge University Press & UNESCO, for the 40th Anniversary of the 1972 UNESCO World Heritage Convention launched in Kyoto, Japan, 2012 (English, Korean & French).
Advisory Board

The Inclusive Museum Research Network is grateful for the foundational contributions, ongoing support, and continued service of our Advisory Board.

**English Language**

- Corazon S. Alvina, Former Director, National Museum of the Philippines, Manila, Philippines
- Dr. Laishun An, Vice President of ICOM, Deputy Director of the International Friendship Museum of China; Secretary General of Chinese Society of Museums, Beijing, China
- Lcda Lucía Astudillo Loor, Directora, Museo de los Metales, Cuenca, Ecuador
- Pascal Makambilla, Chief Curator of Museums in the Republic of the Congo, Congo
- Henry C. (Jatti) Bredekamp, Former Chief Executive Officer, Iziko Museums of Cape Town, South Africa
- Alissandra Cummins, Director, Barbados Museums and Historical Society, Barbados
- Dr. Ann Davis, Former Director, The Nickle Arts Museum, University of Calgary, Alberta, Canada
- Associate Professor Dr. Nevra Ertürk, Head of Department of Conservation and Restoration of Cultural Assets, Yildiz Technical University, Istanbul, Turkey
- Mlle Christine Hemmet, Responsable de l’unité patrimoniale des collections Asie, Musée du quai Branly, Paris, France (Retired)
- Dr. Hans-Martin Hinz, Immediate Past President of the International Council of Museums, Berlin and Deputy Minister of Culture for Berlin, Berlin, Germany
- Dr. Rohit Jigyasu, UNESCO Chair Professor, Research Centre for Disaster Mitigation of Urban Cultural Heritage, Ritsumeikan University, Kyoto, Japan
- Professor Dr. Tereza C. Moletta Scheiner, Former Vice President of ICOM, and Former Coordinator, Postgraduate Program in Museology and Heritage, Federal University of the State of Rio de Janeiro – UNIRIO, Rio de Janeiro, Brazil
- Adi Meretui Ratunabuabua, Traditional Chief, and Director, Fiji Museum; Suva, Fiji Islands
- Dr. Samuel Sidibe, Director, National Museum of Mali; President, ICOM Mali, Bamako, Mali
- Lina Tahan, Leeds Metropolitan University, 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
The Fifteenth International Conference on the Inclusive Museum
For over 30 years, Common Ground has been invested in crafting forums that seek to break down barriers of access in scholarly communication. In each phase, we’ve built spaces for interdisciplinary dialogue, before such approaches were in vogue; connected international voices when disciplines were too often isolated in national silos; and supported an agenda of access and equality, by offering pathways and opportunities for diverse voices.

We now propose another kind of intervention -- a scholarly communication infrastructure for a blended future.

Our blended model seeks to transcend physical boundaries by offering a space to extend in-person conference content online while ensuring online-only delegates are afforded equal participatory and experiential spaces. At the same time, the model offers participants a legacy resource to which they can return, with access to a social space where fellow participants can keep connected long after the conference ends.

In this future we also commit to bilingual pathways.

We support the presentation, publication, and social networking for English and Spanish speaking delegates. In doing so we seek to offer spaces where we can “speak our language” and at the same time interact together.

And blended is more than technology.

And blended is more than an approach to technology. We’re using this conceptual filter to consider some of our original mission positions: blended disciplines as an approach to interdisciplinary research practices; blended affinities as a way to approach a shared politics for recognition and redistribution; blended voices as a way to consider where research happens in outside of academia; blended ideas as the common ground for a new sense of civics.
Rethinking the Museum

The triangulation of BLM, Climate Emergency and the Pandemic has provided an opportunity for us to rethink the ways in which the institution of the museum could become inclusive and continue to transform to become relevant, reflexive and confronting of seamless global realities. Series of surveys and webinars by ICOM, UNESCO and partners at our seminal International Research Network on the Inclusive Museum are charting out inspirational, innovative and resourceful pathways, often untrodden, for us to consider and traverse. As we meet in Philadelphia, leading-edge thinkers will open the floor for researchers presenting their ongoing interrogation of the multivocality and poly dimensional avatars of decolonised and relevant museums in 2022.

Professor Dr. Amareswar Galla
UNESCO Chair on Inclusive Museums and Sustainable Heritage Development. An alumnus of the Jawaharlal Nehru University, New Delhi with PhD from the Australian National University, Canberra; currently Professor of Inclusive Cultural Leadership and Founding Director, International Centre for Inclusive Cultural Leadership, Anant National University, Ahmedabad, India; Founding Executive Director of the International Institute for the Inclusive Museum, Australia/India/USA; formerly full Professor of World Heritage and Sustainable Development at the University of Split located in the World Heritage City of Split; first full Professor of Museum Studies in Australia at the University of Queensland, Brisbane; and prior to that full Professor and Director of Sustainable Heritage Development Programs, Research School of Pacific and Asian Studies, Australian National University, Canberra; extensive publication record includes the flagship project and publication, World Heritage. Benefits Beyond Borders, Cambridge University Press & UNESCO, for the 40th Anniversary of the 1972 UNESCO World Heritage Convention launched in Kyoto, Japan, 2012 (English, Korean & French).
Conference Chairs

**Daniel Tucker**
Director of Socially-Engaged & Studio Art and Assistant Professor, Moore College of Art & Design, Philadelphia PA

**Claudine Thomas**
Interim Chief Academic Officer/Academic Dean at Moore College of Art & Design

Conference Host

MOORE
COLLEGE OF ART & DESIGN
Inspiring Careers
Dr. Lonnie G. Bunch III
14th Secretary of the Smithsonian Institution, Washington, D.C., USA
22 APRIL 2022 - 9:30AM EST USA

Lonnie G. Bunch III is the 14th Secretary of the Smithsonian. He assumed his position on June 16, 2019. As Secretary, he oversees 21 museums, 21 libraries, the National Zoo, numerous research centers, and several education units and centers. Two new museums—the National Museum of the American Latino and the Smithsonian American Women’s History Museum—are in development. Previously, Bunch was the director of the Smithsonian’s National Museum of African American History and Culture. When he started as director in July 2005, he had one staff member, no collections, no funding, and no site for a museum.

Driven by optimism, determination, and a commitment to build “a place that would make America better,” Bunch transformed a vision into a bold reality. The museum has welcomed more than 6 million visitors since it opened in September 2016 and compiled a collection of 40,000 objects that are housed in the first “green building” on the National Mall.

Dr. Deborah A. Thomas
The R. Jean Brownlee Professor of Anthropology, and the Director of the Center for Experimental Ethnography at the University of Pennsylvania, USA
22 APRIL 2022 - 5:00PM EST USA

Deborah A. Thomas is the R. Jean Brownlee Professor of Anthropology, and the Director of the Center for Experimental Ethnography at the University of Pennsylvania. She is also a Research Associate with the Visual Identities in Art and Design Research Centre at the University of Johannesburg. Her recent book, Political Life in the Wake of the Plantation: Sovereignty, Witnessing, Repair, was awarded the Gordon K. and Sybil Lewis Book Award from the Caribbean Studies Association in 2021, the Senior Book Prize from the American Ethnological Society in 2020, and was also the runner-up for the Gregory Bateson Prize in the same year. She is also the author of Exceptional Violence: Embodied Citizenship in Transnational Jamaica (2011), and Modern Blackness: Nationalism, Globalization, and The Politics of Culture in Jamaica (2004), and is co-editor of the volume Globalization and Race (2006). Thomas co-directed and co-produced the documentary films Bad Friday, and Four Days in May, and she is the co-curator of a multi-media installation titled Bearing Witness: Four Days in West Kingston, which opened at the Penn Museum in November 2017. From 2016–2020, Thomas was the Editor-in-Chief of American Anthropologist, the flagship journal of the American Anthropological Association. Prior to Thomas’s life as an academic, she was a professional dancer with the New York–based Urban Bush Women.
Manal Ataya is a museology specialist with over 15 years of senior managerial experience in museum development and cultural diplomacy. As Director-General of Sharjah Museums Authority, she oversees a team of 600+ staff working in Sharjah’s 16 museums which cover areas of modern and contemporary Arab art, Islamic history, UAE heritage, and archaeology. Ataya dedicates her time to advocacy initiatives for accessible arts education, programs that promote cross-cultural dialogue, and mentoring young women in leadership. She is a leading figure in the UAE cultural sector, responsible for implementing His Highness Sheikh Dr. Sultan Bin Mohammed Al Qasimi’s directives for future museum and cultural heritage-related projects.

Ataya is a graduate of both Hamilton College (2001) and Harvard University (2004). She serves on numerous advisory boards including Global Cultural Districts Network, the University of Sharjah’s College of Arts, Humanities and Social Sciences, Make-A-Wish Foundation, and ICCROM-Sharjah, the Arab region’s field office of the UN’s body for cultural heritage preservation. Ataya was awarded the prestigious Chevalier Order of Arts & Letters by the Republic of France in 2018 for her significant contributions to culture.

Dr. Nick Merriman, Director of the Horniman Museum and Gardens, London and Honorary Professor of Museum Studies, University of Manchester, UK

24 APRIL 2022 – 10:00AM EST USA

Dr. Nick Merriman, Director of the Horniman Museum and Gardens, London and Honorary Professor of Museum Studies, University of Manchester. Previously he was the Director of the Manchester Museum, England, and held leadership roles at the Museum of London and University College, London.
Emerging Scholars

Each year a small number of Emerging Scholar Awards are given to outstanding early-career scholars or graduate students. Here are our 2022 Emerging Scholar Award Winners.

Giuseppina Addo
Malmö University
Sweden

Felicia Ingram
Drexel University
USA

Janelle Christine Simmons
William Paterson University
USA

Jungwon Lee
Kyungpook National University
Korea

Zahrasadat Hosseini
Oklahoma State University
USA

Cecilia Lazzeretti
Free University of Bozen-Bolzano
Italy
Each year a small number of Emerging Scholar Awards are given to outstanding early-career scholars or graduate students. Here are our 2022 Emerging Scholar Award Winners.

**Emerging Scholars**

Rebecca Gibson  
Virginia Commonwealth University  
USA

Heather McLaughlin  
Drexel University  
USA

Kimberly Thomas  
Florida State University  
USA

Yael Horowitz  
George Washington University  
USA

Mariana Bertelli Pagotto  
RMIT University Melbourne  
Australia

Chiara Bartolini  
University of Bologna  
Italy
Presentations and Participants
Museum Audio Description: From Accessibility to Inclusivity

Chiara Bartolini, Postdoctoral Researcher, Department of Modern Languages, Literatures and Cultures, University of Bologna, Italy

This paper focuses on museum audio description (AD) as a form of interpretation offered by museums as cultural creators and an instance of intersemiotic translation, primarily conceived as an accessibility tool addressed to blind people. More specifically, the contribution seeks to explore the potential of AD of cultural artifacts and artworks for non-sighted and sighted alike, thus acknowledging a shift to ‘Universal Design’ and a new ‘universality’ that recognizes diversity and particularity while fostering inclusivity, without dividing individuals into separate categories. This seems to be particularly topical, even more now that the pandemic has forced museums to rethink the ways in which they could become more inclusive, also online. By drawing on an analysis of museum-specific AD guidelines from different contexts (Italy, the UK and the US), the paper considers ADs and other interpretive texts provided online by two art museums – the Italian Pinacoteca di Brera and the Museum of Modern Art in New York – as the results of various interpretive processes about single items, the online description, the general audio guide and the AD. Selected texts describing artworks belonging to the two museums are compared to shed light on the differences between distinct layers of interpretation. Museum AD may arguably be revisited as a form of museum translation for everybody, by configuring it not only as an instrument improving access to vulnerable groups (e.g. the elderly, migrants and individuals with cognitive needs) but also as ‘guided looking’ for all, which may truly promote social inclusion.

Facing Three Ways: Conservation, Public Access, and Commercialisation in an Urban Public Arts and Heritage Organisation

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

This paper explores the tensions between heritage conservation and its commercialisation within an urban public sector organisation, Glasgow Life, responsible for cultural and leisure services and for the custodianship and management of public heritage. Using mobile qualitative methods, it seeks to understand the perspectives of front-facing staff working in a range of roles across several of the organisation’s heritage locations in the city of Glasgow. It uses the context of ancestral tourism, a growth-heritage tourism segment (Alexander, Bryce & Murdy, 2017) identified as a potential area of commercial opportunity by the organisation, to develop its arguments. Its findings suggest tensions surrounding the commercialisation of public heritage and inclusive access, with a lack of consensus on how to balance these competing priorities. Investigating delivery of ancestral tourism with this large public heritage organisation brings these tensions into stark relief, highlighting the challenges associated with delivering and coordinating bespoke services in sites which attract many thousands of visitors. Theoretical contributions and managerial implications are discussed as well as recommendations for future research.
Access through InSite: A Co-design Study to Inform Automated Extended Descriptions for Museum Information Access

Stacy Doore, Clare Boothe Luce Assistant Professor of Computer Science, Computer Science, Colby College, Maine, United States

Museums around the world hold vast collections of art and cultural history that are often inaccessible to blind museum visitors. One of the most difficult challenges is the lack of spatial information about gallery configuration, the exhibit objects, and the scenes portrayed within the artwork. This paper describes a co-design study conducted with museum visitors with blindness and visual impairments (BVI) to investigate characteristics of layered spatial language structures for accessible scene descriptions that will inform the development of an automated extended caption system.

On the Accessibility of Collections Spaces in a Post-COVID World: Performing Museum Research While Newly Disabled

Rebecca Gibson, Adjunct Instructor of Biological Anthropology, School of World Studies, Virginia Commonwealth University, Indiana, United States

As we hopefully transition to a post-COVID-19 world, all vocations will experience an influx of newly disabled participants, museums included. To be newly disabled is a uniquely liminal experience—as one grapples with the limitations of one’s body, one also has to learn to navigate perilous physical systems which were previously not encumbrances. Stairs, long walks, uneven terrain, and even restrictions on when and how to eat or drink or go to the bathroom can impede a researcher’s ability to carry out their work. Museums are wonderful and welcoming resources for scholars performing necessary research. However, often the collections are not accessible for scholars with disabilities, being up or down staircases, in cold, small spaces, where wheelchairs will not fit, or restrictive of food and hydration, due to the nature of the artifacts. Expectations are often not communicated before the scholar visits, leading to interesting but untimely and uncomfortable improvisations on the date of access. Often this lack of accessibility is due to the age of the building housing the collections, however, when these structural exceptions are taken as the last word on the subject rather than used to spur on creative ways to ensure that all scholars, regardless of ability level, can safely and comfortably access the space, we set scholars up for limited research capacities. This paper addresses experiences in anonymized non-accessible collections spaces, and suggest ways in which standards of accessibility can be raised to address concerns had by disabled scholars, current and future.
Making Museums Matter: Competition in the Digital Age

Jacqueline Goldstein, Curator, Curatorial/Collections, The Jewish Museum of Florida-FIU, Florida, United States

Today museums are in a constant struggle with digital platforms such as YouTube, Instagram, and Netflix for capturing the attention of visitors. Many people want the instant gratification that comes with searching and finding almost immediately a massive variety of shows, podcasts and video games that they can interact with directly from their computers and even from their phones. This workshop explores how different museums around the world face up to this challenge to get visitors into their museums and how they achieve this successfully or how they plan to.

How Cultural Mediators Perceive the Use of Technology for Increasing Accessibility in Museums

Leandro Soares Guedes, Doctoral Assistant, Informatics, Università della Svizzera italiana, Ticino (it), Switzerland
Monica Angela Landoni, University of Lugano

Museums are ideal places to foster informal learning. Therefore, they must be accessible for all. Cultural mediators play an essential role as facilitators when people with disabilities visit a museum. The way cultural mediators communicate and adapt to different target groups makes the difference as it helps visitors get a better understanding and appreciation of the visit. There are a plethora of inclusive and technological solutions, such as accessible websites, audio/video guides, easy-to-read materials, braille descriptions, and text-to-speech, but how can museums in general and cultural mediators, in particular, take advantage of any of these? Our project aims to design technological solutions to provide museum visitors with accessible, rewarding, and memorable experiences before, during, and after a museum visit. In this work, we observed a number of museum-guided tours and conducted interviews with six cultural mediators working in Switzerland. Moreover, we asked about their background and ethics, as well as how they organize a tour from scratch and their experience working with visitors with disabilities. We enquired about the different ways they communicate with visitors, and their perception of what role technology could play in assisting them and their visitors. The effect technology could have on their work and the way they interact with visitors is discussed. Our findings show that there is still a lack of guidelines and accessible solutions, which could interfere with the quality of the overall visit.
To Relevance and Beyond: Asset Pedagogies in the Museum Context

Kenna Hernly, Student, Ph.D., University of Maryland, College Park, Maryland, United States

This paper is based on a literature review of how asset (or resource) pedagogies have been applied in museum exhibitions, education programs, and technology. The museum field is not alone in trying to improve inclusion. In the field of education, researchers have found asset pedagogies – a series of teaching practices designed to access the cultures and identities of marginalized learners – to be successful in improving classroom achievement. A 2020 survey by the platform Culture Track found that the audiences of 653 cultural institutions in the US identified as 85% white. With this extreme level of inequity, increasing the relevance of museums to historically underserved audiences is essential to long-term sustainability. This research contributes to making museums more equitable by providing new pedagogical models for engaging audiences. In a systematic literature review, I analyze papers since 1990 that included at least one asset pedagogy as a grounding theory, method of analysis, or suggestion based on research findings. I use an inductive coding process to identify the key trends in applying these learning models. My results suggest that while some institutions have applied asset pedagogies, they have not been widely studied in the museum context. The papers suggest that these pedagogies can be successfully used as design models in museum programming and as methods of analysis for determining the effectiveness of designs. Asset pedagogies may help museums improve relevance to underrepresented audiences by providing more equitable learning experiences and potentially supporting decolonization.

The Carceral Museum: How Discipline Shows Up in Museum Spaces

Yael Horowitz, Program Manager, Reset Tech, New York, United States

Contemporary museums and prisons developed along parallel lines and during overlapping historical moments in the 19th century. These institutions are connected to each other as spaces where norms are set and reinforced, where certain values are uplifted, and certain people are disappeared. The sessions guides participants through identifying disciplinary hot spots in a museum, understanding how they make be connected to larger carceral systems, and then imagining alternatives based in liberation. Participants will leave the session with a zine and further resources to bring this conversation back to their institutions.
Who is Qualified?: Education in Accessibility and the Arts

Mary Hull, Gallery Director, Art Department, Meredith College, North Carolina, United States
Felicia Knise Ingram, Manager of Interpretation, Accessibility and Diversity, North Carolina Museum of Art, United States

In North Carolina, few academic museums or galleries offer positions (part/full time) related to accessibility due to various barriers such as lack of funding. Moreover, those who hold such titles rarely receive a formal education in accessibility until in the field; this training is usually self-directed. This focused discussion will highlight various topics that include accessibility positions within a museum and gallery space as well as the importance of an early education in accessibility and the arts to make the most impact. Methods to prove the benefits of such education include examples of current programming implemented at the North Carolina Museum of Art. Take away materials include a resource guide for training options and potential avenues for support in regards to how to implement such programming into galleries and museums.

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

Johan Kaspers, Owner, Bredeerde Leisure Consultancy, Gelderland, Netherlands

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

Dimitrios Koliopoulos, Professor, Departement of Educational Sciences and Early Childhood Education, University of Patras, Achaia, Greece
Kalliopi Meli, Postdoc Researcher, Department of Educational Sciences and Early Childhood Education, University of Patras, Achaia, Greece

In this study, we present the structure, the features, and the functionality of a research framework concerning the design and implementation of educational programs that integrate visits to the Science and Technology Museum. The main goal of these programs is the students’ cognitive progress, i.e., the construction of scientific knowledge elements. It is essentially a framework for analyzing, developing, and evaluating the didactic approach of the science and technology museum from the formal education point of view (university, school). First, we briefly present the mechanisms for transforming scientific reference knowledge into knowledge to be taught and diffused in the museum and school. Secondly, we describe the four elements that work as information inputs and suggest the foundations for the design of the objectives and content of these programs. Finally, we demonstrate examples of research efforts related to designing and evaluating programs that address preschool and primary school students.

Defining Environments of Art Museums: Enhancing Cultural Learning in a Museum

Jungwon Lee, Adjunct Professor, Art, Kyungpook National University, South Korea

Teaching art history to art major students is essential to enhance their understanding of old masterpieces and artifacts. The class itself, including lecturing and explaining pictures on slides, however, cannot provide enough inspirations to students in terms of applying what they learned from class to their actual art practice. Providing students with opportunities to make interactions with artifacts is necessary to facilitate their creative and critical thinking process. Not only contemporary museums are the key to experience various cultures from all around the world, but they also allow students to have interactive experience beyond the class. Museums serve the public in a wide variety of ways, as exhibition places for art and artifacts and, at the same time, as venues for social and educational events. Nevertheless, as Eisner and Dobbs have noted, many museums are culturally rich and pedagogically poor, as evidenced by the tendency of most visitors to reject the docent tour, refuse the audio-guide, and leave the catalogue unread at museums. Because most museum visitors choose to be on their own, the role of the physical environment, which reflects democratic education in museums, is important in helping visitors create meaningful experiences. The purpose of this study is to examine how art major students experience contemporary art through museum spaces. The study considers factors which positively or negatively affect the appreciation of arts and experiences through artworks.
Inclusive Lighting in Museums: Creating Spaces Which Encourage Lingering and Support Space Navigation

Paula Longato, Associate / Team Leader, Lighting Design, Buro Happold, Berlin, Germany

In the last decades, museum lighting has become tailored to enhance exhibits and architecture. Lighting technology has developed so well, we can predict damage potential caused on exhibits by both natural and electric lighting. These are important aspects to consider, as art objects should have a long life, telling generations different stories in decades to come. Many times, though, visitors are rarely considered in the lighting scheme, thereby being visitors the main reason to create beautiful, attractive and informative spaces. Lighting design for museum spaces needs to consider people interacting with both space and art piece. A well-thought exhibition concept should take into consideration the movement of people inside spaces, the observation of the exhibits and how the interaction between space and art is done. Lighting can help increase the experience, making the exhibition not only more attractive but also more inclusive. To evenly light a museum or exhibition space can create hindrance for people with visual impairment. Navigation in such space will not be as easy as navigation in a space where e.g. contrast levels are carefully considered. Another aspect is to use the infrastructure provided by lighting to integrate into interactive navigation devices and specially curated digital information. In this talk, we’d like to raise awareness to a well-balanced lighting scheme and the importance of creating spaces richer in contrast as well as the use of newest lighting technology for space navigation, transforming museums into more democratic and inclusive spaces for people.
Regulation Influences on Contemporary Chinese Art Museums: A Case Study of the Rockbund Art Museum in Shanghai

Peiyi Lyu, Student, PhD Candidate, School of Museum Studies, University of Leicester, United Kingdom

This paper explores the twenty-first century concept of the art museum in China known as Meishuguan (美术馆) and its relation to government stakeholders, through analysing the Rockbund Art Museum (RAM) in Shanghai. Established in 2010, RAM has experienced a significant societal change starting from 2000, which this paper proposes as the ‘fifth phase’ of the unprecedentedness ‘art museum boom’ in China. The uniqueness of the fifth phase is in the complexity of defining contemporary Chinese art museums under strong political influences. In 2016, the central government published the Thirteenth Five-Year Plan of China which included plans for the further development of art museums. As a result, the field receives substantial policy and financial supports, but professionals have yet to reach a consensus on a common institutional structure and managerial system. RAM is thus introduced as a case study to unpack the entanglement between the ambitious policy and the thriving but under-constructed art museum world. RAM is a privately-funded, non-profit, contemporary art museum. Located in the Huangpu District, one of the historical areas in Shanghai, RAM is housed in a British colonial heritage building, its predecessor was the first modern museum in China. RAM has been navigating the Shanghai government’s art museum-related policy carefully while maintaining its autonomous vision and values. By analysing RAM’s operational strategies, this paper discusses the challenges and opportunities brought by ‘Socialism with distinct Chinese characteristics’, and argues its significant contribution to the emerging ‘art museum boom’.

Museology Within Comparative Music Education

Nikita Mamedov, Music Director, Performing Arts, North America International School, Shanghai, China

Music museums define an immense scope of musicology worldwide and present audience members with various perspectives into musical cultures, traditions, and epochs. Thematic and content-specific music museums are beneficial to define history, introduce artistic insights, and shed light on composers, their works, and careers while offering a unique experience to music enthusiasts. However, as per Simon’s framework (Carbonell, 2012), seeking a path into history by centering on a particular portion of the past limits the audience members’ perceptions due to history – as a method to concentrate on the future rather than the past – allows one to focus on the interdisciplinary multicultural approach to introduce musicology and ethnomusicology to students in K-12 institutions through the use of digital literacies and comparative education. This study’s purpose is to reinvent the music museum experience by providing a series of contrasting views through which one views music and its influence. Through museology, comparative music education allows students to emphasize project-based learning while attaining new cultural knowledge, thoughts, and ideas.
Seeking Inclusion and Democracy Through Co-curating Projects

Theoktisti Misirloglou, Director, MOMus-Experimental Center for the Arts, Metropolitan Organisation of Museums of Visual Arts of Thessaloniki (MOMus), Thessaloniki, Greece
Niki Nikonanou, Assistant Professor, Department of Preschool Education, University of Thessaly, Greece

Participation is an umbrella term used in the museum world promising to enhance inclusion, democratization and social responsibility. Co-creating projects, such as co-curating exhibitions, require a high level of visitor involvement and engagement, providing opportunities and challenges regarding decision-making and power transition from the institution to the public. In the frame of the museums’ reflexive and participatory turn and given that curation has rarely been used as an inclusive practice, the program ‘Together We Curate’ initiated by the MOMus-Experimental Center for the Arts (Thessaloniki, Greece) after the first lockdown of the COVID-19 pandemic gave to non-professionals the power to co-curate an exhibition. The project has served as an attempt to break with established theory and practice and to question mono-dimensional approaches to authorship, to authority and to power relations. The paper reflects on how a radical shift in the institution’s received practices can serve as a vehicle for togetherness, and discusses the possibilities of co-curating projects in opening new dimensions in the process of democratizing art and culture.

Towards a Human Universal Design in the Museum: Reflection on a New Hybrid Profession Between Museum and Educative Mediations

Muriel Molnier, Enseignant-chercheur, Information-Communication, Université Paul Sabatier, France

We are studying the partnership between museum educator (called mediator in France) and accompanying person for vulnerable publics (weakened by medical, social or medico-social issues). This work is taken from our French PhD on inclusion in fine arts museums in France and North America. We have observed that this co-creation work is developing in many museums in order to integrate small groups of vulnerable publics, but in our opinion this is still only a step towards the inclusion and universality of a mediation. Information and communication sciences allow us to analyze the relationship between these actors in mediation. Qualitative observation and interview methods were used. We observed specific visits and then we spoke with mediators and accompanying persons. We have highlighted two pitfalls: on the museum side, the lack of questioning of the accompanying person’s vision on his group of vulnerable publics; on the accompanying person side, the efforts made to access knowledge located in a single place (not transferable to another museum). Thus, beyond the role of mediator, working in co-creation with accompanying person of vulnerable groups, we are proposing the creation of a new profession: the “remediator”. Inspired by our training as a special educator, we mixed educative mediation with museum mediation, to conceptualize a double mediation called “remediation”. Addressing all the vulnerable public (autonomous or with an accompanying person) and to all, these remediation offers would make it possible to create an inclusion beyond specific reserved reception: we are aiming for the constitution of a “universal public”.
Collecting Information about Visitors to Provide Personalised and Inclusive Experience within Museums: The Profiling Tool and the Web App “Inclusive Memory”

Antonella Pocé, Full Professor, Dept. Education and Humanities, University Modena and Reggio Emilia, Modena, Italy
Maria Rosaria Re, Researcher, Education, University Roma Tre, Italy
Mara Valente, PhD student, Department of Education, Roma Tre University, Roma, Italy

Applications for customising the experience within museums are becoming increasingly popular. Providing visitors with tools to access personalised educational experiences could be one of the key strategies to make museums accessible and inclusive. For these reasons, within the Inclusive Memory project a user profiling tool has been developed to be delivered through the use of a multifunctional Web App. Before adopting the methodology developed with subjects at risk of social exclusion, we decided to carry out a preliminary validation involving 15 in-training museum educators with the dual purpose of verifying the hypothesis that there are associations between the artistic preferences and personal characteristics of museum visitors and to collect feedback from museum education specialists on the use of the Web App for social inclusion purposes. The data were collected through the integrated use of the questionnaire and focus group discussion. Preliminary results revealed an association between levels of extroversion, artistic preferences and ways of using the museum. Further administrations of the questionnaire were carried out in experimental settings in order to verify the data obtained in the first pilot phase and, in particular, the correlation between extroversion/introversion and different kind of cultural mediation tool. The importance of collecting user data in order to provide the best experience within the museum are discussed.
Educators and Students as Visitors - Lessons From Social Museology: Using Museums to Teach and Act for Justice

Therese Quinn, Professor and Director of Museum and Exhibition Studies, Museum and Exhibition Studies, University of Illinois at Chicago, Illinois, United States

Museums worldwide are public assets that all residents fund, directly and indirectly, through local and national subsidies. And today there are over 35,000 museums in the United States (US), a number that has doubled since the 1990s. Schoolchildren are a primary, and often the largest, museum audience in the US and many locations. Still, despite their prevalence, public responsibility, and potential to support learning, many museums are underused. For example, in the US, visitation is low overall for people of color, with African Americans engaging with museums less than other groups. Further, research, such as that conducted by The Visitors of Color Project, reveals that marginalized groups—a majority of public-school students in the most populated areas of the US—may experience cultural institutions as uncomfortable, even hostile spaces. This paper draws on social museology and Paulo Freire’s “problem-posing” pedagogy, to argue that by directly addressing museums’ difficult histories and current practices, teachers can counter alienation and support students’ critical explorations of the world. Further, this presentation suggests that, as storehouses of culture and history, museums can be rich sites of popular and political education for learners of all ages and powerfully support teaching for justice and social action. The paper shares examples and resources for classroom-and museum-based educators, with topics including indigenous science, racial and disability justice, disability access as a tool, exhibits and collections as agents of social change, decolonization as a verb, celebrating LGBTQ lives and cultures in museums, organized labor in cultural institutions, and more.
Art Galleries and Difficult Knowledge: Developing Safer Spaces for Engagement

Natasha S. Reid, Assistant Professor, Art Education, Department of Curriculum and Instruction, University of Victoria, British Columbia, Canada

Using an exhibition focused on sexual violence as a case study, this presentation explores how contemporary art galleries and museums can become safer spaces for addressing difficult knowledge through situating these educational locations as third or interstitial spaces. The presenter explores why contemporary art galleries and museums are ideal sites for addressing difficult social issues, including their public pedagogical roles, the history of museums being reflective of society, the power of contemporary art to engage publics with current issues, and the engagement possibilities associated with contemporary approaches to museum education. The curatorial process involved in the development of this exhibition, which was the result of an innovative partnership with a local university’s research project on sexual violence on campuses, offers a rich example of how a gallery worked toward becoming a safer site for engaging with difficult knowledge. This includes the partnership process, which blurred boundaries between the university and the wider community, the exhibition content, which used metaphors to bridge traditionally accessible content with difficult content, and public engagement efforts, which focused on participatory methods that blurred the lines between artists and publics. An emphasis on diverse and intersecting voices rested at the centre of these practices. The lasting impact the exhibition had on this gallery, including DEI-focused programming, training, and policies, will be examined. Ending with a look at practical considerations for art museums, this presentation will benefit museum and gallery educators, university educators, and curators interested in exploring difficult knowledge with diverse publics.

Non-ocularcentric expansive museographies: Accessible museographic narratives for visual impairment disability

Juan Carlos Montes Rodríguez, Antropólogo social, Diseño accesible y museografías accesibles, Universidad Nacional Autónoma de México, Distrito Federal, Mexico

A strategic proposal for the evaluation and diagnosis of accessibility is presented, and the processes for structuring and systematizing, empirically tested narrative elements, that intervene in the conceptualization and generation of scripts, both curatorial and museographic, that consider the blind form of sensoperception for the development of exhibitions with accessible narratives for the blind that allow visits free of assistance, autonomous and of free choice as fundamental parts for a sensitive experience of visit as a right to leisure for people.
Museum Safety for Inclusive Museum Events and Provisions for a Successful Museum Visit: Focus on Autism, Intellectual Disability, and Dementia

Alexander Sorokin, Researcher, Federal Research Center for Autism, MSUPE; Haskins Lab, United States
Evgeniya Kiseleva, Head of Inclusion and Diversity, Pushkin State Museum of Fine Arts

The umbrella concept of museum safety has been introduced as a device that can be used to adjust the objectives of inclusive museum activities. It does not depend on the paradigm that the museum uses to define its general goals (education, social impact etc.) and can in fact be used as a stand-alone goal in promoting diversity and inclusion. On the level of individual and group events, it manifests in different dimensions, such as narrative, sensory, and content safety. We will demonstrate how safety should be considered in planning museum activities and managing visitor experience for visitors with autism, intellectual disability, and dementia. During the workshop, participants will develop a template for safety audit that they can use in their museums.

Arts and Access – a Tale of Two Towns: Income Inequality – The gap between Rich and Poor and Its Effect on Art Education

Kimberly Thomas, Student, PhD – Art Education, Florida State University, Florida, United States

Teaching in 19 different schools to over 19,000 through a history of public school art education and museum education, I am primed to discuss the knowledge, and arts education gap between some of the wealthiest and poorest communities in my county. My presentation aims to show an artwork that I have created reflecting on my experiences, as well as, a brochure and podcast to share information and experiences with museum art educators. My hope is that by sharing my experiences working with diverse learnings and examing knowledge, income, and experience inequities, museum educators will be better positioned to support their students and visitors.
Partnerships as Pathways to Accessibility: Creating a More Sensory-friendly Museum Experience for Individuals with Special Needs

Andrea Tyszka, Associate Professor, Occupational Therapy, Salus University, Pennsylvania, United States
Laura Westmoreland, Associate Educator for Adult & Community Programs, Museum Education, Brandywine River Museum of Art, Pennsylvania, United States
Fern Silverman, faculty, Occupational Therapy, Salus University, PA, United States

This session describes a collaboration between art museum educators and occupational therapy (OT) university faculty members to improve the experiences of museum-goers with sensory-processing disabilities. Their connection was initiated through a grant-funded project to support inclusion of families with children with autism. This initiative began by forming an advisory board composed of museum staff, university faculty, and representatives from the autism community. The board drove the creation of sensory-friendly programming which included special early access hours for crowd control, therapeutic tools for sensory self-regulation, hands-on art projects, and specially trained volunteers. Program evaluation data, taken from January 2019 until January 2022, allowed museum staff and university faculty to analyze trends related to sensory-friendly programming and the COVID-19 pandemic. The overall experience was rated as “wonderful” by 57% to 91% of participants over a two-year period. Of all the supports provided, participants consistently rated the specially trained volunteers as most beneficial, however they noted additional training as an area for improvement to understand the variability inherent in the autism community. Overall, this sensory-friendly programming made an impact in the community and the museum’s culture by broadening the visitor base to more fully welcome families with children with autism, along with other visitors with special needs. This collaboration enhanced museum access along with visitor diversity. This study provides a detailed program development description and highlights from longitudinal program evaluation data, in hopes that similar programming can be initiated in other museum settings to enhance visitor diversity.

Organizational Knowledge in Museums: Enablers, Orientation, and Performance

Neville Vakharia, Associate Dean of Research and Planning, Associate Professor, Westphal College of Media Arts & Design, Drexel University, Pennsylvania, United States

This study investigates the role of organizational knowledge and knowledge management in small and mid-sized museums in the United States. Building on multiple theories and constructs of knowledge management, a new conceptual framework is empirically tested to assess the enabling practices and behaviors of museums that foster knowledge creation, management, and sharing. The framework links these practices and behaviors to a multi-modal perspective of museum performance and inclusivity. Studying 191 museums, statistical analyses indicate the socio-technical nature of museum knowledge management, uncovering relationships between a museum’s leadership, technology infrastructure, organizational culture, and their ability to achieve performance and inclusivity goals.
African Being, Museology, and Questions of Representation: An Analysis of the Living Museum of the Ju/'Hoansi-San

Claudia Naa Densua Ankrah, Graduate Student, History, University of California, Santa Barbara, United States

Public history modalities, especially museums, are undergoing an international and intellectual reckoning in the aftermath of the Black Lives Matter and George Floyd uprisings that began in 2020. The uprisings have challenged the long-established colonial, anti-Black and anti-Indigenous histories that have been normalized to the public through the different modalities of public history. This paper continues the critical analysis that began with the intellectual interventions of that crucial moment in 2020. The Living Museum of the Ju/'Hoansi-San in Namibia presents an interesting intersection of power in museological spaces, the importance of representation, and the need to meaningfully contend with colonial legacies and histories. By historicizing the lives and experiences of the San of what is now Namibia, the questions of power, coloniality, and meaningful historical representation can be discussed in the contemporary renderings created and endorsed by the Ju/'Hoansi-San living museum. Furthermore, a deep history of the museological space itself will allow for critical engagement on how to make museums in Africa purposeful, powerful, and aligned with the deep legacies of African self-liberation and the continuous calls for decolonization.

Resistance Is Not Futile: Strategies for Shifting to the New while the Old Is Still in Place

Doris Ash, Professor Emerita, Education, University of California Santa Cruz, California, United States

We are at a tipping point for understanding that museums must do things differently for future generations. Structural tensions of the past, present, and future concerning money, demographics, narrative, objects, learning and teaching have more fully revealed themselves as conflicts such as COVID, Black Lives Matter, and Immigration among many others, exacerbate ‘business as usual’ making conflict concerning the dialectic between structure and individual and collective agency more apparent. Personal and collective resistance to structural constraints can be difficult to notice as they often quietly manifest on different levels. Here we focus on transformative agency (Sannino, 2020), suggesting that collective resistance is key to countering modern instantiations of neoliberal forces, such as toxic individualism. In this discussion we consider the core structures of resistance in a museum setting, examining the reciprocal and the interlaced structural constraint and affordances that make up the whole. We look into what might constitute transformative agency in these circumstances. We rely on cultural historical activity theory, the structure agency dialectic and anti-neoliberalism.
Sensorial Inclusion: Multi-sensory Exhibition Strategies at Institutions of Contemporary Art in Canada

Ellen Belshaw, Student, Masters of Information Studies, McGill University, Quebec, Canada

While the prevalence of ocularcentrism – the prioritization of sight above the other senses – has been addressed by scholars regarding anthropology and history museums, it remains a central issue in many museums of art and similar cultural heritage institutions. Experiencing art with senses other than sight are often discouraged in contemporary exhibition spaces, excluding many different modes of creation and participation for both artists and visitors, often this means excluding artists working in multimedia or non-ocular media, as well as Disabled people and people of less ocularcentric cultures (i.e., communities who prioritize oral traditions). Concurrently, many institutions are trying to improve the range of artists they exhibit and the demographics of visitors who attend their spaces but are facing many barriers. This exploratory research is guided by the hypothesis that there is a correlation between the inclusion of non-normative perspectives in institutions of cultural heritage and the ocularcentric tendencies of those institutions. By surveying and interviewing professionals working in contemporary art institutions in Canada and using grounded theory methods, this research aims to parse out the factors that have led to the positive inclusion of multi-sensory works of art and/or multi-sensory ways of experiencing art, and what barriers are for inclusion where this is not standard. By analyzing the levels of ocularcentrism of contemporary art institutions, this research can be used to the benefit of cultural heritage professionals to better understand and represent a wider range of demographics in the artists they exhibit and the visitors they attract.

Museumpark – Curation Through Adaptive Reuse

Danna Biello, Student, B.Arch; B.A. Art History, Marywood University, Pennsylvania, United States
Iain Kerrigan, Student, Bachelor’s in Architecture, Marywood University, Pennsylvania, United States
Michelle Pannone, Assistant Professor, School of Architecture, Marywood University, Pennsylvania, United States

Museums often take the culture of a large, urban population and minimize it down to several floors of concentrated artifacts. This traditional idea of museum can be expanded upon when considering the complex dynamic of the evolutions of cities and its consistent population. The Museumpark is the intersection between places of cultural celebration and safe, public gathering spaces in a city. Museumparks can manifest themselves in several ways, but are most commonly seen in the forms of Sculpture Gardens, Greenhouses and Botanical Gardens, Adaptive Reuse Greenspaces, and Historic Sites. Each of these spaces distinctly celebrate a different facet of culture in a community, and help uplift through either history, art, or spectacle. Museumparks can help support struggling communities by recognizing and celebrating their forgotten culture. Rust Belt Cities were once booming cities because of their industrial empires, but in the 21st century have often fallen into disrepair due to collapsed economies and a fast drop of population. The rich history and subsequent struggle of these cities makes them ideal locations for the implementation of a Museumpark. A Museumpark applied to a Rust Belt City would take occupants through a narrative of history and ruins, exposing the abandonment of these cities through a walkthrough of building ruins, art, and adaptive reuse spaces living on the site. The city’s narrative will be further pushed through designed landscaping that segregates the different areas of the Museumpark, leading to unique journeys and experiences each visit.
Rethinking Repatriation and Policy in Terms of Communication and Accessibility

Rebecca Bourgeois, Student, PhD Student, University of Alberta, Alberta, Canada

Repatriation in Canada is highly situational, with little governmental oversight to monitor or regulate the process. This places the onus on Indigenous communities to advocate for returns, often without any material support beyond what they can provide themselves, including direction on where to start. The ongoing separation of these belongings from their communities continues to affect the health and identity of living peoples. Today, many Indigenous communities are engaged in efforts of resilience, which include the revival of ceremonies and traditional teachings. To do this important work, they need to be able to access their sacred and ceremonial belongings and reconnect them with their community. This paper discusses some of the barriers to repatriation in Canada and possible steps to improving communication between museums and Indigenous communities. It presents a pilot issue in a series of booklets aimed at providing publicly accessible, reader-friendly resources for Indigenous communities. The purpose of this first booklet is to provide background information on the acts and policies that could be encountered during their repatriation journey, and to point to ways forward where policies do not yet exist. This example is discussed in the context of repatriation and within a larger conversation around accessibility and community-institutional partnerships.

Designing Social Stories for a University Museum: Making the Museum Accessible as an Opportunity to Innovate Academic Teaching

Marta Brunelli, Associate Professor in general and social education, Department of Education, Cultural Heritage and Tourism, University of Macerata, Macerata, Italy

The intellectual accessibility is a great challenge for museums since cognitive disabilities are many and diverse, and requiring varied and personalized approaches. The contribution illustrates a pilot project in which students, trainees, and undergraduates of the Masters degree courses in Management of Cultural Heritage and in Educational Sciences participated in the design and implementation of two prototypes of Social Stories for the Museum of Educational History, with the aim to make the museum more inclusive and accessible. The case study was proposed in the following academic years 2019/20 and 2020/21. Although the lessons were delivered online during the lockdown period, and working on the experience and analysing the Social Stories produced, made students gain greater awareness of the many issues related to intellectual accessibility as well as acquire specific skills in writing Easy Read museum texts. Given the first positive results, the teaching method experimented will continue to be implemented and developed in the university museum context. The experience confirmed how university museums could rethink their action by turning the implementation of new services into an extraordinary training opportunity for pre-service museum educators to acquire knowledge and skills about accessibility.
No Barriers: The Art of Creating an Inclusive Museum Visitor Experience

Matthew Cobham, Global Museum and Gallery Lighting Manager, ERCO, France

All museums want to encourage more visitors. With a rapidly aging population of people who are also very active, there is a big opportunity for museums to help attract this group by also providing better visual conditions. This partly includes having the right level and quality of light. At the same time artwork conservation needs often mean lower illuminance levels. So how do we manage this? This poster presentation highlights the challenges and also suggest some solutions for museum facilities and gallery staff so the optimum visitor experience can be provided and artworks can be preserved for future generations.

Reinventing Museum Studies for the Pandemic and Post-pandemic World

Laura-Edythe Coleman, Professor and Program Director, Arts Administration and Museum Leadership, Drexel University, Pennsylvania, United States
Heather McLaughlin, Student, MS, Museum Leadership, Drexel University Westphal College of Media Arts & Design, Pennsylvania, United States

Museums and the university programs that train new museum professionals have struggled to compensate for the difficulties of the pandemic. Now, as we begin to surface from the depths of the pandemic, we have a moment to reflect on what we should change. Instead of seeing the pandemic restrictions as confining, our graduate program in museum leadership has leveraged this moment to create new ways of training museum professionals. While we have offered classes online for more than a decade, the pandemic pushed our professors to craft virtual experiences to replace the traditional hands-on practicum/apprenticeships. Not satisfied with Zoom, we have embarked on a journey to create augmented and virtual reality educational materials. In this focused discussion session, participants will have the opportunity to discuss the pros and cons of shifting to virtual instruction methods to teach the next generation of museum professionals about material culture. In particular, we focus on the role of new instructional methodologies to create an equitable and inclusive education for museum students in a post-pandemic world.
Unesco 4 All Project: Accessibility through Digital Tactile Surfaces

Fabio D’agnano, Associate Professor, Centre for Print Research, University of the West of England - UWE Bristol, Gloucestershire, United Kingdom

This paper describes the EU UNESCO4ALL TOUR project, which aims to create an innovative, thematic, transnational tourism product based on the UNESCO World Heritage (WH) sites and targeted to visually impaired people. The scope is to develop an accessible, transnational cultural tourism package mixing together culture, the outstanding UNESCO WH sites by the exploitation of a custom technology enabling the blind and visually impaired to experience cultural heritage by integrating tactile exploration with audio data. This will be possible by the use of a high-tech “ring” detecting and reading the NFC tags included in the 3D printed replicas of the artworks (tactile surface tagged with NFC sensors) and then to communicate in wireless mode with a smart device (through a mobile app for tablets or smart phones). I would like to present the making of and the outcomes of the project, ended in 2021, during pandemic. My role within the UWE Centre for Print Research group has been to find innovative solutions for the production of three-dimensional models in small series for tactile exploration. I have also taken care of the coherence between the significance of the works and architecture of the four UNESCO sites and tactile translation for the blind. The project EU UNESCO4ALL TOUR won the “Shaping Europe’s Digital Future” award during the EU Industry Days.

Museum, art and education by competences: Experiences from challenge-based learning

Victorino Morales Davila, Director, Museo Urbano Interactivo, Escuela de Arquitectura, Arte y Diseño, Tecnológico de Monterrey, Puebla, Mexico

The change, direction and way in which education must be built from this second half of the 21st century is a consequence of the revolution in digital technologies. New skills are required to be able to break with traditional logical-deductive thinking. Along with them, spaces such as museums are reconsidered and redefined like these that, from artistic practices and new technologies, break with the linearity and rigidity of the scientific method. From the experience of the MUI (Interactive Urban Museum) in Puebla, a case of educational innovation with new museology is analyzed, developing experiential and challenging learning situations for university students who participate in exhibition projects and visual and museographic strategies of social impact. From the exhibitions produced in the last two years, it is possible to observe and identify a positive change in the domain of skills derived from artistic, museographic and visual content creation practice. It is concluded that this change in the level of mastery is related to the commitment (engagement) that students develop with the projects, as a high degree of experimentation is able to develop in the museum.
The Museum as Curatorial Apparatus: Social Media and the Reconfiguring of Museums

Jennifer Eickelmann, Assistant Professor, Faculty of Cultural and Social Sciences, FernUniversität in Hagen, Nordrhein-Westfalen, Germany

Since the corona-related museum closures, museums have increasingly shifted to digital spaces, especially social media platforms. In particular, the discussion about the Chinese short-video-platform TikTok has shown that this development is accompanied by numerous questions. For example, the TikTok account of the Uffizi caused a furor, as some critical voices feared the decline of high culture. However, the platform was able to reach visitor groups that are otherwise more difficult to reach: young people up to the age of 25. Moreover, with the staging of exhibits on TikTok and other platforms, digital aesthetics and practices are increasingly inscribing themselves into the practices of exhibiting, mediating, and curating. For example, digital apps (MyHeritage) bring visual art to life and makes it sing and dance; users remediate and remix this content to gain visibility; museum guards create dance videos of themselves that are also shared by many users; and (especially female) influencers come into museums to work as mediators. Moreover, the visibility of museum content is fundamentally dependent on platform-specific algorithms. The paper is firstly interested in the emergence of new museum practices and forms of participation in the context of an increasing platformization of museums. And second, it raises the question of the extent to which historical understandings of curating and mediating are challenged by social media platforms. With the help of media theoretical extensions and with approaches from the field of Science and Technology Studies, the research aims at reformulating the museum as a mobile ‘curatorial apparatus’.

Elizabeth La Fave, Student, PhD Student , East Carolina University, North Carolina, United States

Mainstream allopathy was supported by burgeoning scientific discovery, specifically Louis Pasteur’s Germ Theory. Once highly revered in public perspective, these remedies reached intense public scrutiny at the beginning of the 20th century. Modern chemical approaches used in conjunction with historical exhibits serve to enhance the variety of perspectives within the museum sphere. Here, these approaches were used to identify and quantify ingredients for three types of homeopathic remedies popular around the turn of the 20th century. Knowledge of these remedies’ ingredients can offer insights into the impact of politicization in the medical landscape during the this era. Liquid chromatography-tandem mass spectrometry (LC-MS/MS) was used to show that physician-administered Boericke&Tafel (B&T) and commercially-available Humphreys’ remedies were both primarily sugar based, but the former contained unique ingredients while the latter contained only apigenin. Munyon’s home remedies were shown to be papaya-based, with unique ingredients for specific ailments. ICP-MS analysis was also performed to show that B&T elemental-based samples were contaminated with lead. Our results address questions of validity and effectiveness that once confounded government officials to penalize the homeopaths despite positive patient testimonies. Were these governmental actions scientifically or politically motivated? Our Munyon’s analysis specifically refutes a century-old study that was used as evidence to dispute patient testimonies in a legal review. In effect, our scientific analysis can be used to assess contributions of alternative medicines to the influx of illness during this period, while also forming a lasting collaboration between the museum-sphere and STEM-based techniques.

Woeful Inadequacy: The Incomplete Recommendations of the 2016 Truth and Reconciliation for Museums in Canada

Elizabeth Feld, Educator, Education/Faculty of Art, Peel Art Gallery Museum and Archives/OCAD University, Canada

In 2015, the Truth and Reconciliation Commission released a report with ninety-four Calls to Action that address the crimes committed against Indigenous populations. With museums being historically complicit in violent collecting practices and ongoing misrepresentation of Indigenous peoples in Canada, discussions around decolonization and reconciliation feel premature. The current TRC Calls to Action do not hold museums accountable for participation in colonial practices and or detail demonstrable actions to engage in genuine reconciliation. The first step is creating a database to provide public access to Indigenous artifacts with the goal of repatriating Indigenous sacred objects and human remains.
Online Curation Tools for Community-led Cultural Context Creation: Beta Testing the Co-design of Metadata for Curated Knowledge

Amanda Figueroa, Community Director, Community, Curationist, Massachusetts, United States
Alison Guzman, Director of Development, Curationist, Mhz Foundation, Virginia, United States

People worldwide are seeking the revitalization of traditional knowledge, culture and history, and museums have an incredible opportunity as anchor institutions to provide this service in a changing and healing planet. Curationist (curationist.org) aspires to be a community-led organization in this mission. We bring together local practitioners and global scholars in the ongoing conversation about how to engage museum collections with online tools to augment and co-design the access to an ever-growing diverse range of open-education resources in cultural heritage materials from all corners of the planet. In the past, research projects involving cultural materials might have required extensive travel to far-flung repositories and multiple bureaucratic requests for images that could take months or years to fulfill. However, the pandemic has taught us that access to research and culture should be more efficient and accessible. Our beta-testing research examines how the Curationist.org platform can provide confidence and authenticity to community users and teachers, providing an opportunity to curate their own multivariate voices for themselves and for future generations. Curationist is researching what assistance smaller institutions and under-resourced individuals need in order to share their collections online. The research process invites complex and nuanced dialogue between curators, community practitioners, students and teachers, to name a few. The output will provide feedback on their infrastructure and capacity needs, which will influence and direct Curationist’s future directions. This presentation outlines our methodology and learnings to date, focusing on areas of revitalizing traditional knowledge, enhancing community-led practices, and rewriting local history.

A Sense of Art: A Digitally Immersive Museum Tour for Blind and Visually Impaired Users

Carolina De Alba Garza, Student, Master of Science, Kingston University London, United Kingdom

This project revolves around targeting an audience that is often neglected when it comes to museum experiences: blind and visually impaired people. It presents an idea that proposes the creation of an app that digitally recreates a museum visit experience in an interactive environment, enhancing the user’s learning experience and engagement. Following the Stanford D. School’s 5 Stages of Design Thinking process, a thorough exploration and analysis was be executed in order to achieve a functional, intuitive and innovative product. This project aims to create an immersive and interactive museum experience for visually impaired and blind people by the use of voice overs and inclusive programming for navigation within the museum, sounds as part of artwork’s description and interactive, and haptics to digitally mimic the artworks’ textures through vibration patterns on mobile devices.
Heirdom Capital: Unlocking Art and Culture Potential

Tommaso Giambelli, Co Founder & Head of Strategy and Business Development, Heirdom Capital, Singapore

Heirdom Capital (HC) leverages UN sustainability practices, giving birth to a new generation of sustainable art funds, redesigning the art and culture financial market. In this paper we examine the present constraints associated with the art and culture market, identifying its problems and limitations. In light of this analysis, we then propose a framework able to address the market deficiencies and introduce a number of surprising advantages in a variety of fields. In fact, the Art Market is a B64$ market, its inefficiencies are widely recognized by the literature and are negatively affecting the Art Market structure per-se, Investment strategies, and Sustainability Industries. We dissect how, in specific, the most important art players are all suffering from these dynamics. On a financial note, we go through the appealing attributes of both art as an investment as well as (ESG) responsible investing; for the solution we design spans between those categories. We discuss a number of attempts that have been made to address these issues and highlight how the results have been characterized by shortcomings. The HC complex coordination approach aligns the core incentive structure between: art professionals, investors and sustainability-oriented institutions. This, in order to generate liquidity, regulations, and transparency in a market that, if healthy, could generate indiscriminate jobs, helping achieve the 8th, 9th, and 11th of the Sustainable Development Goals while yielding profits to every player involved.

Transgender Dysphoria Bronzes: Centering Black Transgender Agency in Artistic, Curatorial, and Scholarly Practice

Gray Golding, Student, MA – History of Art and Architecture, Tufts University, Massachusetts, United States

I propose an analysis of anti-racist, queer, and feminist art historical scholarship in order to inform a case study of white cis man/artist Frank Benson’s 2014 sculpture, “Juliana” (portraying poet/artist/DJ/Black trans woman Juliana Huxtable reclining and nude) and displays thereof both in museums and on social media. This case study focuses the analyzed scholarship around two primary themes: misogynistic objectification in artistic representation – especially the trope of the reclining female nude – and white supremacist pseudo-science that pathologizes anti-normative races and genders. An examination of scholarship on these themes with an eye towards their reliance on Freudian/psychoanalytic presuppositions, in tandem with “Juliana,” makes it abundantly clear how art history as it spans artistic practice, curation, institutionally legitimized theory, and popular imagination has persistently obscured Black transgender subjectivities and continues to do so.
Hurricane Ida and New Orleans Museums: Examining Power Disruption Effects via Twitter Posts Utilizing Nvivo

Zahrasadat Hosseini, Student, Master, Oklahoma State University, Oklahoma, United States
Paulette R. Hebert, Professor, Design Housing and Merchandising, Oklahoma State University, Oklahoma, United States

On August 29, 2021, Hurricane Ida’s Category 4 winds and torrential rain left the Louisiana coastline badly beaten.” (NPR, 2021). New Orleans lost all power and for “More than one million residents ... it is unclear when power will be restored...it may last more than a month...” (NPR, 2021). New Orleans experienced high heat and humidity during and after Ida. Previous researchers reported on disaster preparedness at facilities (Chandrasekera and Hebert, 2019) and power disruptions’ effects on facilities (Restrepo and Zimmerman, 2001). Hebert (2015) examined the effects of Hurricane Sandy on a Smithsonian Museum. Rodrigue (2003) performed a content analysis of newspaper articles following the September 11th disaster. Franz, et al. (2019) manually analyzed Facebook posts and developed a research methodology utilizing Facebook. Power outages may cause damage to museum artifacts during hot and humid weather when air conditioning fails. Current researchers examined how museum facilities prepared for, withstood, and reopened after Hurricane Ida using social media. Researchers explored how 14 New Orleans area museums were affected by Ida. Researchers “followed” museums on Twitter and accessed August 28 to September 28, 2021 posts, via Nvivo software. They utilized keywords in content analysis, i.e., aftermath, disaster, flood, hurricane, Ida, power, and storm. Researchers found that all studied museums closed facilities due to Ida. “Hurricane” keywords were found to exhibit the highest frequencies across museums. Facility impacts and reopening times varied. Social media was a cost-effective and unobtrusive way of studying museums subjected to a hurricane as data could be collected online.

Cultural Identity in the University Gallery: Curating and Inclusive Pedagogical Practices

Dr. Christa Irwin, Associate Professor, Art History, Art, Marywood University, Pennsylvania, United States
Ashley Hartman, Assistant Professor of Art Therapy, Art, Marywood University, Pennsylvania, United States

This paper explores ways in which art historians and art therapists might collaborate through pedagogical practices that focus on cultural identity exploration in a museum setting. We explore ways in which museum objects can connect to interpretive and engagement strategies designed by art therapists to enhance the exploration of intersectional aspects of one’s identity around culture, family, and religion. We present a recent collaboration that incorporates the use of the Philadelphia Museum of Art as well as student-led curation in a university gallery to develop a model for designing inclusive practices in the museum. Students in an undergraduate seminar entitled Global Baroque Art will curate an exhibition of seventeenth-century objects (using reproductions) that contribute to the formation of cultural identity through representations of family, spirituality, and religion. Graduate students from art therapy courses Family Art Therapy and Multicultural Issues in Art Therapy will then design interpretive strategies and experiential arts-based workshops based on this student show. This paper presents a summary of the results of this ongoing collaboration. The project explores opportunities for new ideas around connecting the museum and the community, as well as intersections between art history and art therapy in the academic and museum fields. Future implications for research in this area are also discussed.
The New Normal of Museum Communication in the Age of COVID

Cecilia Lazzeretti, Junior Researcher, Faculty of Education, Free University of Bozen-Bolzano, Italy, Italy
Gianfranco Pastore, Research assistants (AR), Faculty of Education, Free University of Bozen-Bolzano, Bo, Italy

As part of an ongoing research on museum discourse in South-Tyro, the present study explores the discursive strategies adopted by cultural institutions to deal with the pandemic, control uncertainty, and construct a ‘new normalcy’ scenario. Focusing on communications conveyed by museum websites and social media, the analysis explores the strategies employed by museums to engage with the audiences and remain present in the memory of visitors, even when physical access to venues is not possible. The study is qualitative in focus and relies on a combined methodology: after gathering background data through semi-structured interviews (Spradley, 1979) carried out with key informants working inside museums, representative samples of communication materials are collected and analysed drawing on techniques of discourse analysis applied to museums (see Purser, 2000, Ravelli, 2007, and Bondi, 2009). Preliminary results tend to highlight four main themes: 1) acknowledgement of the crisis and its consequences on the museum’s activities, 2) information on new regulations and measures in force to access the museum; 3) engagement of the public in the initiatives promoted by the museum; 4) maintenance of a close relationship with the museum community. Within this context, the degree of explicitness with which the Covid situation is addressed by the museum can vary significantly, so as the attitude of communication, ranging from overall positive to neutral. The study is expected to develop guidelines for museum communication and foster discursive practices aimed at inclusivity and visitor-centred engagement among museum professionals of South Tyrol.

Co-designing Art Exhibition Experiences

Mariana Bertelli Pagotto, Student, Doctor of Philosophy, RMIT University, Victoria, Australia

While curators use their expertise to improve audience engagement, there is potential for designers to use their knowledge through methods of co-design to enhance engagement in a way that is different to curatorial practice. In this empowering workshop, participants are invited to engage with ways that art exhibition practices can be participatory through collaboratively designing interpretation strategies for an exhibition. The event will explore opportunities to experience an exhibition in a way that resonates with visitors’ needs, interests and contexts while promoting meaningful readings and insights about artworks. This workshop is part of a PhD research project from RMIT University, under the supervision of Dr Toni Roberts and Dr Noel Waite.
Challenges and Opportunities in Regards to Research Questions During the Pandemic: Developing Children's Social Development and Inclusion Strategies

Ivi Papaioannou, Student, PhD in Education Candidate, Frederick University Cyprus, Cyprus

This study focuses on the need to re-imagine inclusive museum education during the pandemic crisis. Doing PhD research is a challenge in itself, let alone during the restrictions imposed to it because of the pandemic. Having to perform data collection in the field was heavily impaired by health restrictions. However, it is in these stressful times that innovative museo – pedagogical methodologies can surface. Mainly because alternative modes of doing research were considered in order to investigate the research questions. How can we finally offer equal learning opportunities within a mixed school group which may include children with special educational needs? How inclusive museum education strategies contribute to the social development and social awareness of children? The paper discusses the challenges and opportunities that arose and how the research actually aimed to resolve the research questions being feasible and meaningful for the children who participated in the research.

Mural Arts Philadelphia

Netanel Portier, Director, Mural Arts Institute, Mural Arts Philadelphia, Pennsylvania, United States

Mural Arts Philadelphia is the nation’s largest public art program, dedicated to the belief that art ignites change. For more than 35 years, Mural Arts has united artists and communities through a collaborative and equitable process, creating nearly 4,000 artworks that have transformed public spaces and individual lives. Mural Arts aims to empower people, stimulate dialogue, and build bridges to understanding with projects that attract artists from Philadelphia and around the world, and programs that focus on youth education, restorative justice, mental health and wellness, and public art and its preservation. Popular mural tours offer a firsthand glimpse into the inspiring stories behind Mural Arts’ iconic and unparalleled collection, which has earned Philadelphia worldwide recognition as the “City of Murals.” Established in 2017 as an initiative of Mural Arts Philadelphia, the Mural Arts Institute is dedicated to advancing research on and development of participatory and socially-engaged public art practices. We work with artists, activists, arts organizations, cultural institutions, municipal governments and more through an approach centered around connection: building networks, developing partnerships, and convening artists, community, and partners to collaborate on learning opportunities, projects, programs, and change-based initiatives. Our work is in service to a larger movement that values equity, fairness, and progress across society.
“Adapt As We Go”: Museum Outreach and Programming During the COVID-19 Pandemic

Alia Reza, Student, PhD, University of Maryland, Maryland, United States
Stewart Williams, Student, Masters in Applied Anthropology/Masters in Historic Preservation, University of Maryland College Park, United States

Museum outreach and programming are often focused on school field trips, camps, public events, and celebrations. Due to the pandemic, most of these are on hold or severely hindered by the social limitations in place. In this paper, we examine new ways that museums are conducting outreach and developing programming based on semi-structured interviews with museum staff and participating in museums’ digital outreach events to observe trends. We then analyze how differences in funding, public interaction, and digital media use might impact museums’ abilities to maintain or develop engagement. Our findings convey a broader picture of museums’ abilities to adapt. Using this information, we suggest ways that museums can make their outreach and programming more accessible and inclusive both during and after the pandemic.

Non-fungible Tokens and the Rethinking of Digital Art, the Collector, and the Museum

Cesar Santalo, Dean, College of Communication and Design, Lynn University, Florida, United States

We are at a paradigm shift from the traditional way we understand communication, technology, art, gaming, and education. As we pay close attention to what is happening in blockchain technology and Web 3.0, we see these decentralized and disruptive forces as growth opportunities for faculty and students in business, science, art, design, gaming, communication, and education. NFTs, or non-fungible tokens, refer to tokenizing digital art through crypto platforms—a process that allows artists to authenticate their original digital works. Disruptive technologies in transportation, finance, art, and communication have increased the accessibility and usage of these products and services. NFT technology is now making everyone an art collector and dealer. Blockchain technology authenticates digital artwork and reinforces scarcity and uniqueness. Only two years ago, the entire NFT market was worth almost $200 million, and now in 2022, NFT’s have been traded in the tens of billions of dollars. In 2021 Beeple’s collage, Everydays: The First 5000 Days, sold at Christie’s for over $69,000,000, a watershed moment for digital artists and collectors. This presentation introduces NFTs as a game-changing technology for artists, collectors, and museums and further explains how this technology is democratizing the industry. Lynn University may be one of the first, if not the first, universities in the country to create a crypto wallet and NFT Museum.
The Inclusive Museum: Edutainment Allowed

Janelle Christine Simmons, AmeriCorps Vista, Non-Profit, AARP Foundation, District of Columbia, United States

This presentation will re-define the role of the modernized inclusive museums. The museum is a social institution that intends to serve its community through education. Many museums have set pedagogies. However, many of these pedagogies appear to be archaic in nature. Museums such as the Smithsonian are full of information, but are often dry in their delivery of said information. While museums such as MoPop “is” innovative, but definitely focuses more on the entertainment side of delivering information on music/music history, etc. The presenter will focus on establishing a premise that museums may want to re-think their museum education/pedagogy to include reasonable forms of entertainment, which blends educational models with enough entertainment to students (i.e., keeping all age groups interested as well as learning). The point of museum education should be to enable its participants to receive information (i.e., the stimulus/stimuli), encode it (i.e., by means of mnemonics and entertainment), and thus learn the material so they may apply it in the future. After all, who said museum learning has to be dull?

Do No Harm: Framework for Ethical Decision-making in Museums and Reflective Practice Workshop

Ruth Starr, Assistant Adjunct Professor, Museum Studies, New York University, United States

This session is premised on the acknowledgement that museums hold the capacity to cause harm (among communities, workforces, and, in a broad sense, through practices). Once we surface that museums do cause harm, all the time, we make space for dialogue on how to better equip practitioners to develop shared language around ethics, values, and impact to address future situations with an expanded perspective. Further, we workshop a set of actions designed to provide support and accountability through the use of “supervision”, a reflective practice methodology introduced by the Department of Health in 1993 as “a formal process of professional support and learning which enables practitioners to develop knowledge and competence, assume responsibility for their own practice and enhance consumer protection and the safety of care in complex situations. It is central to the process of learning and to the expansion of the scope of practice and should be seen as a means of encouraging self-assessment and analytical and reflective skills.” In this session, we apply the supervision process to recent instances of ethical complexity confronting museums (and thereby museum workers) to support practitioners in more robust decision-making capabilities for future challenges.
Inclusion as Tangible Community Development: The Museum of Popular Culture

Ximena Varela, Associate Professor, Arts Management, American University, District of Columbia, United States

The Museum of Popular Culture in Heredia, Costa Rica, was founded in an innovative collaboration between community participants, university lecturers from multiple departments, students, elders, and local leaders. Collaborative and inclusive from even before its inception (its architecture, for example, was co-created), it evolved into a productive and sustainable museums that not only recorded popular culture for its audiences, but served as an engine of food security, skill development, and expression for its community. This paper describes the process and philosophy behind the museum, and outlines key programs that have tangible, observable impacts on its community and on the field of Latin American museology.

Examination of Post–COVID Identity and Inclusivity through Heritage

Ellen Webster, Doctoral Researcher, Design and Humanities, Loughborough University, United Kingdom

Social, cultural, political, and tourist factors have influenced narratives across the heritage sector for decades. In response to movements such as BLM and pride amongst others, there is a growing demand to respond and address the narratives at play. As a researcher who identifies as disabled, the principles of inclusivity have been paramount to all aspects of research with an emphasis on identifying broader communal characteristics through heritage and the museum sector. The onset of the global pandemic forced a fundamental shift in the methodologies utilised to formulate and support identities. The removal or routine due to lockdowns, imposed curfews and a shutdown of conventional infrastructure, forced the public to seek alternative methods of cultural engagement to deduce a sense of belonging. Given the shift within the UK towards the heritage sector there is an increasing need to retain access and inclusivity of the public within museums spaces. As such research has focused on the extrapolation and utilisation of video game models and bespoke activities to represent museum spaces and historical events. Therefore, by drawing on aspects of design, heritage and history the author will showcase how passive actions in games such as Minecraft and The Sims 4 can represent real-world activities and opportunities to further the discussion of museum engagement and inclusivity. Drawing on case studies the author will examine the potential to utilise such approaches more broadly within museums to ensure a more balanced blended approach of inclusive tangible and intangible heritage within museums.
Feel the Art: A Sensorial Experience

Ming Zhao, Student, Master of Interdisciplinary Design, NSCAD University, Nova Scotia, Canada

My graduate design research focuses is on Multisensory Design. Specifically, I’m exploring new approaches to design and opportunities for engaging all five senses. Humans process the world using more than one sense, I am seeking ways to stimulate sensory responses to enrich visitors’ interactions with artworks to offer them a comprehensive connection with the artists’ intention of creating the pieces. As a designer, I am passionate about creating opportunities for diverse individuals and communities to participate in art – both as makers and audiences. Most exhibitions make me realize how sight is just one of the senses we use to engage with art. This realization, with a wonderful opportunity to collaborate with selected porcupine quillworks done by one of the Quill Sisters – Cheryl Simon at the exhibition (Muteus Revisited) in Mary E. Black Gallery, Halifax, Canada. The Quill Sisters: Melissa Peter-Paul, Kay Sark, and Cheryl Simon have dedicated their time, passion, and creativity to reinvigorating the unique and dynamic tradition of Mi’kmaw quillwork embellishment on birchbark forms. This exhibition inspired me to propose a new and multi-sensory design project: A Multi-Sensory Interpretive Box. The Box intends to understand how multisensory exhibition design can help connect audiences with intellectual, neurological, and developmental disabilities to the culturally specific Mi’kmaw knowledge, expertise, and artistic practices in this exhibition. The box enables participants to feel the material used in the art pieces, smell a specific scent, and have a better understanding of the story behind the quillworks.
Collections Histories for Accountability and Transparency Project at the Smithsonian Institution’s National Museum of Natural History

Catherine Ahern, Museum Technician, Collections Program, Smithsonian Institution, National Museum of Natural History, United States
Greg Polley, Museum Technician, Collections Program, Smithsonian Institution, District of Columbia, United States
Molly Kamph, Museum Technician, Collections Program, National Museum of Natural History, Smithsonian Institution, District of Columbia, United States
Alice Fornari, Museum Technician, Collections, National Museum of Natural History, Smithsonian Institution, United States
Megan Viera, Museum Technician, Collections Program, Smithsonian Institution’s National Museum of Natural History, United States

In July 2020, a working group of Collections Program Museum Technicians at the Smithsonian Institution’s National Museum of Natural History (NMNH) proposed a collections initiative to highlight the forgotten, obscure, and too-often erased histories of those who have contributed their time and energy in service to the museum, its mission, and ultimately its collections. The Collections Histories for Accountability and Transparency (CHAT) working group project aims to document donors, collectors, creators, and contributors to the NMNH collections through short biographies intended for incorporation into the museum’s collections database. Within this poster session, the CHAT group outlines the inspiration behind the project, current statistics of the NMNH collections’ contributors, examples of biographies, and plans for implementation at NMNH.

A Critical Discourse Analysis of Erie Canal Heritage Communication

Renee Barry, Erie Canal Research Fellow, Erie Canal Museum, New York, United States

This research analyzes the discourse of over 40 interpretive sites between Albany and Buffalo along the historic Erie Canalway of New York. The Erie Canal was the United States’ first major infrastructure project. Like many infrastructure projects, it had both positive and negative effects on diverse peoples and environments. This reality continues today. However, diversity is not often represented in the heritage communication of the Erie Canal, nor are Erie Canal tourists a particularly diverse crowd. Using a large body of visual and textual data from over 40 museums and sites along New York state, this research explores how race as a construct implicitly shapes the historic communication of the Erie Canal. This research can help sites along the Canal, and other historic sites, to consider their choices of representation and how their choices continue to marginalize people of color. Recommendations include reframing the Erie Canal as a complex system of connections rather than a monolithic symbol of national pride.
Holder of Battered Memories - Suitcase as a Metaphor for the (Lost) Mobile Body: A Study of the Way the Absent Body is Represented in Museums

Elizabeth Carnegie, Associate Professor, Business School, Northumbria University, United Kingdom
Jerzy Kociatkiewicz, University of Sheffield

The figure of the migrant is both a familiar presence and a politically contentious issue in present discourse and recent history. Representations of migrations, deportations and displacements abound in public and museum exhibits, in contexts ranging from heroic journeys to suffering and victimhood. In our paper we work with the notion of the mobile body and the way in which the battered suitcase symbolically represents displacement, loss, change and bodily decay. Suitcases are containers for and of memories, and their decay represents and displaces passing time and the fragility of bodies moving through space and history. Their very materiality conveys embodied experience and intangibility of memory, and the decay of their often organic form (leather, cardboard) mirrors the embodied experiences of their owners. We are particularly concerned with the narratives of involuntary or forced migration, and the identity markers that such suitcases carry in terms of labels – both real and symbolic – as documents representing the individual, collective and body politic within the recent political past. Smith (2006: 500) described museums as sites constructed to show “the cargo of the past on consignment into the future” and we argue that suitcases simultaneously hide and showcase the past, enabling its present-day remembering and memorialising. Drawing on fieldwork from museums and public spaces, we consider how suitcases themselves are consigned to the “attic of memory.” As museum displays or as piles of discarded remnants, offered as vestiges, as witnesses to human loss and suffering at death camps such as Auschwitz.

Riverscapes and River Stories: Situating Place-based Learning

Jen Cline, Associate Professor/Honors College Coordinator, Sociology, Lewis and Clark Community College, Illinois, United States
Brad Winn, Adjunct Faculty, Liberal Arts, Lewis and Clark Community College, Illinois, United States
Peter Hussey, Professor of Music/Percussion, Honors College Assistant Coordinator, Music, Honors College, Lewis & Clark Community College, Honors College, Illinois, United States

This session tells the story of how three faculty members at a community college came together to create an institutional educational framework that merges the museum with the classroom, while emphasizing the concept of storytelling as a sociopolitical way to take ownership of “place”. In 2017, Lewis and Clark Community College faculty worked with the State Superintendent of the Lewis and Clark State Historic Site to create a two-year honors education program where the classroom became a web of local museums. The stories at each museum became “the professor”, and the students were encouraged to tell their own “river story” as a way to connect to physical place, social space, and develop agency through storytelling. This is a reimagining of “the museum” as a single place, and rethinking how students can be involved in the storytelling of space by adding their own chapters to the larger narrative. “Many stories matter. Stories have been used to dispossess and to malign. But stories can also be used to empower, and to humanize. Stories can break the dignity of a people. But stories can also repair that broken dignity.” Chimamanda Ngozi Adichie
Mapping Sound-Based Multimodal Museum Practices: A Five-use Framework

Alcina Cortez, Researcher, INET-md, NOVA University Lisbon, Portugal

Sound has been increasingly used in museums as a material with which to build exhibitions as part of a multimodal ensembles. This has given way to what I called sound-based multimodal museum practices. The ways in which sound materials have been deployed in these practices are diverse and lack categorisation and examination. They have long been driven by a complex interplay of circumstances. These circumstances include the underlying epistemological order and its conceptual constructs, the wider social and cultural orders in which these are enmeshed, existing, and emerging technological devices and situational and specific museum practices and their management options. This study proposes a typology of five constructs describing how sound materials have been used in museum by curators through time and to map exhibition practices. In greater detail, I argue that such practices tend to cluster into five categories: sound as a lecturing mode, sound as an artefact, sound as ‘ambiance’/soundtrack, sound as art, and sound as a mode for crowd-curation. My work draws on two types of data: fruitful insights gathered from the academic literature covering such practices and on my own observations stemming from my visits to a set of sixty-nine permanent and temporary museum exhibitions worldwide.

Mors Publicae Artis: The Death of Public Art

Julie Goodman, Associate Professor, Arts & Entertainment Enterprise, Drexel University, Pennsylvania, United States
Heather McLaughlin, Student, MS, Museum Leadership, Drexel University Westphal College of Media Arts & Design, Pennsylvania, United States

A city’s collection of public art functions as a de facto outdoor museum. Recent removals of numerous works of public art, including monuments, from public spaces worldwide raises questions about the death of public art, and how society is rethinking the outside museum. Though many scholars suggest frameworks for the creation of public art, and for consideration of the public in the commissioning of public art, not as much attention has been paid to the removal, decommissioning, or death of public art. What does it mean for public art to die? How do decisions to remove public art from public spaces occur? What factors influence these choices? What happens to public art when it is removed? This research examines what has happened to works of public art that have been removed from public spaces in the city of Philadelphia, examining why they were removed and what happened to them next. Using data from one of America’s oldest cities and largest collections of public art as a foundation, the study seeks to develop a foundational understanding of what happens to public art at the end of its public life. In doing so, it is part of a growing body of research exploring the value and practice of public art.
Transforming Museum Management: Using Evidence-based Systems Thinking for Change

Yuha Jung, Associate Professor, University of Kentucky, United States

This study is a longitudinal ethnography of one art museum observed in three different times of 2011, 2015, and 2019, examining its changes and challenges attempting to transform from an organization that was considered elitist to a more inclusive and community-based institution. The museum implemented significant managerial changes in its management system transforming it from compartmentalized and hierarchical to collaborative and network-based. While there are many lessons and strategies that can be learned from this museum’s efforts, the study concludes that there is a limitation when the culture and actors of the system (museum) do not change. Reflecting its board and staff and the culture of hiring like-minded people, over the eight-year-period, the visitor composition stayed the same being white, well-educated, and wealthy despite the museum’s efforts to diversify its visitors. Changing managerial practices and simply offering diverse programs did not lead to serving more diverse people from the community. The structure, the culture, and the actors within the organization have to transform harmoniously in order to bring about a long-term and meaningful change. The study discusses what can lead to even further transformation where diverse groups of people can enjoy the museum and call it ‘their’ space. This study theorizes the change process using open systems theory and suggests a model for a paradigm shift in museum practice that is truly inclusive and diverse.

What is Heritage Diplomacy?

Tuuli Lahdesmaki, Associate Professor, Department of Music, Art and Culture Studies, University of Jyväskylä, Finland

During the past years, policymakers, cultural managers, and scholars have become increasingly interested in the instrumental value of cultural heritage sites and museums, identifying them as spaces for cooperation and underlining their potential for diplomacy. Recently, scholars have explored the linkages between cultural heritage, museums, and diplomacy with various emphases and conceptualizations. In this paper, we examine the conceptualization of heritage diplomacy in scholarship and the notions of cultural heritage and approaches to power included in it. Our critical close reading of 57 sampled scholarly publications reveals how the concept of heritage diplomacy is ambiguous. Its meanings vary from heritage-related actions in states’ international relations and foreign policy to providing contact zones at heritage sites and museums for facilitating intercultural dialogue within and between diverse communities. In scholarship, heritage diplomacy is commonly approached from a conservationist point of view, emphasizing the preservation of tangible cultural heritage through knowledge exchange, material aid, and funding. Besides international organizations and states, the concept is extended to include people-to-people diplomatic relationships that scholars, however, rarely scrutinize. Our study underlines that cultural heritage and power relations are entangled in the conceptualizations and explorations of heritage diplomacy. A critical approach to this entanglement encourages us to rethink cultural heritage sites and museums through a transnational perspective that highlights the historical connectivity and mobility of people, objects, and ideas, as well as the uses of power included in narratives dealing with such connectivity.
Between Traditional Narrative and Its Contemporary Construction: The Meaning-making Discourse at a National Key Art Museum in China

Sifan Liu, Student, PhD candidate, Department of Social Anthropology, University of Barcelona, Barcelona, Spain

At a critical juncture in its economic reform, China has ushered in a new era of cultural transition while Chinese art museums embrace a nascent curatorial mechanism for knowledge (re)production. This paper examines the case study of Zhejiang Art Museum (Hangzhou) in a Chinese key national art museum context, which demonstrates the interplay of poetics and politics in its exhibiting display, adopting a methodological approach based on fieldwork, semi-structured interviews with museum curators and directors, and participant observation. In this paper, I argue that the museum rationalises the “modernity” of Chinese national art by employing a pedagogical aesthetic approach in a neonationalist narrative, while promoting contemporary Chinese art by employing a story-telling approach based on Chinese myths and legends narrative texts, illustrating two trajectories of the museum’s art production. This research contributes significantly to the field of Chinese public art museum studies. It paints a complex picture of how collection and exhibition policies, as well as the initiative of local art ecosystem, influence the museum’s cultural production and knowledge rhetoric in contemporary China.

When Museums Become Religious: Heritage in Conflict at Istanbul’s Hagia Sophia Mosque

Stephanie Machabee, Student, PhD, Yale University, United States

In July 2020, Hagia Sophia Museum in Istanbul, Turkey was transformed into a working mosque. Many celebrated while numerous others criticized the change of status. This paper examines the range of reactions to the conversion of Hagia Sophia, from anxieties about site preservation and the protection of Christian imagery, to accusations of disrespect for modern concepts of secularism and universal heritage, to celebrations by those who had long called to see Hagia Sophia function as a mosque again. What exactly was at stake in this change of status? This paper uses Hagia Sophia’s conversion as an opportunity to interrogate the different needs embodied in the “religious” and “heritage” uses of historic places. What does a museum space offer that a religious one cannot (and vice versa)? Using on-site observations and engaging with relevant scholarship on religion and museums, I identify and contrast the different possibilities and limitations presented by Hagia Sophia as a museum and as a mosque. In particular, I focus on how the notion of inclusiveness operates differently through these two types of spaces. The conflict over Hagia Sophia’s status and use, I contend, points to some of the unique management and preservation challenges presented by religious forms of cultural heritage. I conclude by identifying factors that should be considered when addressing such challenges.
Migrating Artifacts

Yaroub Al Obaidi, Global Guide, Learning Department, University of Pennsylvania Museum of Archeology and Anthropology, Pennsylvania, United States

I raise a few questions as an introduction to my argument. First, is there a homeland for artifacts? Do artifacts migrate? Why do artifacts migrate? Are they seeking sanctuary or looking for someone to hear its untold story? I argue there is a home for these artifacts and its home is where they were found for the first time. That home is where people lived thousands of years ago – according to their history and geographic information. The formation of countries led to the division of these artifacts. Artifacts are products of human achievement and are unlimited to place. When people lived there it was based on where the resources are more available to sustain their life, not the country. I claim that artifacts move like people and this migration happens for several reasons – sometimes naturally and sometimes forced migration. While human life is most valuable, artifacts are valuable too, because they contain the meaning of life and great achievements. I believe that immigrants from the same countries where certain artifacts originate should be given the right to enjoy the artifacts where they are. More cultural programs along with artifacts should be created with and for people from those countries.

Blind Musicians ‘See’ Beauty in House Museum

Hatice (Sule) Ozer, Student, PhD, University of Nottingham, Nottinghamshire, United Kingdom
Laura Hanks, Associate Professor in Architecture, Department of Architecture and Built Environment, University of Nottingham, United Kingdom
Jonathan Hale, Professor of Architectural Theory, Dept of Architecture and Built Environment, University of Nottingham, Nottingham, United Kingdom
Xijing Chen, Ph.D. Student, Department of Architecture and Built Environment, University of Nottingham, Nottingham, United Kingdom

House museums are places where visitors can see the past life in the present. A house is a one-piece artefact that includes various pieces of furniture, clothes in the cabinet, paintings hanging on walls, dishes in the kitchen, etc. A house run as one place/house/museum to see the beauty of real life in the past. It was related to seeing beauty in its place, the beauty of daily life. At that point, there could be access difficulties for blind people as everything is supported visually. House of Handel in London is an inspiring space to encourage the younger generation of blind musicians to pursue their dreams. The house was designed as an experimental place to walk in the musician life. Handel’s life has inspired the museum to communicate with blind musicians by walking into the room where Messiah was composed, touching furniture, and performing. The communication of the museum focuses on the tactile and imagination. This study investigates the interpretation of musician house museums and their reflections. The case study, the visit to Handel House and virtual tours are primary research methods to achieve the aim. Secondary research methods support this study with critical literature reviews of house museums and ‘seeing’ beauty from blinds. The study shows that Musician House Museums could teach how they survive with unique struggles in the museum world and its effective uses of interpretations for blind people. Embedded memories and objects turn out to be ‘a realistic unreality in a real place’.
Examining the Role of Interdisciplinary Arts in Expanding Worldviews: A Qualitative Case Study

Catherine Palmore, Student, Ed.D. Learning and Organizational Change, Baylor University, Texas, United States

This study addresses the literature gap surrounding the arts’ value to other disciplines, particularly concerning design thinking found in arts education. In addition, the research encourages individuals to take art courses, museums to offer interdisciplinary art educational opportunities, and researchers to continue exploring the effects of the arts on development of 21st-century skills. This study’s research design was a qualitative case study using a human-centered approach informed by constructivist theory and design thinking methodologies. Constructivist theory shaped data collection, as the goal of observation and interviewing was to explore the research problem from the perspective of participants directly subjected to the phenomenon and who reflected on the impact that interdisciplinary art education had on their growth and development. A human-centered research approach focused on the community as a whole and generated meaning from lived experience. The researcher posed actionable recommendations for university administrators, curriculum designers, faculty, and students. Implementing these recommendations by museums and art institutions will lead to more well-rounded citizens equipped with the 21st-century skills needed for professional success. The findings indicate that participants benefited greatly from engaging in artistic expression. This triangulated data collection method created a way to analyze the data meaningfully. Positive outcomes, such as newfound confidence, a sense of community, a broadened worldview, and problem-solving skills were a few of the takeaways from participants. Each participant found value in creating art, working with others, and reflecting.
Uncovering Narratives Through Curated Education

Michelle Pannone, Assistant Professor, School of Architecture, Marywood University, Pennsylvania, United States
Iain Kerrigan, Student, Bachelor’s in Architecture, Marywood University, Pennsylvania, United States
Stephanie Golden, Student, Bachelor’s of Interior Architecture, Marywood University, Pennsylvania, United States
Danna Biello, Student, B.Arch; B.A. Art History, Marywood University, Pennsylvania, United States

Celebrating inclusion is an interdisciplinary student-led and organized exhibit seeking to research narratives of minority groups in the field of design. In recognizing the need for expanding our communities’ collective knowledge and growth, the design of each exhibit traverses through a rigorous research and synthesis phase engaging a diverse set of students and faculty collaborators on the curation team. The research and curation for each exhibit occurs over the course of eight months after a particular focus has been identified. The process includes comprehensive research, group synthesis, organization, and graphic communication to create a compelling display that takes the viewer on a journey through the rich narrative of underrepresented voices. Two exhibits have been completed to date, the inaugural exhibit celebrating Black designers by looking into the history of licensed Black architects in the United States, as well as issues of racism and neglect in predominantly Black urban communities, and how the next generation of designers can begin to amend these acts. The most recent exhibit highlighted Women in Design by creating an extensive timeline of women’s design history that overlaid the chronological context of Women’s Rights in the United States to give a greater understanding of the rise of female equality in society. The exhibit functions not only as a point for education, but a departure point for discussion about why these designers are not included in the curriculum, and how students can call for a more inclusive education.

Multisensory Access and Audience Engagement

Kathleen Sitter, Canada Research Chair in Multisensory Storytelling in Research and Knowledge Translation, Associate Professor, Social Work, University of Calgary, Alberta, Canada
Alison Grittnner, PhD Candidate, Faculty of Social Work, University of Calgary, Canada
Heath Birkholz, Member, Advisory, Premiers Council, Alberta, Canada
Mihaela Slabe, Student, Master of Social Work Student, University of Calgary, Alberta, Canada
Kimberly Van Patten, Research Coordinator, Faculty of Social Work, University of Calgary, Alberta, Canada

Multisensory storytelling involves audience engagement beyond the visual genre; a delicate balance of telling stories through weaving together smellscapes, soundscapes, and sense of touch. This study describes the creative process of developing a sensory installation focused on stories of home during the pandemic. A group of disabled scholars came together virtually to (re)imagine their experiences through a collaborative multisensory story. Through describing the process, the paper provides an overview of how centering disability provides critical opportunities for audience engagement and simultaneously requires thoughtful reflection on the role of access in representation.
Have We Lost Our Senses?: Feminism, Consumption, and the Politics of Representation

Professor Roma Madan Soni, PhD, Department of Applied Arts and Design, Box Hill College Kuwait, Al Ahmadi, Kuwait

Through the medium of my artistic explorations inspired by my art historical research, I show how it is our sensory systems that develop through pregnancy in the world of the womb, and consequently affect the brain’s development, after our birth helps us reconnect with the world’s ecosystem – our home. It is our senses that help us build a just living world, one more closely adapted to life: to our interbeing with humans of varied genders, colors, races, and nations, with different species and features of this one priceless planet. Inspired by the 1970s ecofeminist artists, my “Trinetra” or ‘Universal/Third Eye’ series of self-portraits: Are we Listening? (2020), Are we Savoring? (2020), Are we Feeling? (2020), Are we Sniffing? (2020), and Are we Watching? (2020) help us recall our senses and emotions that connect us with the planetary sensations of earth others. Operating fluidly between concept and craft, text and textile, ecofeminist practice merges dissimilar disciplines and communities with shared relationships to land and sea, and to the economic and environmental disparities of the 21st century. Indigenous trans-species worldviews regarding ecojustice for the future, sourced from the ‘elders’ have been on the table for human animals to consume. Indigenous and other communities, whether segregated either ethnically, racially, or economically, have a significant contribution to make in ecological, socio-political, and economic terms towards interspecies and climate justice. Are We Listening? Are We Savoring? Are We Sniffing? Are We Feeling? and Are We Watching?
The Multisensory Museum: Process and Outcome of a Co-design Method Involving Architects and People with Disability Experience

Peter Willem Vermeersch, Visiting Professor, Architecture, KU Leuven, Vlaams Brabant (nl), Belgium
Ann Heylighen, Professor, Department of Architecture, Research[+]Design, KU Leuven, Belgium

The Multisensory Museum is a project at the interface of design research and architectural practice. It is grounded in research on how the knowledge people with disability experience possess has potential to enrich (museum) architecture. In an attempt to socially innovate architectural practice, we developed a codesign method that engages people with disability experience and architects together in a creative endeavor. We involved three groups of people (with a vision, auditory, and mobility impairment) to design a multisensory museum gallery that engages visitors’ whole bodily perception. Analysis of the final design explores the potential of architecture to express issues of inclusion in museums. The gallery is conceived with one overall multisensory aesthetic forming three spaces: the corridor brings visitors in a state of corporeal awareness through its close and soft aesthetics, the foyer links the gallery to the museum’s vertical circulation, the art exhibit fosters a dialogue with the work on display and with fellow visitors through comfortable aesthetics. The project went through several stages: the actual co-design process, an exhibition on the co-design process, a subsequent design phase refining the concept into one overall aesthetic gesture, the implementation of the design, and a symposium/opening of the gallery to the public. The project demonstrates how an inclusive design approach in architecture can lead to a stimulating space for all to enjoy, and how disability experience can enrich museum architecture beyond accessibility and give expression to aspects of inclusion through a multisensory environment that makes everyone more aware of their body.
The repatriation of the Benin Bronzes is a multifaceted historical, social, and political issue in the art world. The artifacts contain the pre-colonial history of the Edo people in the form of statues, plaques, and ornamental figures, which the British Empire looted following the Benin Massacre of 1897. Since 1897, the history and culture of the Edo people continue to fill museum collections as spoils of war. The ongoing effort to repatriate the Bronzes calls attention to the lasting impact of colonialism on museums as institutions and their societal role. As purveyors of culture, should museums be required to evolve with the rest of society? The case could be made that such changes are essential to a museum’s authenticity. Museums’ responsibilities must go beyond the need to revise descriptive plaques and reconfigure displays. Furthermore, the inability of the Edo people to claim proprietary rights to the Benin Bronzes exposes a system that perpetuates cultural violence. Existing cultural property laws focus on antiquities and objects displaced during World War II, but a sizable grey area surrounds colonial-era theft and damage. Today’s cultural property laws allow for a continued lack of accountability amongst museums and governments holding artifacts looted during colonialism. Museums and cultural property laws must address this grey area to achieve restitution. The case for the repatriation of the Benin Bronzes underscores the importance of cultural restitution and the amendment of cultural property laws to the decolonization of art history.

OpenPipe - a Digital Tool for Exploring Online Catalogues of Digital Art in Immersive Spaces: Providing Tools to Curators to Explore Online Collections

In this paper we consider the work of Boise State University in deploying online tools that allow curators to explore, search, and create mixed catalogues from over thirty-five different online digital art catalogues from a global collection of online sources. The system provides web based access to curators on a variety of platforms that used cloud systems to let them search online catalogues, prepare specialty collections, label, describe, annotate and arrange material for presentation both on the web and within immersive digital theatres. The system also lets digital arts researchers and computer science researchers collaborate explore digital arts research topics and simplifies the integration of machine learning tools with online digital catalogues and lets curators integrate art annotation techniques within an exploratory space for researching novel combinations of art and computing.
Developing and Beta Testing a Digital Records System and Logistical Task Stream for The Fashion Archive Using Retail Management Inventory Strategies and E-commerce Product Categorization

Anna Kearney, Student, Science in Commerce and Business Administration, The University of Alabama, United States
Morgan Igou, Student, The University of Alabama, United States
Madeleine Leidner, Student, Human and Environmental Sciences, The University of Alabama, United States

Multiple methods and processes of object documentation have been used since the establishment of the historic and contemporary dress collection in the 1930s, known since 2018 as The Fashion Archive. This produced a collection of unorganized, undocumented, and inaccessible objects. Advances in technology have provided unique opportunities to rethink, redesign, and reemploy the ways in which previously time-consuming tasks within the process of accessioning an object into a museum collection are performed. Resulting data can be much more easily and accurately accessed, imported, and exported into a variety of systems. This paper describes the process of utilizing technology to digitize records in The Fashion Archive, developing and beta testing the efficiency, accuracy, and accessibility of an online database for the documentation of objects. For this study, 276 objects located in 56 boxes, housed in two sections of the high-density storage unit, were photographed. Physical documents were scanned, reviewed, and edited using the terminology and classification systems of ICOM. All the associated data for each object was entered into a Microsoft Excel spreadsheet and links were created to connect the external documents and object photographs housed in the cloud. The main outcome of this project is clean and verifiable data ready to be migrated to a web-based collections management database. The digitization of all documentation associated with each of the objects in the collection should be a high priority for not only the safekeeping of records but to make them easily accessible for both internal and external users.
People, Property, and the Panopticon: Envisioning the Post-museum through Decolonial Marxist Analysis of Collections

Leeann Ream, Student, Museum and Exhibition Studies, MA, University of Illinois at Chicago, Illinois, United States

In response to recent global interest in addressing and rectifying racial and class-based injustices, many museum professionals and, by extension, affiliated community members have embarked upon a campaign to envision and enact a truly diverse, equitable, accessible, and inclusive (DEAI) iteration of the museum as an institution. One of these more common recent efforts of these professionals and community members began with activist calls to “de-police the museum.” While in some respects laudable, too often such demands have fallen short of effectively grappling with the museum’s violent enforcement of private property through the acquisition, maintenance, and interpretation of their collections. To that end, in this essay, I argue that abolitionist, decolonial, and Neo-Marxist strategies conceived in the political, rather than the cultural, realm may model a more effective approach. My hope is that critical analysis of some of the more recent DEAI attempts, noting not only their strengths but also their shortcomings, will reveal their frequent inability to effectively unseat deeply ingrained institutional injustices, including those that rest at the very foundation of the museum: the private collection. To conclude, then, I argue two points: first, that by implementing these critical strategies drawn from the realm of the political on museum collections’ ownership, the issue of inaccessibility can be critiqued at its core; and second, that in abolishing private property—in this case the private ownership of museum collections—the radically democratized and truly DEAI post-museum can emerge.

(In)Visible Storage: Museum Studies Graduate Students Reinterpret Victorian-era Technology as Material Culture

Anne Ricculli, Curator, Guinness Collection, Morris Museum, New Jersey, United States

Comprised of 750 mechanical musical instruments and automata objects manufactured during the late nineteenth and early 20th century, the Murtagh D. Guinness Collection at the Morris Museum (Morristown, NJ) presents challenges for contemporary museum studies graduates students aiming to craft narratives relevant for today’s audiences. This study considers these curatorial students who are not the first to grapple with issues of representations, for example, of race, ethnicity, and orientalism which infuses artifacts from the Victorian era currently in museum Visible Storage holdings.
Beta Testing a Digitized Condition Report Using Handheld Technology in a Fashion Collection

Grace Woodson, Student, Anthropology, The University of Alabama, Alabama, United States

Information accurately recorded about an object when it is accessioned into a collection is vital for assessing short-term and long-term conservation needs and storage considerations. Advances in technology have provided unique opportunities to streamline previously time-consuming tasks within this process. Resulting data can be immediately accessible, linked, and imported and exported into a variety of systems. Using hand-held devices such as a tablet provides the user with the ability to complete tasks on a single device which is mobile in its technological abilities and mobile in its physical nature. The focus of this project is on the use of a fillable digital condition report form created using Adobe Acrobat and objects from a small capsule collection recently donated to The Fashion Archive containing 19 objects. The objects range in date from the 1900s-1940s and are constructed in a variety of materials. The condition reports were completed entirely on an iPad using the Adobe Acrobat app, an Apple Pencil, the iPad’s camera, and the GoodNotes app. The terminology and classification systems of ICOM were also used. The findings from this study showcase the potential of technology’s role in the object accessioning process. The iPad provided advantages related to accessibility of resources/tools and maximizing efficiency in the completing of condition reports and linking them to The Fashion Archive’s database. Overall, this process improved on the traditional way of completing an object condition report in both time and accessibility.

Hybrid Experiences and Intangible Cultural Heritage: Potentials and Challenges of Using Digital Sound in ‘Authentic’ Settings at House Museums

Mia Yates, Postdoctoral Researcher, Digital Design, IT University of Copenhagen, Denmark

Digital technologies or media are often perceived to be artificial and to stand in contrast to ideas of ‘authenticity’ and of ‘real’ places or objects. This poses a challenge for many house museums in search of ways to communicate about the immaterial aspects of their collections. Danish house museums especially refrain from introducing digital communication means, in fear of disturbing the visitor’s experiences of an ‘authentic’ home, and in fear of excluding their core elderly audiences. But is it possible to merge digital media with the physical house museum setting, in ways that are experienced by visitors as ‘authentic’? And is there a difference between how younger and older generations experience such ‘hybrid’ realities? The paper presents the results of an empirical study into the potentials and challenges of using digital sound to communicate about intangible heritage in a house museum setting in Copenhagen, formerly the home of a Danish literary couple, in the early 1800s. In several design experiments, we have used digital sound to re-create scenes from the couple’s everyday life in the house. Through systematic observations and qualitative interviews with museum visitors, we have gained knowledge about how visitors experience ‘authenticity’ in relation to ‘the digital’ during these experiments and across demographics. The paper presents the most important findings from the study and relate them to wider questions of how museums can use digital technologies to communicate about immaterial cultural heritage. The paper proposes new and ‘hybrid’ directions for house museums and other ‘authentic’ heritage sites.
Mining identity. The reflection of a city through a museum in Guanajuato, Gto. Mexico

Ana Renata Buchanan Zarate, Student, Doctorante en Artes, Universidad de Guanajuato, Guanajuato, Mexico
Ma Eugenia Sanchez Ramos
Laura Elena Zarate Negrete, Student, PhD in Human Development, University of Guanajuato, Guanajuato, Mexico

The museum was developed in the old mining area of the Hacienda de Valenciana in Guanajuato, Guanajuato, where the San José’s General Shaft is located, a construction that dates back to 1791. The space has iconic and unique architectural elements in the historic city, such as the buttresses, the walls of the winches, the smelting chimney and the steam chimney, as well as other spaces that originally served as galleys or courtyards for the ore processing process. The process of fitting out the space to turn it into a museum was a comprehensive project that involved from general cleaning, painting, masonry and waterproofing works to interventions by conservation and lighting experts. It began in March 2016 with the restoration of the two 22-meter-high steam chimneys, adjacent to the San José’s General Shaft, which were built for the operation of the steam winches installed at the beginning of the 19th century. The objective of this research is to rescue the historical legacy and the identity of Guanajuato as a Mining City through a museum that brings the public closer to the history of mining, its processes, architecture and art through its exhibits and accurate information. The research presented is of a qualitative, exploratory, descriptive and explanatory nature. The results obtained from interviews with visitors, where they commented that they understood the mining entity of the city, the historical data and the reason for the founding of the city of Guanajuato.
Attendance List

Ahern Smithsonian, National Museum of Natural History
Veronica Ahumada-Newhart, PhD, University of California, Davis
Yaroub Al Obaidi, University of Pennsylvania Museum of Archeology and Anthropology
Hind Alhumaidhi, Loughborough University
Jane Allen
Claudia Naa Densua Ankrah, University of California, Santa Barbara
Junko Anso, Independent Museum Consultant
Jacomijn Appeldoorn, Brederode Advies
Hugo Appeldoorn, Pantarian Kesteren Netherlands
Doris Ash, University of California Santa Cruz
Manal Ataya, Sharjah Museums Authority
George Azzopardi, Independent researcher
Renee Barry, Erie Canal Museum
Chiara Bartolini, University of Bologna
Miriam Barton, Historic House Trust
Maurice Baynard, The Academy of Natural Sciences
Ellen Belshaw, McGill University
Mariana Bertelli Pagotto, RMIT University
Rob Blackson
Antonia Bobik, Erasmus University
Rebecca Bourgeois, University of Alberta
Chelsey Brandis
Renee Brummell Franklin
Marta Brunelli, University of Macerata
Derek Bryce, University of Strathclyde
Ana Renata Buchanan Zarate, Instituto Estatal de la Cultura
Dr. Lonnie G Bunch III, Smithsonian Institution
Zachary Burden
Elizabeth Carnegie, Northumbria University
Xijing Chen, University of Nottingham
Zamara Choudhary, The Metropolitan Museum of Art
Jen Cline, Lewis and Clark Community College
Matthew Cobham, ERCO
Laura-Edythe Coleman, Drexel University
Leah Comiskey
Alcina Cortez, NOVA University Lisbon
Elizabeth Costa, Common Ground Research Networks
Jennifer Coury, Marist College
Steven Cutchin, Boise State University
Fabio D’agnano, University of the West of England - UWE Bristol
Carolina De Alba Garza, Kingston University London
Liyah Desher, Documentary Heritage & Preservation Services for New York (DHPSNY)
Laura Dionne, Ryerson (X) University
Helen Divjak, Thinc Design
Stacy Doore, Colby College
Amanda Dotseth, Meadows Museums, Southern Methodist University
Jennifer Eickelmann, FernUniversitat in Hagen
Elizabeth Feld, Peel Art Gallery Museum and Archives/OCAD University
Shannon Ferrari
Amanda Figueroa  Curationist
Yael Filipovic  Museum of Contemporary Art of Montreal
Cecelia Fitzgibbon  Moore College of Art and Design
Rosanna Flouty  NYU
Alice Fornari  National Museum of Natural History, Smithsonian Institution
Amareshvar Galli  Anant National University
Bailey Gamberg  Barnes Foundation
Tommaso Giambelli  Heirdom Capital
Rebecca Gibson  Virginia Commonwealth University
Tamsyn Gilbert  Common Ground Research Networks
Stephanie Golden  Marywood University
Gray Golding  Tufts University
Jacqueline Goldstein  The Jewish Museum of Florida-FIU
Jacqueline Goldstein  The Jewish Museum of Florida-FIU
Julie Goodman  Drexel University
Tareq Samra Graban  Florida State University
Ben Griswold  Fort Collins Museum of Discovery
Ashley Hartman  Marywood University
Kenna Henly  University of Maryland, College Park
Barbara Hogue
Yael Horowitz  Reset Tech
Zahrasadat Hosseini  Oklahoma State University
Heather Howard  Michigan State University / University of Toronto
Mary Hull  Meredith College
Peter Hussey  Lewis & Clark Community College, Honors College
Melissa Hyson  San Francisco State University
Morgan Igou  The University of Alabama
Christa Irwin  Marywood University
Yuha Jung  University of Kentucky
Phillip Kalantzis-Cope  Common Ground Research Networks
Molly Kamph  National Museum of Natural History, Smithsonian Institution
Johan Kaspers  Brederode Leisure Consultancy
Anna Kearney  The University of Alabama
Emmie Kell  Arts Council England
Iain Kerrigan  Marywood University
Seung Ah Kim
Kelly Kirby
Emma Klement
Felicia Knise Ingram  North Carolina Museum of Art
Dimitrios Koliopoulos  University of Patras
Elizabeth La Fave  East Carolina University
Tuuli Lahdesmaki  University of Jyväskylä
Vince Lattuca
Cecilia Lazzeretti  Free University of Bozen-Bolzano
Maiko Le Lay  Duke University
Jungwon Lee  Keimyung University
Madeleine Leidner  The University of Alabama
Mo Li  Polytechnic University of Valencia
Sifan Liu  Department of Social Anthropology, University of Barcelona
Paula Longato  Buro Happold
Nenette Luarca Shoaf  Lucas Museum of Narrative Art
Peiyi Lyu  School of Museum Studies, University of Leicester
Stephanie Machabee  Yale University
Roma Madan Soni, Box Hill College Kuwait
Michael Maley, University of the Arts
Nikita Mamedov, North America International School
Jorge Martinez, Thinc Design
Stephanie Mc Coy Johnson, Smithsonian Institution
Heather Mclaughlin, Drexel University Westphal College of Media Arts & Design
Nick Merriman, Director of the Horniman Museum and Gardens
Theoktisti Misirliou, Metropolitan Organisation of Museums of Visual Arts of Thessaloniki (MOMus)
Kathryn Molinaro
Muriel Moliner, Paul Sabatier University Toulouse 3
Juan Carlos Montes Rodriguez, Universidad Nacional Autónoma de México
Linda Moore, Fort Collins Museum of Discovery
Porchia Moore, University of Florida
Victorino Morales Davila, Tecnológico de Monterrey
Julia Nee, The Exploratorium
Ange Chancelvie Okoulikoua Mamebami, Ministry of Culture and Arts
Hannah Opdenaker,
Victoria Oshel
Hatice Sule Ozer, University of Nottingham
Catie-Reagan Palmore-King, Metropolitan Universities Journal
Ivi Papaioannou, Frederick University Cyprus
Gianfranco Pastore, Free University of Bozen-Bolzano
Alex Pate, Common Ground Research Networks
Kina Patel Self
Berube Patricia, Carleton University
Maureen Pelta
Gabriela Perez, University of the Arts
Maya Pindyck
Antonella Poci, University Modena and Reggio Emilia
Netanel Portier, Mural Arts Philadelphia
Catherine Preston Schreck, Thorndike Library
Therese Quinn, University of Illinois at Chicago
Shannon Quist, Fort Collins Museum of Discovery
Julie Rainbow
Nancy Ralph, NYC Department of Health and Mental Hygiene, Bur. of Bldg Water Supply
Jennifer Rasamimanana, Tangier American Legation Institute of Moroccan Studies
Leeann Ream, University of Illinois at Chicago
Natasha S. Reid, University of Victoria
Alia Reza, University of Maryland
Anne Ricculli, Morris Museum
Maria Luisa Romano, McCord Museum
Kaila Ryan, Common Ground Research Networks
Leandro S. Guedes, Università della Svizzera italiana
Cesar Santalo, Lynn University
Monique Scott, Bryn Mawr College
Meena Selvakumar, University of Washington
Kristen Shahverdian
Fern Silverman, Salus University
Janelle Christine Simmons, AARP Foundation
Kathleen Sitter, University of Calgary
Alexander Sorokin, "MSUPE, Haskins Lab"
Ruth Starr, New York University
Dafna Steinberg, Moore College of Art and Design
Lauren Stichter
Lesley Struc, Fort Collins Museum of Discovery
Manar Ul Islam Swaby, Saway & Access LLC
Kimberly Thomas, Florida State University
Claudine Thomas, Moore College of Art & Design
Deborah Thomas, University of Pennsylvania
Marilyn Torres, The Academy Natural Sciences
Daniel Tucker, University of the Arts in Philadelphia
Allysa Turner
Andrea Tyszka, Salus University
Carlee Unger, Brandeis University
Neville Vakharia, Drexel University
Mara Valente, Roma Tre University
Ximena Varela, American University
Peter Willem, Vermeers, KU Leuven
Megan Viera, Smithsonian Institution's National Museum of Natural History
Bill Wallace, Worcester Historical Museum
Hannah Wallace
Bill Wallace, Worcester Historical Museum
Jonathan Wallis
Laura Walters
Xena Wang, Harvard University Extension School
Ellen Webster, Loughborough University
Laura Westmoreland, Brandywine River Museum of Art
Juliana Whalen, University of Pennsylvania
Stewart Williams, University of Maryland College Park
Brad Winn, Lewis and Clark Community College
Grace Woodson, The University of Alabama
Loren Wright, Art Institute of Chicago
Mia Yates, IT University of Copenhagen
Jenny Yim, Moore College of Art & Design
Stephanie Yuhl, College of the Holy Cross/Worcester Historical Museum
Ming Zhao, NSCAD University
Adam Zielinski
¡Hagamos los museos más accesibles!: Contenido y recursos generados con los usuarios

Nidia Aliseda, Institución Milà i Fontanals de Barcelona, España
Gibaja Juan F. Millán Mozota, Arqueólogo, Institución Milà i Fontanals de Barcelona, Spanish Higher Council for the Scientific Research, España

El presente trabajo propone mostrar algunas de las prácticas llevadas a cabo por el grupo de investigación y Divulgación Inclusivas de la Institución Milà i Fontanals de Barcelona en colaboración con distintos museos, con el objetivo de democratizar sus colecciones y contenido. Estas acciones están enfocadas a hacer accesible el patrimonio y la ciencia que se esconde en él a mayor número de personas, especialmente a aquellas tradicionalmente olvidadas. Las actividades, centradas sobre todo en prehistoria y arqueología, proponen métodos de trabajo novedosos para mejorar la accesibilidad cognitiva del contenido científico. Esta metodología de trabajo hace hincapié en la participación del usuario y su empoderamiento, para conseguir resultados más eficaces e inclusivos. Los ejemplos que se exponen son los realizados con grupos de usuarios con discapacidad intelectual, consistentes en actividades de carácter lúdico y en entrevistas a científicos y profesionales de museos. Fruto de estos talleres se generan nuevos recursos que presentan un carácter más accesible, ya que han sido co-creados por los propios participantes. Su posterior difusión, por diversos medios como paneles en las salas de exposición, páginas web o redes sociales, permite acercar el contenido tratado a un público más amplio y variado. Por ello, se puede afirmar que los resultados son satisfactorios para ambas partes (siendo muestra de ello la continuación de otros talleres con los mismos grupos) y relevantes, ya que reflejan la importancia de tener en cuenta y hacer parte a estos colectivos a la hora de generar contenido y recursos más accesibles.
Instalaciones contemporáneas abiertas a la convivencia: El caso del Parque Experimental el Eco

Fabiane Carneiro, Estudiante, Universidad de São Paulo, Brasil

Esta presentación aborda la investigación “Instalaciones contemporáneas latinoamericanas: oportunidad para las convivencias”, que analiza dicha producción vinculada a las instituciones dedicadas al arte y busca comprender cómo y por qué puede favorecer el acercamiento del arte con la sociedad y acoger sus manifestaciones. Se enfoca en uno de sus casos de estudio, Parque Experimental el Eco, de APRDELESP, en el contexto del Pabellón Eco 2016, organizado a través de un concurso nacional por el Museo Experimental el Eco, vinculado a la Universidad Nacional Autónoma de México (UNAM). Esta instalación proponía la conexión entre el arte, el cuerpo, el espacio público físico y virtual desde una concepción espacial, experimental y transitoria, e invitaba al uso cotidiano del museo. La investigación hace uso de búsqueda bibliográfica, documentos, entrevistas, fotografías y registros de video. Para el análisis del estudio de caso se utilizan planteamientos de Néstor García Canclini, Jacques Rancière y Armando Silva en torno a los nuevos géneros de expresión en el paisaje urbano contemporáneo, el desdibujamiento de las fronteras y la inminencia, con potencial emancipador. El Parque Experimental el Eco reveló múltiples posibilidades de barajar fronteras entre roles, territorios y discursos, operadas en distintas instancias y en conjunto: espacio urbano; institución y su proyecto; productor; instalación; medios de comunicación; conexiones de red y cohabitaciones. Así, dio lugar a la inclusión y participación diversa en términos materiales, corpóreos y simbólicos a través de rasgos como la experimentación, la democratización y la transitoriedad.
Museos, educación y Políticas Públicas en México: Un análisis histórico

Cesar Iracheta, Colegio de San Luis A.C., México

México es un país con una historia rica, llena de culturas milenarias, es por eso que los museos y la educación han servido como herramienta para generar identidad y un sentimiento de pertenencia cultural dentro del país. En este trabajo se realizará un análisis histórico de estas políticas públicas que se han generado a lo largo del tiempo dentro de los gobiernos mexicanos, desde los inicios en el siglo XIX hasta las políticas públicas del presente siglo.

Museografías expansivas no ocularcentristas: Narrativas museográficas accesibles para Personas con Discapacidad Visual

Juan Carlos Montes Rodríguez, Antropólogo Social, Diseño Accesible y Museografías Accesibles, Universidad Nacional Autónoma de México, México

Se presenta una propuesta estratégica de evaluación y diagnóstico de accesibilidad, y se detallan también los procesos para estructurar y sistematizar elementos narrativos probados empíricamente que intervienen en la conceptualización y generación de guiones, tanto curatoriales como museográficos, que consideren la forma ciega de sensopercepción para el desarrollo de exposiciones con narrativas accesibles para la ceguera que permitan visitas libres de asistencialismo, autónomas y de libre elección como partes fundamentales para una experiencia sensible de visita como derecho al ocio de las personas.
Tema destacado 2022: Repensar los museos

El arte como medicina y el museo como terapia: Hacia una inclusión de la neuroestética aplicada en contexto

Zoé Jiménez Corretjer, Catedrática, Universidad de Puerto Rico en Humacao, Puerto Rico

El contexto en que se expone la creación y se vislumbra, puede transformarse. En esta investigación propongo transpolar la función de los museos hacia una integración terapéutica basada en modelos de psicología del arte como herramienta de cambio cognitivo. Hablaré del ‘homo estético’, la pulsión, la experiencia humana y la integración de la ciencia a los museos. Si estos entienden los procesos neurológicos del arte, abrirían su capacidad hacia una oportunidad de exploración estética activa, permitiendo la homeostasis interna del individuo. Ante la vertiente de la neurocultura, es hora de que los museos entiendan la profundidad de su potencial función social y amplíquen sus capacidades colectivas en un servicio que integre el objeto artístico como agente terapéutico. Esto permitirá que la participación de lo simbólico cognitivo del arte funcione como la nueva medicina, reconociendo la capacidad del museo como centro de sanación neuroestética. De esta manera el arte se presentará desde las profundidades gestálticas del consciente y del inconsciente del artista, llegando al receptor como un mensaje mediático transformacional. Así el museo se posicionaría como centro y punto de contacto de la experiencia de cambio a partir de la percepción de lo bello. Comprendiendo la estética neurológica y el poder de sanación del arte, el museo podrá aportar a la cultura una opción integrativa del arte. El siglo XXI trae problemas sociales y retos y el colectivo museológico podría representar un espacio para la sanación a través de una psicología del arte.

Museo, arte y educación por competencias: Experiencias desde el aprendizaje basado en retos

Victorino Morales Davila, Director, Museo Urbano Interactive, Escuela de Arquitectura, Arte y Diseño, Tecnológico de Monterrey, México

El cambio, dirección y forma en que la educación debe ser construida desde esta segunda mitad del siglo XXI es consecuencia de la revolución en las tecnologías digitales. Nuevas competencias son requeridas para ser capaces de romper con el pensamiento lógico-deductivo-tradicional. Junto con ellas, espacios como los museos son reconsiderados y redefinidos como estos que, desde prácticas artísticas y nuevas tecnologías, rompen con la linealidad y rígidez del método científico. Desde la experiencia del MUI (Museo Urbano Interactive) en Puebla, se analiza un caso de innovación educativa con nueva museología, desarrolla situaciones de aprendizaje vivencial y retadoras para universitarios que participan en proyectos de exhibición y de estrategias visuales y museográficas de impacto social. Desde las exhibiciones producidas entre en los últimos dos años, es posible observar e identificar un cambio positivo en el dominio de competencias derivadas de la práctica artística, museográfica y creación visual de contenidos. Se concluye que este cambio en el nivel de dominio está relacionado con el compromiso (engagement) que los estudiantes desarrollan con los proyectos en tanto un alto grado de experimentación es capaz de desarrollarse en el museo.
Especificaciones de diseño para App inclusiva del Museo Helga de Alvear

Óscar López Pérez, Profesor, Universidad de Extremadura, España
Juan Saumell Lladó, Profesor, Universidad de Extremadura, España

El rápido desarrollo de los dispositivos inteligentes y el incremento de la demanda de servicios tecnológicos añaden al mercado nuevos servicios con alto potencial de desarrollo. Las aplicaciones museísticas no deben quedarse atrás y cada vez son más las instituciones que incorporan este tipo de soluciones. Sin embargo, aún queda mucho por desarrollar ante la dificultad de acceso de personas en situación de discapacidad. En este trabajo estudiaremos las características que debe tener la futura App para el Museo Helga de Alvear, de forma que esta pueda ser utilizada satisfactoriamente por la mayor cantidad de público independientemente de su situación de discapacidad auditiva, visual, intelectual o motora. Se presentará de forma visual el aspecto y funcionamiento de dicha App, apoyándonos en una primera parte teórica e investigadora que nos ayude a identificar el resto de objetivos específicos. Algunas de las especificaciones a contemplar: Requisitos funcionales, requisitos no funcionales, requisitos de programación, diagrama secuencia e interfaz básica.

Cuatro tipos de discursos en mediación artística en cuatro museos en Cali: Hacia una mirada intercultural

Bardeko Pacheco, Docente, Fundación Universitaria Católica Lumen Gentium, Colombia
Maria del Pilar Rodríguez Amaya, Coordinadora Área de Conocimiento Arte y Cultura, Fundación Universitaria Católica Lumen Gentium, Colombia

La relación museo y sociedad se desarrolla en los museos tras una perspectiva de función social desde los departamentos de educación. Las formas de producción de estos programas responden conceptualmente a una posición epistemológica que, puede interpretarse en su enunciación discursiva a partir del análisis de las formas en que articula educación y comunicación en sus propuestas y apuestas museológicas donde contenidos, presentación y relación con los públicos revelan la idea y desarrollo concreto del museo en la función social de comunicación del patrimonio en la sociedad. Por lo cual se realiza un análisis cualitativo de cuatro museos en la ciudad de Cali (Colombia) bajo la propuesta analítica de Morsch, quien establece cuatro discursos: afirmativo, reproductivo, deconstructivo y transformativo. La muestra fue compuesta por 2 museos institucionales y 2 museos populares. Los hallazgos revelan uno de los museos populares como discurso transformativo por su activación política en el territorio y la estrecha relación con el patrimonio material, inmaterial y vivo de sus apuestas educativas. Los demás museos se encuentran entre los dos primeros discursos debido a su propuesta histórica, que ha generado desde tiempo atrás contenidos y estrategias de mediación a la necesidad de mantener su vínculo con ICOM. Aunque, uno de estos, institucional, ha desarrollado propuestas tendientes al discurso deconstructivo, involucrando diversas apuestas sociales en sus exposiciones. De cualquier modo, cada discurso agenciado por los museos, expresa el concepto de su función social donde se destacan las oportunidades para la promoción del ejercicio ciudadano intercultural.
Reordenación de Colecciones del Museo Reina Sofía: Mujeres artistas, interrogando a la historia del arte

Sara Castellano Sansón, Universidad de Salamanca, Madrid, España

Reordenar los museos de arte contemporáneo supone hacer un trabajo de análisis crítico de la sociedad actual. El caso del Museo Nacional Centro de Arte Reina Sofía, que posee una de las colecciones de arte moderno y contemporáneo más importantes de Europa e incluye las vanguardias históricas, llevó a cabo un proceso de reordenación de sus salas, inauguradas en noviembre de 2021 tras la pandemia. Constituye uno de los ejemplos paradigmáticos de un proceso de repensar el porqué y el para qué de un museo otorgando esa visión crítica y analítica de la sociedad contemporánea. La deuda histórica de los museos, no sólo con la presencia de mujeres artistas sino también con esa mirada feminista transversal, trata de ser paliada en las nuevas salas del museo con la exposición, no sólo de un mayor número de mujeres artistas, silenciadas o obviadas en discursos artísticos contemporáneos, sino transformando el discurso museístico para que el público general pueda entender los procesos de reivindicación feminista. Este estudio analiza esos “vasos comunicantes” en los que se basa esta nueva presentación de los fondos del Museo Reina Sofía desde la perspectiva de las mujeres artistas y su reivindicación histórica. Se estudiarán los aspectos clave que presentan las nuevas salas: la presencia de mujeres artistas y su relación con la vanguardia histórica de principios del siglo XX, las microhistorias que ayudan a ampliar el trabajo de las mujeres artistas y la forma de hacer historia del arte feminista desde este museo.
"Platero y yo" en Moguer: Un modelo de museo inclusivo al aire libre

Sergio Ollero Lara, Gestor cultural, Fundación Municipal de Cultura ‘Francisco Garfias’ de Moguer, España

Desde el año 2014, las políticas culturales de la localidad de Moguer (Huelva) han ido dirigidas a la puesta en valor de su vecino más ilustre, Juan Ramón Jiménez (Premio Nobel de Literatura en 1956). Una de ellas fue la peatonalización del centro histórico y la creación de un museo al aire libre centrado en su libro más conocido, “Platero y yo”. En esta obra, el escritor inmortaliza a Moguer, sus calles, edificios y personajes, siendo un recurso patrimonial, turístico y literario sin precedentes. Se trata de uno de los museos más destacados dentro de su tipología, siendo completamente accesible, democrático e igualitario. En él han participado artistas de distintos lugares, así como fundaciones y empresas que han apoyado un proyecto ilusionante e innovador.

De cómo hacer museología en Cuba y no cejar en el intento: Documentando la colección Wayang de El Arca, Teatro-Museo de Títeres, durante la pandemia 2020

Liliana Pérez Recio, Doctoranda, Universidade do Estado de Santa Catarina, Brasil
Rigel González Rigel

El presente trabajo describe los procedimientos realizados para la catalogación de una silueta Wayang Kulit. Se trata de una estrategia de trabajo implementada en aislamiento social (2020), aprovechando los servicios digitales de galerías, museos y plataformas académicas, así como el establecimiento de una red solidaria de investigadores para consulta. Esta posibilita el desarrollo de la investigación de museos periféricos, cuyo déficit de recursos imposibilita la investigación en campo, así como una perspectiva cultural dentro de las categorías informadas, más allá del reconocimiento morfológico. Se reafirma en esta investigación el papel del museo en cuanto territorio periférico para una gestión de colecciones con un discurso decolonial, donde destacamos las funciones del títere como un arte de resistencia, que más allá de las taxonomías, revela para el discurso museológico el universo referencial de la pieza, superando la condición de joya rara. Por consecuencia, el informe sobre la silueta de Wayang Kulit permite profundizar el discurso museográfico, valoriza la pieza y reposiciona las relaciones o resonancias posibles a partir del objeto patrimonial. Siendo que el conocimiento sobre la pieza resignifica la propia noción de patrimonio, desplazado del valor “exótico” por la vía de los estudios culturales.
Los géneros textuales en los museos: Propuesta de clasificación de géneros en una selección de museos de España

Sergio España Pérez, Profesor, Universidad Pablo de Olavide, España
Ana Medina Reguera, Profesora, Universidad Pablo de Olavide, España

En este trabajo abordamos la dificultad de categorizar, delimitar y jerarquizar los textos museísticos en géneros textuales. A pesar de contar con un largo recorrido en la lingüística y en la traductología, los géneros textuales y el lenguaje museístico apenas han sido abordados desde la museología. Por ejemplo, no se han realizado hasta la fecha estudios detallados sobre las cartelas de museos y otros textos de sala, ni estudios de recepción sobre la comprensión real de estos textos. En esta investigación hemos llevado a cabo un análisis descriptivo-tipológico de los géneros textuales propios de los museos, así como la categorización de sus características lingüístico-discursivas. Para tales fines, se han tomado como modelo tipologías de otros lenguajes de especialidad, así como los fundamentos teóricos de los Estudios de Traducción en una primera fase. A continuación, se ha compilado un corpus de textos reales, procedentes de museos actuales centrados en el área geográfica de la comunidad autónoma de Andalucía (España). Nuestros resultados arrojan una primera propuesta del ecosistema de géneros museísticos, es decir, sus tipos, relaciones internas y su función en el entorno para el que han sido redactados. Aunque se trate de un estudio bottom-up sobre un grupo reducido de museos, pensamos que la clasificación puede ser transferible a otros contextos y con aplicaciones prácticas, pues con un mayor conocimiento de los diferentes modelos textuales y sus características puede mejorar el trabajo de los redactores y traductores de estos textos.

El patrimonio cultural: Un concepto jurídico dinámico

Livio Perra, Profesor, Università degli Studi di Sassari, Italia

El concepto de patrimonio cultural no es fijo e invariable en el tiempo. A partir del análisis de la evolución histórica del significado atribuido al término patrimonio cultural, se puede observar una ampliación de los bienes que en él se incluyen. En Italia en el artículo 2 del Código de los Bienes Culturales y del Paisaje, el patrimonio cultural se define como el conjunto de los bienes culturales y paisajísticos. El derecho formula definiciones de bienes culturales y bienes paisajísticos que están influenciadas por el sentir social. Estas son definiciones que incluyen dentro de ellas objetos y áreas que tienen cierto valor a los ojos de la sociedad. El reconocimiento de estos objetos y áreas como bienes integrantes del patrimonio cultural implica que se convierten en dignos de protección y conservación. El concepto jurídico de patrimonio cultural puede definirse como dinámico. Este evoluciona y adquiere significados en función de la época en la que es elaborado. La evolución del concepto de bien cultural es caracterizada por varias etapas. La categoría de bienes culturales abarca también la dimensión inmaterial y por lo tanto el elemento de la culturalidad se separa de la mera materialidad. El concepto de patrimonio cultural está en constante evolución y se puede observar la inclusión de nuevos tipos de bienes a lo largo del tiempo.
Lista de Participantes

Nidia Aliseda, Institución Milà i Fontanals de Barcelona, España
Patricia Alonso, Common Ground Research Networks
Ana Renata Buchanan Zarate, Instituto Estatal de la Cultura
Fabiane Carneiro, University of São Paulo
Sara Castellano Sansón, Universidad de Salamanca
Xevi Collell, Espai Cráter - City Council of Olot
Any Escoto, Catholic University of HONDURAS
Sergio España Perez, Universidad Pablo de Olavide
Tamara Gorozhankina, Common Ground Research Networks
Alejandro Guillen Santoro, Ministerio de Educación y Formación Profesional Cesar
Iracheta, Colegio de San Luis A.C.
Zoe Jiménez Corretjer, Universidad de Puerto Rico en Humacao
Óscar López Pérez, University of Extremadura
Anamaria Macedo, Universidad Nacional de La Pampa
Ana Medina Reguera, Universidad Pablo de Olavide
Juan Carlos Montes Rodríguez, Universidad Nacional Autónoma de México
Victorino Morales Davila, Tecnológico de Monterrey
Sergio Ollero Lara, Fundación Municipal de Cultura Francisco Garfias de Moguer
Liliana Pérez Recio, Universidad do Estado de Santa Catarina
Livio Perra, Università degli Studi di Sassari
María del Pilar Rodríguez Amaya, Fundación Universitaria Católica Lumen Gentium
Pedro Nicolás Romera García, Universidad de Las Palmas de Gran Canaria
Ma. Eugenia Sanchez Ramos, Universidad de Guanajuato
Common Ground Research Networks
Founded in 1984, Common Ground is committed to building new kinds of knowledge communities, innovative in their media, and forward-thinking in their messages. Heritage knowledge systems are characterized by vertical separations--of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology’s connections with knowledge--these are deeply important questions of our time that require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations.

Common Ground Research Networks are meeting places for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect--differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.
The Common Ground Media Lab is the research and technology arm of Common Ground Research Networks. Common Ground Research Networks has been researching knowledge ecologies and building scholarly communication technologies since 1984.

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

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

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

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

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

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

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

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

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

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Proceedings of the Fifteenth International Conference on the Inclusive Museum, hosted by the Moore College of Art & Design, Philadelphia, 22–24 April 2022. The conference featured research addressing the following special focus: “Rethinking the Museum” and annual themes:

• Theme 1: Visitors
• Theme 2: Collections
• Theme 3: Representations