FIFTH INTERNATIONAL CONFERENCE ON

THE INCLUSIVE MUSEUM

BARBADOS 2012

The University of the West Indies, Cave Hill
2-5 AUGUST 2012

PLENARY SPEAKERS:

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Amareswar Galla
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José do Nascimento Junior

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FIFTH INTERNATIONAL CONFERENCE ON THE INCLUSIVE MUSEUM

UNIVERSITY OF THE WEST INDIES
CAVE HILL, BARBADOS

2 – 5 AUGUST 2012

http://onmuseums.com
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INTERNATIONAL CONFERENCE ON THE INCLUSIVE MUSEUM
Dear Delegate,

Welcome to the Fifth International Conference on the Inclusive Museum. It is a pleasure for us to be in the presence of distinguished museum and heritage professionals, together with academics from all over the world, taking part in this innovative forum on inclusiveness. The annual Conference continues to ask the fundamental question about the role of museums during rapid change that characterises societies everywhere in the world. It is envisaged that museums, both as a creature of that change, and also as agents of change, are places where museum practitioners, researchers, thinkers and educators can engage in discussions on the historic character and future shape of museums. The key question of the Conference is: How can the institution of the museum become more inclusive?

The legacy of slavery, racism, colonialism, post-colonialism, war, destruction, poverty, disease and the ever-deepening effects of globalization, both positive and negative, mark the social phenomena of today. How do we integrate such challenging concerns into our museums and into our educational programming to promote peace and cross cultural understanding? Rio + 20 in June this year has emphasized that “all cultures and civilizations can contribute to sustainable development” and that “many people, especially the poor, depend directly on ecosystems for their livelihoods, their economic, social and physical well-being, and their cultural heritage”. What is the role of museums as cultural institutions in promoting social, economic and environmental sustainability?

We are meeting in Barbados, one of the Small Island Development States (SIDS). The UN Declarations of Barbados 1994 and Mauritius 2004 have emphasized the need to address the location and challenges of SIDS in contemporary world. Reviews and discussions are already underway for the Barbados+20 deliberations. These will be debated and discussed by the international community in the context of progress made in the achievement of the UN Millennium Development Goals adopted in 2000. In 2015 a new set of Sustainable Development Goals (SDGs), will shape the new development agenda and set the priorities for the next 15 years. What is the role and relevance of museums in this context?

As an international organization representing museums and museum professionals worldwide, ICOM supports the Inclusive Museum Knowledge Community. The ICOM General Assembly, held in Shanghai in November 2010 on the occasion of ICOM’s Triennial General Conference, adopted a resolution to support the continued participation of ICOM in the Inclusive Museum Knowledge Community, so that this Community could become a valuable resource for the museum and the wider heritage community. We advocate that the Knowledge Community provides the frame for discussions on the future of intergenerational equity and transmission of heritage values promoting cultural and linguistic diversity.

We are grateful to the University of the West Indies, Cave Hill, Barbados for hosting the Fifth International Conference on the Inclusive Museum. A personal thank you and acknowledgement goes to Alissandra Cummins, Tara Inniss, Kevin Farmer, Allison Thompson, Allison Callender and Kaye Hall for organizing the Conference. We would also like to thank our Common Ground colleagues who have put in a significant amount of work into this conference: Jamie Burns and Izabel Szary.

We take this opportunity to wish you all the best for debates and discussions in the next few days.

Yours Sincerely,

Bill Cope  
Director, Common Ground Publishing  
Research Professor, Dept. of Educational Policy Studies, University of Illinois, Urbana-Champaign, USA

Amareswar Galla  
Professor & Executive Director, International Institute for the Inclusive Museum, Copenhagen & Hyderabad; Vice President, Commonwealth Association of Museums
ABOUT COMMON GROUND

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

PHILOSOPHY: Common Ground is committed to building dynamic knowledge communities that meet regularly in face-to-face interaction, connect in a virtual community of web spaces, blogs and newsfeeds, and publish in fully refereed academic journals. In this way, we are bringing to the fore our commitment to explore new ways of making and disseminating academic knowledge. We believe that the Internet promises a revolution in the means of production and distribution of knowledge, a promise, as of yet, only partially realized. This is why we are working to expand social and technical frontiers in the production of text, so that academic publishing gains the immediacy, speed and accessibility of the web whilst nevertheless maintaining—and we would hope enhancing—the intellectual standards of legacy peer refereed journals. To support these kinds of emerging knowledge communities, Common Ground continues to have an ambitious research and development agenda, creating cutting edge 'social web' technologies and exploring new relationships of knowledge validation.

CONNECTING THE GLOBAL WITH THE LOCAL: Common Ground conferences connect with different host universities and local communities each year, seeking fresh perspectives on questions of global concern. In recent years, we have worked with a wide range of educational institutions including (to list just a few): Beijing Normal University; The Australian National University; The University of London; The Institute for Pedagogical Sciences, Cuba; University of California, Los Angeles; The University of Cambridge, UK; The University of Carthage, Tunisia; Columbia University, New York; Singapore Management University; McGill University, Montreal; The University of Edinburgh, Scotland; and New York University in New York City. At conference sites, we bring the global to the local—academics, researchers and practitioners from around the world gather to discuss conference topics. At the same time, we also bring the local to the global, as local academics and community leaders speak from the perspective of local knowledge and experience. For links to each our twenty-four knowledge communities, visit www.commongroundpublishing.com.

MUSEUM CONFERENCE KNOWLEDGE COMMUNITY

At a time when knowledge communities are being redefined and disciplinary boundaries challenged, Common Ground aims to develop innovative spaces for knowledge creation and sharing. Through our conferences, journals and online presence we attempt to mix traditional face-to-face interaction with new ‘social web’ technologies. This is a part of our attempt to develop new modes of deliberation and new media for the dissemination of ideas. Common Ground is founded upon and driven by an ambitious research and knowledge design agenda, aiming to contest and disrupt closed and top-down systems of knowledge formation. We seek to merge physical and online communities in a way that brings out the strengths in both worlds. Common Ground and our partners endeavour to engage in the tensions and possibilities of this transformative moment. We provide three core ways in which we aim to foster this community:

Present: You have already made the first step and are in attendance. We hope this conference provides a valuable source of feedback for your current work and the possible seeds for future individual and collaborative projects. We hope your session is the start of a conversation that continues on past the last day of the conference.

Publish: We also encourage you to publish your paper in The International Journal of the Inclusive Museum. In this way, you may share the finished outcome of your presentation with other participants and members of the Climate Change Conference. You also have access to the complete works of The International Journal of the Inclusive Museum in which the published work of participants from the conference who submitted papers may be found.

Engage with the Community Online: Each conference presenter is provided a personal CGPublisher website with public and private spaces where you are able to post your photo, biography, and CV; make links to other sites of personal interest; and create a space where collaborators may be invited to access and comment on your works-in-progress. In addition, you can contribute to the online community via our blog, email newsletter and social networking sites.
The Blog and links to other social networking sites can be found at http://onmuseums.com/ideas/.

*Email Newsletters:* Please send suggested links for news items with a subject line ‘Email Newsletter Suggestion’ to support@onmuseums.com. The email newsletter will be sent to all conference participants.

*Facebook:* Find us on Facebook at: http://www.facebook.com/OnMuseums.CG

*Twitter:* You can now follow the Technology Conference Community on Twitter: @onmuseums

*YouTube Channel:* View online presentations at http://techandsoc.com/wp-content/plugins/youtube-uploader/action.php?action=list. Create your own YouTube presentation with a link to your session description on the conference website, and (if your paper is accepted to the journal), a link to the abstract of your paper on the journal website. See instructions at http://onmuseums.com/conference-2012/online-presentations/.
ABOUT THE CONFERENCE

SCOPES AND CONCERNS

At this time of fundamental social change, what is the role of the museum, both as a creature of that change, and perhaps also as an agent of change? The International Conference on the Inclusive Museum, The International Journal of the Inclusive Museum and the On Museums Book Imprint and News Weblog are places where museum practitioners, researchers, thinkers and teachers can engage in discussion on the historic character and future shape of the museum. The key question addressed by the community: How can the institution of the museum become more inclusive?

Several dynamics emerge in our contemporary context, each of which may portent a more inclusive museum:

VISITORS

No longer the universal individual citizen of our recent modern aspirations, visitors of today are recognisably diverse. The dimensions of this diversity are material (class, locale, family circumstances), corporeal (age, race, sex and sexuality, and physical and mental characteristics) and symbolic (culture, language, gender, family, affinity and persona). These are the gross demographics, the things that insist on our attention. But if we take the time to look more closely at today’s public, it is qualified by intersections and layers of identity which immediately turn the gross demographics into, at times, dangerous oversimplifications. The paradox of today’s public is that, in an era of globalisation, actual 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 part of the answer, a paradoxically two sided answer. One side is to recognise particularity. Who and what should be in the museum? What is it to be comprehensive? What is canonical and definitive? To answer these questions today, we need to move beyond the divisions of high as opposed to popular culture, the technoscientific 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 putting them in separate categories and 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. It demands that we create a new and paradoxical form of universality, the universality of inclusivity. How do we create a museum where the text is open, where every visitor is allowed the space to create their own meanings, where no visitor is left out? The answer in part is in to devise new...

FORMS OF ENGAGEMENT

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

Our recent modernity was premised on relatively passive readers, viewers and audiences; relatively compliant employees and dependent citizens; and relatively appreciative customers and patrons. To take just a few touchstones of change, the new media turn readers, viewers and audiences into users, players and characters.

Workers are supposed to personify the enterprise and citizens to take responsibility for themselves. And customers are always right—and for their differences, products and services have to be customised—and the quirks of patrons always patronised.

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

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

MODALITIES OF REPRESENTATION

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

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

This creates unique challenges in the realm of intellectual property, the practicalities of relating to visitors who are more diverse than ever, and exploring the communicative affordances of the ‘nulliteracies’ 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.
THEMES

THEME 1: OBJECTS OF CONCERN

- The idea of ‘heritage’: changing conceptions of what counts.
- Custodianship and community assets: meanings and purposes for the museum.
- The politics of heritage: national, regional, ethnic and diaporic identities.
- Representing social and cultural intangibles.
- The ‘ethnographic’ and the ‘anthropological’: framing first peoples and other ‘traditions’.
- Competing cultures: high, folk, popular, techno-scientific.
- Technologies in the museum.
- Arts in the museum.
- Environment in the museum.

THEME 2: INTERROGATING ‘THE COLLECTION’

- The process of acquisition: competing demands and limited resources.
- Conservation, preservation: negotiating changing priorities.
- Artefacts: what are the objects of the museum?
- Authenticity, decontextualisation and recontextualisation of objects-on-show.
- Cataloguing, metadata, discovery and access.

THEME 3: MUSEUMS AS KNOWLEDGE MAKERS AND CUSTODIANS

- Research and investigation in the museum.
- Measuring intrinsic knowledge ‘outputs’.
- Public trust: re-establishing the bases of ‘authority’.
- Intellectual property: commons versus commercialism?
- Knowledge frames: modern and postmodern museums.
- ‘Neutrality’, ‘balance’ and ‘objectivity’; or ‘narrative’ and ‘politics’? The knowledge rhetorics of the museum.

THEME 4: PEDAGOGY OF THE MUSEUM

- 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.
- Exhibition didactics: the dynamics of visitor learning.
- Competing pleasures: museums against or with ‘entertainment’ and ‘edutainment’.
- Cross connections: with schools, with universities.

THEME 5: THE VIRTUAL MUSEUM

- The digitisation of everything: from collection objects to media representations.
- Online discoverability and public access.
- Museums in and for the knowledge society: preserving heritage ‘born digital’.
- New media and new literacies: changing the balance of creative agency in the era of wiki, blogs, podcasts …
- Addressing the digital divide.
• Polylingualism: accessibility for small languages and cultures.
• Digital disability access.
• On talking to each other: standards, semantic publishing and semantic web.

THEME 6: MUSEUM BUSINESS

• Government funding (local, state, national, transnational): museums in politics and navigating government policies.
• Sponsorship and philanthropy: logics and logistics.
• The economics of admissions.
• Memberships: changing roles and demographics.
• Measuring success: big numbers and big successes when you’re not counting.
• Defining stakeholders and measuring participation.
• The changing work of the curator.
• Cross connections: with libraries, with galleries.
• Voluntarism and professionalism: adjusting the mix.
• Knowledge management paradigms: what’s new and not so new.
• Architectonics: designing buildings and information architectures.

SESSION DESCRIPTIONS

SESSION GUIDELINES

CHAIRING OF PARALLEL SESSIONS
Common Ground usually provides graduate students to chair all of the parallel sessions. If you wish, you are welcome to chair your own session, or provide your own chair or facilitator for your session. The chair's role is to introduce the presenter and keep the presentation within the time limit.

PROGRAM CHANGES
Please see the notice board near the conference registration desk for any changes to the printed program (e.g., session additions, deletions, time changes, etc.). If a presenter has not arrived at a session within 5 minutes of the scheduled start time, we recommend that participants join another session. Please inform the registration desk of 'no-shows' whenever possible.

SESSION TYPES

PLENARY
Plenary sessions, by some of the world’s leading thinkers, are 45 minutes in length. As a general rule, there are no questions or discussion during these sessions. Instead, plenary speakers answer questions and participate in discussions during their Garden Sessions (see below).

GARDEN SESSIONS
Garden Sessions are unstructured sessions that allow delegates a chance to meet plenary speakers and talk with them informally about the issues arising from their presentation.

PAPER PRESENTATIONS
Thirty-minute paper sessions provide participants the opportunity to make a formal 15-minute presentation on their intellectual work (be that research, theory, practice or aesthetic work), followed by 15 minutes of audience interaction. The formal, written paper will be available to participants if accepted to the journal.

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

COLLOQUIM
Ninety-minute colloquium sessions consist of five or more short presentations with audience interaction. A single article or multiple articles may be submitted to the journal based on the content of a colloquium session.

VIRTUAL PRESENTATION
Virtual presentations are papers submitted without the participant attending the conference in person, but are eligible to be refereed and published (if accepted) in the journal. A virtual presentation allows participants to join the conference community in the following ways:

- The conference proposal will be listed in the Session Descriptions of the conference.
- Acceptance of a conference proposal for a virtual participant is based on the same criteria as that for an attending participant.
- The full paper may be submitted to the journal.
- The journal paper submission will be refereed against the same criteria as attending participants. If accepted, the paper will be published in the same volume as conference participants from the same year.
- Online access to all papers published in the journal from the time of registration until one year after the conference end date.

TALKING CIRCLES
Talking circles are meetings of minds, often around points of difference or difficulty. They are common in indigenous cultures. The inherent tension of these meetings is balanced by protocols of listening and respect for varied viewpoints. From this, rather than criticism and confrontation, productive possibilities may emerge.

The Purpose of Talking Circles in this Conference
The purpose of the Talking Circles is to give shape to a conference that is wide-ranging in its scope and broad-minded in its interests. They also give people an opportunity to interact around the key ideas of the conference away from the formalities of the plenary, paper, workshop and colloquium sessions. They are places for the cross-fertilisation of ideas, where cycles of conversation are begun, and relationships and networks formed. Talking Circles are not designed to force consensus or even to strive towards commonality. Their intention is, in the first instance, to find a common ground of shared meanings and experiences in which differences are recognized and respected.

Their outcome is not closure in the form of answers, but an openness that points in the direction of pertinent questions. The group finally identifies axes of uncertainty that then feed into the themes for the conference of the following year.

How Do They Work?
The Talking Circles meet for two sessions during the conference, and the outcomes of each Talking Circle are reported back to the whole conference in the closing plenary session. They are grouped around each of the Conference streams and focus on the specific areas of interest represented by each stream. Following is the Talking Circles outline that is currently in use, but we welcome feedback and suggestions for improvement from participants.

- Talking Circle 1: Who Are We? What are our interests? What is our common ground?
- Talking Circle 2: What is to be done? How do we involve various disciplines and perspectives in the development of future directions and actions?
- Closing Plenary: Talking Circles report back.

It is important to note that each Talking Circle may be organized in any way that members of the group agree is appropriate. They may be informal and discursive, or structured and task-oriented. Each Talking Circle group has a facilitator. The facilitator must be comfortable with the process of thinking ‘out of the square’ and also embracing multiple and diverse scenarios. The process is one of creating a kind of collective intelligence around the stream. The facilitator should shape a conversation that is open to possibilities and new lines of inquiry or action; they should embody a spirit of openness to new knowledge rather than the closure of advocacy. The recorder (which may be the Graduate Scholar in attendance) keeps a record of the main discussion points so that these can be summarized for the closing plenary session at the conference.
CONFERENCE PROGRAM
### DAILY SCHEDULE

#### THURSDAY 2 AUGUST

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>7:30</td>
<td>Conference Registration Desk Open</td>
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<tr>
<td>8:30-9:00</td>
<td>Conference Opening by Minister's Office</td>
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<tr>
<td>9:00-9:30</td>
<td>Conference Opening</td>
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<tr>
<td>9:30-10:00</td>
<td>Conference Welcome Address</td>
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<tr>
<td>10:00-11:30</td>
<td>Plenary Sessions</td>
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<tr>
<td>11:30-11:45</td>
<td>Break</td>
</tr>
<tr>
<td>11:45-12:30</td>
<td>Talking Circles</td>
</tr>
<tr>
<td>12:30-14:20</td>
<td>Lunch and Garden Sessions</td>
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<tr>
<td>14:20 – 15:25</td>
<td>Parallel Sessions</td>
</tr>
<tr>
<td>15:25 – 15:40</td>
<td>Break</td>
</tr>
<tr>
<td>15:40 – 16:10</td>
<td>Book Launch</td>
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<tr>
<td>16:10 – 17:25</td>
<td>Parallel Sessions</td>
</tr>
<tr>
<td>18:30-21:00</td>
<td>Conference Dinner</td>
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#### FRIDAY 3 AUGUST

*Pre-registration is required for this day*

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<th>Time</th>
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<tbody>
<tr>
<td>9:00-9:45</td>
<td>Tour Barbados Museum and Historical Society</td>
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<tr>
<td>9:30-11:15</td>
<td>Tour National Heroes Gallery and Museum of Parliament</td>
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<tr>
<td>11:15-12:00</td>
<td>Travel to Sunbury Plantation for Lunch</td>
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<tr>
<td>12:00-13:30</td>
<td>Lunch and Tour of Sunbury Plantation</td>
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<td>14:15-16:00</td>
<td>St. Nicolas Abbey</td>
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<tr>
<td>16:00</td>
<td>Drop-off at Dorms and Conference Hotels</td>
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#### SATURDAY 4 AUGUST

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<tr>
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<td>Conference Registration Desk Open</td>
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<tr>
<td>9:00-9:35</td>
<td>Plenary Session</td>
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<tr>
<td>9:35-10:25</td>
<td>Forum on Diaspora</td>
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<tr>
<td>10:25-10:40</td>
<td>Break</td>
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<tr>
<td>10:40-12:20</td>
<td>Parallel Sessions</td>
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<tr>
<td>12:20-14:00</td>
<td>Lunch</td>
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<tr>
<td>14:00-15:30</td>
<td>Parallel Sessions</td>
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<tr>
<td>15:25-15:40</td>
<td>Break &amp; Book Launch</td>
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<tr>
<td>15:45-16:50</td>
<td>Parallel Sessions</td>
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#### SUNDAY 5 AUGUST

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<td>8:30</td>
<td>Conference Registration Desk Open</td>
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<tr>
<td>9:00-9:40</td>
<td>Book Launch</td>
</tr>
<tr>
<td>9:40-10:45</td>
<td>International Curators Forum</td>
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<tr>
<td>10:45-11:00</td>
<td>Break</td>
</tr>
<tr>
<td>11:00-12:00</td>
<td>Closing Session Panel Discussion</td>
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CONFFERENCE HIGHLIGHTS

FEATURED PUBLISHING SESSIONS
Publishing Your Paper or Book with Common Ground
Thursday, 2 August – 15:20 –15:50, Room 6
Saturday, 4 August – 15:45 – 16:15, Room 6

Jamie Burns, Managing Editor, Common Ground Publishing

Description: In this session the Managing Editor of The International Journal of the Inclusive Museum and the Inclusive Museum Book Series will present an overview of Common Ground's publishing practices and philosophy. She will also offer tips for turning conference papers into journal articles, present an overview of journal publishing procedures, introduce the Inclusive Museum Books Series, and provide information on Common Ground's book proposal submission process. Please feel bring to questions–the second half of the session with be devoted to Q&A.

CONFERENCE DINNER
2 August 2012, 18:30 – 21:00, Barbados Museum and Historical Society

Hosted by Barbados Museum and Historical Society with VIP Guest. The Honorable Stephen Lashley, Minister for Family, Culture, Sports and Youth, Government of Barbados (TBC). Delegates will tour the museum upon arrival, followed by entertainment and dinner. This event is free and open to all Conference Delegates.

MUSEUM DAY TOUR
Museum Day - 3 August 2012, 9:00 – 16:00 *Pre-registration is required*

Delegates will meet at The Barbados Museum at 09:00 and tour The Barbados Museum, Garrison Area and The Parliament Museum. From there, we will head to lunch (stopping at Newton Burial Ground along the way) at the Sunbury Plantation for a Barbadian lunch buffet and self-guided tour of the house and plantation. After lunch, we will take a scenic ride along the coast to Bathsheba, passing by St. John’s Church and the Morgan Lewis Mill stopping off at the Holetown Monument. The tour will conclude with drop-offs at the UWI campus and conference hotels. Registration is required. All admission fees and tour guides are paid for by the Museum Conference; however, we are asking delegates to pre-pay for their lunch at Sunbury Plantation when registering. The cost is $20.00USD.
CONFERENCE PLENARY SPEAKERS & PANEL DISCUSSANTS

George H. O. Abungu
Dr. George H.O. Abungu is a Cambridge-trained archaeologist and former Director-General of the National Museums of Kenya. He is the founding Chairman of Africa 2009, ISCOTIA (the International Standing Committee on the Traffic in Illicit Antiquities), and CHDA, the Centre for Heritage Development in Africa (ex-PMDA), among others. Dr. Abungu has been a guest scholar at the Getty Conservation Institute in Los Angeles, Chairman of the Kenya Cultural Centre, and is currently C.E.O. of Okello Abungu Heritage Consultants. He has been a visiting lecturer at a number of universities, including Gothenburg University, in Sweden, and the University of Western Cape in South Africa. He is a recipient of the "Ife Prize in Museology" in 2007 at the 6th Festival of Pan-African Music (FESPAM) in Brazaville and also the recipient of the distinction of "Passeur du Patrimone by EPA, Ecole du Patrimoine Africain in 2009 in recognition of his over 20 years of dedicated service to African Heritage. Dr. Abungu has over 60 publications in the disciplines of archaeology, heritage management, and museology, culture and development and has championed the role of the arts and its respect and protection in many of his publications, public forums and in his works as a museum professional, scholar and administrator. He has been an advisor to the Aluka project of the Mellon Foundation, the Global Heritage Fund, and is Vice President of International Council of Museums (ICOM), a Member of the International Jury of the UNESCO Melina Mecouri International Prize for Safeguard and Management of Cultural Landscapes and Board member for TARA, the Trust for African Rock Art, among others. He has sat on the World Monuments Watch panel and was Kenya’s Representative to the UNESCO World Heritage Committee, and Vice-President of its Bureau (2004-2009).

Mike Alleyne
Professor Mike Alleyne teaches in the Department of Recording Industry at Middle Tennessee State University and has also taught on the history of reggae in England (2005), Sweden (2004 & 2007), and Germany (2010 & 2011). He has published numerous journal articles and book chapters on Caribbean popular music, as well as writing on non-Caribbean artists. He was the Distinguished Cultural Studies Lecturer & Scholar-in-Residence at the University of the West Indies, Trinidad, in 2005. Prof. Alleyne has presented conference papers internationally, and his guest editorial, “Facing the Music,” was published in Billboard magazine in 2009. His forthcoming book, The Encyclopedia of Reggae, focusing on the roots reggae era, is due for international release by Sterling Publishing in November 2012, and he has written entries on both “Bob Marley” and “Reggae” in the forthcoming Grove Dictionary of American Music (set for 2013 publication). Prof. Alleyne also gave this year’s Bob Marley Lecture in Kingston, Jamaica. He is an editorial board member for the renowned journal Popular Music & Society, a member of the International Association for the Study of Popular Music (IASPM) and a writer member and music publisher in the performing rights organizations, PRS and ASCAP.

David A Bailey
David Bailey MBE, is a photographer, writer, curator, lecturer and cultural facilitator who lives and works in London. His practice is focused on the issues that relate to black representations in the areas of photography, performance and artists’ film. These interests have informed his appointment as an adviser, and subsequent curator with Autograph (ABP) and the Institute of International Visual Arts (Iniva) in 1994. One of his main concerns is the notion of diaspora and black representation in art. He co-curated the groundbreaking exhibitions Rhapsodies in Black: Art of the Harlem Renaissance with Richard J Powell at the Hayward Gallery in London in 1997, and Back to Black: Art, Cinema and the Racial Imaginary with Petrine Archer-Straw and Richard J Powell at Whitechapel Art Gallery in London in 2005. He has written extensively about photography and film. From 1996 to 2002, he was Co-Director of the African and Asian Visual Artists Archive (AAVAA) at the University of East London. From 2005 to 2009, he was Senior Curator of Autograph (ABP), and from 2005 to 2011 he was a Curator at Platform for the Remember Saro-Wiwa Living Memorial. Since 2006, he has been the founder and Director of the International Curators Forum, and between 2009 and 2010, he was the Acting Director of the National Art Gallery of the Bahamas in Nassau. He was awarded an MBE in the Queen’s Birthday Honours List 2007, for services to art.
Sonia Boyce
Since the 1990s Sonia Boyce’s art practice has relied on working with other people in collaborative and participatory situations, often demanding of those collaborators spontaneity and unrehearsed performative actions. Working across media, mainly drawing, print, photography, video and sound, Boyce recoups the remains of these performative gestures – the leftovers, the documentation – to make the art works, which are often concerned with the relationship between sound and memory, the dynamics of space, and incorporating the spectator. Exhibitions and writings include: Sonia Boyce: Speaking in Tongues, (Gilane Tawadros, Kala Press, 1997); Annotations 2/ Sonia Boyce: Performance, (Mark Crinson, Iniva - the Institute of International Visual Arts, 1998); Recent Sonia Boyce: Ia, Ia, Ia, Reed College, Portland – Oregon (2001); Century City: art and culture in the modern metropolis, Tate Modern, London (2001); Sharjah International Biennial 7, Sharjah (2005); Devotional. National Portrait Gallery, London (2007); Crop Over, Harewood House, Leeds and Barbados Museum & Historical Society (2007/2008), Praxis: Art in Times of Uncertainty, Thessaloniki Biennial 2, Greece (2009); Sonia Boyce and Crop Over (Allison Thompson, Small Axe, Volume 13, Number 2, 2009); Like Love, Spike Island, Bristol and tour (Axel Lapp, the Green Box Press, Berlin, 2010): Afro Modern: Journeys through the Black Atlantic, Tate Liverpool and tour (2010); Black Sound White Cube, Kunsthquartier Bethanien, Berlin (2011); 8+8 Contemporary International Video Art, 53 Museum, Guangzhou (2011); The Impossible Community, Moscow Museum of Modern Art (2011); and, Migrations: Journeys into British Art, Tate Britain (2012). In 2007, David A Bailey, Ian Baucom and Sonia Boyce jointly received the History of British Art Book Prize (USA) for the edited volume Shades of Black: Assembling Black Art in 1980s Britain, published by Duke University Press in collaboration with Iniva (the Institute of International Visual Arts) and AAVAA (the African and Asian Visual Artists Archive). She has just completed an AHRC Research Fellowship on collaboration in art at Wimbledon College of Art and Design, University of the Arts London, with a concluding project The Future is Social, and has just become a Professor of Studio Practice at Middlesex University, in the Department of Fine Art.

Lonnie G. Bunch, III
Historian, author, curator and educator, Lonnie G. Bunch, III is the founding director of the Smithsonian’s National Museum of African American History and Culture. In this position he is working to set the museum’s mission, coordinate its fundraising and membership campaigns, develop its collections, establish cultural partnerships and oversee the design and construction of the museum’s building. Rooted in his belief that the museum exists now although the building is not in place, he is designing a high-profile program of traveling exhibitions and public events ranging from panel discussions and seminars to oral history and collecting workshops. The museum, the 19th to open as part of the Smithsonian Institution, will be built on the national Mall where Smithsonian museums attracted more than 24 million visitors in 2005. It will stand on a five-acre site adjacent to the Washington Monument and oppose the National Museum of American History in Washington, DC.

Prior to his July 2005 appointment as director of NMAAHC, Bunch, served as the president of the Chicago Historical Society, one of the nation’s oldest museums of history (January 2001-June 2005). There, he initiated an unprecedented outreach initiative to diverse communities and launched a much-applauded exhibition and program on teenage life titled “Teen Chicago.” From 1978 to 1979, Bunch was an education specialist at the Smithsonian’s National Air and Space Museum, where he developed multi-cultural instructional programs and researched and wrote the history of African Americans in aviation. Bunch served as the curator of history for the California Afro-American Museum in Los Angeles from 1983 to 1989. There he organized several award-winning exhibitions including “The Black Olympians, 1904–1950” and “Black Angelenos: The Afro-American in Los Angeles, 1850-1950.” Committed to making history accessible, he also produced several historical documentaries for public television.

Marcia Burrowes
Marcia Burrowes was awarded her doctorate in Cultural Studies from the University of Warwick, U.K. She has won a number of awards including the Errol Barrow Memorial Trust Scholarship, the Commonwealth Scholarship and the Leverhulme Visiting Fellowship, the latter enabling her to be resident in the Centre for Caribbean Studies, University of Warwick, U.K. She is presently Coordinator and Lecturer in Cultural Studies at the University of the West Indies (UWI), Cave Hill Campus, Barbados. She is also the Chief Examiner for Caribbean Studies in the Caribbean Advanced Proficiency Examinations (CAPE) which is administered by the Caribbean Examinations Council (CXC). Her research interests include the African continuum in the Caribbean as manifested in the performance culture, forms of traditional masquerade and other cultural practices. Her research on the Crop Over Festival and the Barbados Landship speaks to this as she pursues her analysis of these cultural entities. She is also especially interested in researching issues of identity formation as debated in migration and diaspora studies. She is currently preparing a text arising out of a joint History and Cultural Studies project on Barbadian-UK Migration. As an actor, director and producer, Marcia has also worked with several theatre and community groups in Barbados and the UK. She has found that her work on the stage allows for another and more tangible way of negotiating the discourses of culture that she engages with on the page.

Alissandra Cummins
Alissandra Cummins is Director of the Barbados Museum and Historical Society and past President of ICOM. She holds a Bachelor of Arts Degree with Honors in the History of Art from the University of East Anglia, Norwich, and a Masters of Arts
in Museum Studies from Leicester University, UK. A recognized authority on Caribbean heritage, museum development and art, she was elected a Fellow of the Museums Association (UK), a first for the Caribbean. She is a lecturer in Heritage Studies with the University of the West Indies. She currently serves on the editorial committee of the International Journal of Museum Management and Curatorship. Ms. Cummins was instrumental in the establishment of the Museums Association of the Caribbean (MAC), becoming its Founding President in 1989, and was equally active as first Board member and then as President of the International Association for Caribbean Archaeology (IACA). Miss Cummins served between 1998-2004 as Chairperson of the Advisory Committee of ICOM (International Council of Museums), following which she was elected as its President in 2004 and 2007. She is still serving in this capacity having been re-elected in August 2007. She has also served as Chairperson of UNESCO’s Intergovernmental Committee for Promoting the Return of Cultural Property to its Country of Origin or its Restitution in Case of Illicit Appropriation (ICPRCP) from 2003-2005, and more recently (2007) was appointed as President of the International Advisory Committee of UNESCO’s Memory of the World Program. Ms. Cummins was recently selected to head Barbados’ delegation to the World Heritage Committee.

In 1999 Ms. Cummins was appointed Special Envoy for Cultural Heritage by the Government of Barbados, in which capacity she advises on both technical issues and policy development, and represents the nation at the regional and international levels. In 2005, Alissandra Cummins was awarded Barbados’ Gold Crown of Merit in recognition of her services to heritage and museum development. In 2006, she was recognized by UNESCO as one of “sixty eminent women who, in different parts of the world, in different positions and in different moments across the history of the Organization have made, and in many ways are still making, significant contributions to the ideals and action of the Organization, be it in education, culture, science or communication”.

Amareswar Galla
Born and educated in both south and north India, including Jawaharlal Nehru University in New Delhi, Professor Galla provides strategic cultural leadership in Australia and the Asia Pacific Region, until recently as Australia’s first Professor of Museum Studies at the University of Queensland in Brisbane. Prior to that he was the Professor and Director of Sustainable Heritage Development at Research School of Pacific and Asian Studies, the Australian National University in Canberra. He was also a regular visitor at the National Museum of Ethnology, Leiden, working on the implementation of Museums and Cultural Diversity Promotion in the Netherlands; Guest Curator of International Projects with the Vietnam National Department of Cultural Heritage; and Founding Convener of the Pacific Asia Observatory for Cultural Diversity in Sustainable Heritage Development in partnership with several bodies including UNESCO. (www.pacificasiaobservatory.org) He is the first Australian elected as the President of the Asia Pacific Executive Board (1998-2004) – Chairperson of the Cross Cultural Task Force (2005-2011) – and until recently Vice President of the International Executive Council (2004-2007) – of the International Council of Museums, Paris. He is a Trustee of the Pacific Islands Museums Association.

Gail Dexter Lord
Gail Dexter Lord is Co-President of Lord Cultural Resources Planning and Management Inc., which she co-founded in 1981 with her husband Barry Lord. With a network of offices in Toronto, New York, Paris, Beijing, San Francisco, Cairo, Beirut and Mumbai, Lord Cultural Resources has grown to become the largest cultural planning firm in the world having completed over 1,800 museum planning and management projects in 49 countries and on 6 continents. With over 30 years of experience in the museum and cultural sector, she is one of the world’s foremost museum and art gallery planners. She brings exceptional vision and knowledge to each of the projects she leads. She is committed to assisting institutions, communities, and their leaders worldwide develop their cultural resources, including: King Abdulaziz Center for Knowledge and Culture in Saudi Arabia, Guggenheim Museum Bilbao, Canadian Museum for Human Rights in Winnipeg, The Toronto International Film Festival (TIFF) Bell Lightbox, the Smithsonian National Museum of African-American History and Culture in Washington, DC and Constitution Hill in Johannesburg, South Africa. She has been instrumental in developing museum planning having co-authored, with Barry Lord, The Manual of Museum Exhibitions (2001), The Manual of Museum Management (2nd edition, 1999), The Manual of Museum Planning (2nd edition, 2009), The Manual of Strategic Planning (2007) and The Cost of Collecting (1991); and, has published numerous articles on a wide range of museum topics. Her latest book co-authored with Barry Lord, Artists, Patrons, and the Public: Why Culture Changes (2010) focuses on the challenging questions of why and how culture changes. In 2002, her ongoing dedication to promoting of culture was recognized when the Ontario Museum Association presented Gail and Barry with the Award for Lifetime Achievement in the Museum Field of Ontario. In April 2011, during the CMA National Conference in London, Ontario, ICOM Canada awarded Gail and Barry Lord the 2011 International Achievement Award for promoting excellence in Canadian museology on an international scale. ICOM Canada has recognized Lord Cultural Resources’ projects as nationally and internationally significant and exceeding the current standard of practice.
Stephen Lashley
The Honourable Stephen Lashley, M.P. was sworn in as Minister of Youth, Family and Sports on Wednesday, March 10, 2010. Responsibility for Culture was added to his portfolio, when on Thursday, September 30, 2010, he was sworn in as Minister of Family, Culture, Sports & Youth. Born in Gall Hill, St. John, on January 6, 1962, he received his primary education at the St. John's Mixed School, before proceeding to Presentation College and the Lodge School. He has a Bachelor of Science degree in Public Administration and Law and a Bachelor of Laws degree, both from the Cave Hill Campus of the University of the West Indies. He worked as a journalist from 1981 when he was a Sub-Editor at the Barbados Advocate newspaper. From there, he moved to the Caribbean Broadcasting Corporation, where he worked as a radio and television News Reporter. He was also employed from 1982 to 1988 at Barbados Rediffusion Services Limited and the Voice of Barbados, where he honed his skills and emerged as a seasoned journalist, with a focus on investigative journalism. In 1988, he joined the Barbados Government Information Service and worked as an Information Officer for the next eight years, performing the role of Public Relations Officer to the Ministries of Education; Health; and the Attorney-General & Home Affairs. Opting to advance his career in a new field, he completed his legal training at the Hugh Wooding Law School in Trinidad and Tobago and was admitted to the Bar there, as well as the local Bar in 1995. In 1996 he worked as in-house counsel for the accounting firm of KPMG, and later for Cable & Wireless, where he worked as Legal Advisor with lead responsibility for Risk Management, Internet and E-commerce, Contract and Consumer Protection matters. In 2008, he entered elective politics by contesting and winning a seat in the House of Assembly representing the Christ Church West Central constituency. Between 2008 and 2010, he served as Chairman of Committees in Parliament. Before his appointment as a Government Minister, he practised in his own law chambers - Denaz Law Chambers - where he focused on Corporate Law, Employment Law, E-commerce, Telecommunications Law, Intellectual Property Law, Wills and Estates and Civil Litigation.

Sherwood McCaskie
He describes himself as a very ordinary citizen of Barbados who Sherwood McCaskie possesses a passion for the protection and preservation of our environment. He holds a Bachelor of Arts Degree in Library and Information Science from the Mona Campus of the University of the West Indies, and a Master of Arts in Heritage Studies from the Cave Hill Campus of the UWI. Sherwood is one of the Senior Managers of the Caribbean Broadcasting Corporation, where he Heads the Archives and Information Department. Apart from his daily duties of managing the Department, he often performs the role of Producer and Presenter. He is known for his TV programmes that call attention to the preservation and protection of the island’s history and heritage. On the international scene Sherwood, continues to encourage all to collect and safeguard the audiovisual heritage of the world. This he does through conference presentations and through his work as a tutor with the International Centre for the study of the Preservation and Restoration of Cultural Property.

Allison Thompson
Allison Thompson is the Senior Tutor / Director of the Division of Fine Arts at the Barbados Community College. She has worked with a number of cultural organizations and projects in Barbados including the National Art Gallery Committee, ICOM Barbados and the Black Diaspora Visual Arts Project. She was the founding president of AICA Southern Caribbean, a regional chapter of the International Association of Art Critics. She has written numerous articles and catalogue essays on Caribbean art. She is co-author, along with Alissandra Cummins and Nick Whittle, of Art in Barbados: What kind of mirror image and recently co-edited “Curating in the Caribbean” with David A. Bailey, Alissandra Cummins and Axel Lapp with contributions from nine curators / writers / artists working in the region.

Pedro Welch
Professor Pedro L V Welch is Dean, Faculty of Humanities and Education, and Professor of Social and Medical History in the Department of History and Philosophy at the UWI (Cave Hill). He took up these posts after serving, firstly, as Programme Assistant to the Pro-Vice Chancellor – Academic Affairs and Sub-Warden, Sherlock Hall, then later as Assistant Registrar (Examinations), and Student Support Services Coordinator at the University of the West Indies Distance Education Centre (UWIDEC). He is the recipient of the 2009 Principal’s Award for Excellence in the academic and administrative categories; an award as supervisor of one of the best Ph.D theses in academic year, 2009-2010; the award of alumnus of the month for November 2010, in recognition of the attainment of a professorship.
FORUM ON MUSEUMS AND DIASPORA

4 August 09:35 – 10:25

INTERNATIONAL CURATORS FORUM

5 August 10:45 – 11:30

“Un-Silencing the Past” – Performing and Preserving Popular Culture

Sponsored by the Commonwealth Foundation

The late Michel-Rolph Trouillot asked in the field-defining, discipline-expanding Silencing the Past: Power and the Production of History (1995), if some histories are “unthinkable” and therefore forgotten or submerged or silenced, how can scholars approach the “silences” of history? Can “a history of the impossible” be written? Silencing the Past confronts the making of history, the use and abuse of the archive, the all-too-human appropriation of “the past as past,” and the intimate collusion between historical and fictional narratives. Trouillot understood the permeability of the boundaries between fiction and history. He spoke to the terrific anxiety of the powerful, the machinations of power—and the terrible selectiveness of their historical production.

This seminar seeks to investigate how emergent black Caribbean diasporas have made impact upon curatorship, and how new models of contemporary curating have developed as a consequence of these effects and of the increasing prevalence of new media, both as an art form and as a tool of communication. More than any other field of enquiry, contemporary curatorship has felt the impact of the black Caribbean diasporas. Since the late 1980s, contemporary curating has moved from being primarily associated with museum and exhibition display to a practice understood as the organization, framing and circulation of ideas around global cultural production, its mediation and its dissemination. During this time, the world has experienced an increased movement of languages, cultures and identities. For intellectual and cultural diasporas from diverse origins and disciplines, a new kind of curatorial practice has attempted to represent these changes by creating what Ute Meta Bauer has called ‘a space of refuge – an in-between space of transition and of diasporic passage’ for cultural workers across the world. Therefore, in order to rethink the practice of curating as engendered by new media, one needs to look past the museum and gallery, past the exhibition, to where the artists are self-organising and sharing their skills through more inclusive practice.

These investigations are timely and necessary because while there are many connections between the UK and the Caribbean – of historical exploitation, political independence and cultural diaspora – there is little exchange in the field of visual art. The Tate for example, the British museum of modern and contemporary art, that is rooted in riches amassed in the West Indian sugar trade of the late 19th century, only held its first comprehensive show of Black art, ‘Afro Modern: Journeys through the Black Atlantic’, in Spring 2010 at Tate Liverpool. The delay in programming such an exhibition is even more astounding giving the generations of regular exchange between the various diasporas.

In the last twenty years there has not only been a proliferation of large-scale global exhibitions, but an exponential rise in trans-national curatorial projects taking diaspora as both their main focus and dominant theme. Whereas increased global mobilities, displacement, and the vast emigration of cultural producers has had a profound effect on contemporary art and curatorial practice, focused research has not been conducted on the impact of these developments. Similarly, little attempt has been made to understand how curatorial practice has been influenced by cross-cultural diasporas or how the emergence of a more globalised art world has taken account of these new networks, flows and their dispersal, which increasing operate at an international, trans-national, multi-national and global level, with the local and global in constant dialogue with one another. All 3 speakers exemplify inclusive museum ideology in the intersection between practice and preservation.
A DEMOCRATISED CELEBRATION!

Saturday 4 August 10:40 – 12:20, Room 11
FILM SCREENING: During Audiences & Interpreters for Museums, Heritage Sites, Culture & Intangible Heritage Colloquium

The increased awareness of heritage among our people, and the benefits that can be gained raise a number of questions. Chief among these are: Does the "democratisation" of heritage participation also encourage democratic public discourse? How can policies and projects designed to enhance community identity, sustainable cultures, and local economies serve as tools for the wider cause of social development and positive social change?

Barbados’ community Approach to its celebration of independence will be used to answer the above questions. This is a national heritage policy that embraces the entire nation of Barbados, and encourages all communities and organisations to participate in heritage planning and celebration, particularly the annual Independence celebration. Having become a sovereign constitutional monarchy in 1966, the annual celebration of the island attainment of independence was centralized, and reduced to a mere military parade on the same location where the first ceremony occurred. However in August 1995, the Community Independence Celebration Secretariat was established in the office of the Prime Minister charged with the responsibility of developing what was termed a “community Approach to the celebration of Independence”. Essentially, it democratised the celebration, and encouraged public discourse and community participation. A carefully structured programme based on a theme of heritage is devised, and each parish is expected to respond creatively making use of the available resources in their communities, libraries, archives and museum. Activities are geared towards generating and reinforcing self-help and parochial resourcefulness and stimulating greater pride in the community and nation. In a break from tradition the entire month of November and not just the day of the 30th is designated for celebrating the spirit of independence. This new approach has led to an increase in people’s participation in our Independence celebration, and its overall democratization has rebounded to the benefit of all.
# PROGRAM

## Thursday 2 August

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<th>Time</th>
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<tr>
<td>07:30</td>
<td>Registration Desk Open</td>
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<tr>
<td>08:30 – 09:00</td>
<td>Conference Opening Address: Official Conference Opening by the Minister's Office</td>
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<td>09:00 – 09:30</td>
<td>Conference Opening: Pedro Welch, Dean, Faculty of Humanities and Education, University of West Indies, Cave Hill Campus, Bridgetown; Amareswar Galla, Common Ground Publishing, USA; Chairperson, Inclusive Museum Conference, and Executive Director, International Institute for the Inclusive Museum, Denmark</td>
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<td>09:30 – 10:00</td>
<td>Welcome Address: Alissandra Cummins, GCM, President of UNESCO Executive Board, Paris; Director, Barbados Museum and Historical Society, and Past President of ICOM; George H. O. Abungu, Vice President of ICOM, Paris</td>
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<tr>
<td>10:00 – 11:30</td>
<td>Plenary Sessions: Lonnie G. Bunch, III, Founding Director, National Museum of African American History and Culture, Smithsonian Institution</td>
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<td>11:30 – 11:45</td>
<td>Break</td>
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<td>11:45 – 12:30</td>
<td>Talking Circles</td>
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<td>Talking Circle Stream: Visitors; Communications and Education</td>
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<td>Talking Circle Stream: Collections; Culture and Intangible Heritage</td>
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<td>12:30 – 14:20</td>
<td>Lunch &amp; Garden Sessions/Lunch with Plenaries</td>
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<td>14:20 – 15:25</td>
<td>Parallel Sessions</td>
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### Room 6
- **A Novel Approach to Contemporary Heritage Preservation**: A Transdisciplinary Research Design in Peru
  - Ashley Meredith, Department of Anthropology, University of South Florida, Tampa, USA
  - Joseph A. Evans, F. Alejandro Montiel-Ishino, Amareswar Galla, Aminatta Kamara
  - Amanda Alexander, University of Texas - Arlington, USA
  - Overview: This paper addresses issues concerning replication of material culture and its use in museums.
  - Stream: Collections

### Room 7
- **Spectators, Witnesses and Participants: Improving the Telling of Stories, Workshop #1**
  - Dr. Zahava D. Doering, Office of Policy and Analysis, Smithsonian Institution, Washington, USA
  - Tom Hennes, Thinc Design, New York, USA
  - Overview: Paired workshops introduce tools, frameworks, and principles to assist participants’ work, especially in presenting narratives with complex and contested histories. Workshop #1 focuses on a research-based framework for viewing users.
  - Stream: Culture and Intangible Heritage

### Room 8
- **From Shared Vision to Transformative Practice: A Co-expertise Approach to Connecting Museum, School, and University Communities**
  - Michael Murawski, Saint Louis Art Museum, Saint Louis, USA
  - Ralph Córdova, Southern Illinois University Edwardsville, USA
  - Overview: Examines how a co-expertise approach connecting museum, school, and university settings can establish museums as transformative sites for the professional learning of teachers and students.
  - Stream: Communications and Education

- **Can Denouncing Expulsions Be “Balanced and Objective?”**: An Assessment of the Planned Permanent Exhibition in Berlin
  - Pawel Lutomski, University of San Francisco/Stanford University, USA
  - Overview: The paper comments on the question whether (and if so, how) various perspectives on the issue of expulsions can create a “balanced and neutral” museum exhibition that brings about reconciliation.
  - Stream: Communications and Education
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<th>Time</th>
<th>Room 9</th>
<th>PARALLEL SESSIONS</th>
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| 14:20-14:50  | **Melting Pot on the Mall? Pluralism, Identity, and the National Museum Complex**  
Nicole Reiner, New York University, USA  
**Overview:** This project explores the controversial proposal to establish a National Museum of the American People on the National Mall in Washington D.C.  
**Stream:** Culture and Intangible Heritage | **Blood, Guts and the Landscape:** Deconstructing Seventeenth Century Dutch Paintings of Brazil  
Marja van der Loo, Coconino Center for the Arts, Flagstaff Cultural Partners, USA  
**Overview:** Adriana Varejão recreates paintings illustrating Dutch colonialism in Brazil. Exhibitions including historic and contemporary works will contextualize the art and emphasize the importance of hanging contemporary and historic pieces together.  
**Stream:** Culture and Intangible Heritage |
| 14:55-15:25  | **Overview:** This project explores the controversial proposal to establish a National Museum of the American People on the National Mall in Washington D.C.  
**Stream:** Culture and Intangible Heritage |  |
| 15:25 – 15:40| **BREAK**                                                               |  |
| 16:15 – 17:20| **Room 6**                                                             | **Room 7**                                                                        |
|              | **Publishing Your Paper or Book with Common Ground**                   | **Spectators, Witnesses and Participants: Improving the Telling of Stories. Workshop #2**  
Jamie Burns, Managing Editor, Common Ground Publishing, USA  
**Overview:** In this session the Managing Editor of *The International Journal of the Inclusive Museum* and the Inclusive Museum Book Series will present an overview of Common Ground’s publishing practices and philosophy. She will also offer tips for turning conference papers into journal articles, present an overview of journal publishing procedures, introduce the Inclusive Museum Books Series, and provide information on Common Ground’s book proposal submission process. Please feel bring to questions—the second half of the session will be devoted to Q&A.  
**Stream:** Culture and Intangible Heritage |  
|              | **Room 8**                                                             | **Room 8**                                                                        |
|              | **Making it My Museum: Partnership Strategies for Elementary and Middle School Students**  
Dr. Bill Kamm, Helen DeVos College of Education, Lee University, Cleveland, USA  
**Overview:** This workshop will be highly participatory and provide opportunities for practical discussions about socially inclusive practices for students, including innovative ways to engage the younger generation of museum goers.  
**Stream:** Communications and Education |  
|              | **Room 9**                                                             | **Room 9**                                                                        |
|              | **An Open Door to a Closed Society: The Incorporation of Dialogue into Museum Viewing Spaces**  
Scott Gratson, Temple University, USA  
**Overview:** An analysis and case study of an interpolation among museum visual depictions, spaces for open dialogue, and representations of under acknowledged social and cultural groups.  
**Stream:** Visitors | **My Grandmother Loved to Spin around in This Virtual Landscape: Elders and Young Visitors in Immersive Cultural Experiences**  
Patrizia Schettino, University of Lugano, Lugano, Switzerland  
**Overview:** The paper will present the challenges and opportunities of including visitors with different ages using immersive technologies in museums.  
**Stream:** Visitors |
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<th>THURSDAY</th>
<th>PARALLEL SESSIONS</th>
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<tr>
<td>Room 11</td>
<td>Positioned as Desired: Conjugating National Narrative and African Canadianness at the Royal Ontario Museum Colloquium, Dr. Warren Crichlow, York University, Toronto, Canada, Dr. Cameron McCarthy, University of Illinois, Urbana Champaign, USA, Audrey Hudson, York University, Toronto, Canada, Jane Griffith, York University, Toronto, Canada, Julie Crooks, Ontario College of Art and Design, Toronto, Canada. <strong>Overview:</strong> This panel critically examines the curatorial narrative of “positioning” in the recent photographic exhibition, Position as Desired/Exploring African Canadian Identity at the Royal Ontario Museum. <strong>Stream:</strong> Communications and Education.</td>
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<td>18:30 – 21:00</td>
<td><strong>CONFERENCE DINNER:</strong> At the Barbados Museum and Historical Society. Hosted by Barbados Museum and Historical Society with VIP Guest. The Honorable Stephen Lashley, Minister for Family, Culture, Sports and Youth, Government of Barbados (TBC). Delegates will tour the museum upon arrival, followed by entertainment and dinner. This event is free and open to all Conference Delegates.</td>
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<td>Time</td>
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<tr>
<td>09:00 – 09:30</td>
<td>Meet at Barbados Museum and Historical Society for Check-in</td>
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<tr>
<td>09:30 – 11:15</td>
<td>National Heroes Gallery and Museum of Parliament</td>
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<td><em>Please note this tour requires a separate registration</em></td>
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<tr>
<td>12:00 – 13:30</td>
<td>Sunbury Plantation for a Barbadian Lunch Buffet and Tour of the House &amp; Plantation</td>
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<tr>
<td>14:30 – 14:45</td>
<td>St. Nicholas Abbey</td>
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<tr>
<td>15:00 – 15:30</td>
<td>Drop off at Dorms and Conference Hotels</td>
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<tr>
<td>Evening Free</td>
<td>Cropover Events</td>
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<tr>
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<td>Pic-O-De-Crop Finals</td>
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Points are awarded and presented with a bounty of prizes. The format - after the first round of judging in the calypso tents, the 18 best calypsonians advance to the semi-final stage of the competition. The 10 best are then chosen for the Finals and from that a winner and a new calypso monarch is ‘crowned’ and presented with a bounty of prizes.

http://www.barbadoscropoverfestival.com/crop-over-festival/pic-o-de-crop-kadooment-mainmenu-42/494-pic-o-de-crop-competition.html
**SATURDAY 4 AUGUST**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Speakers</th>
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<tbody>
<tr>
<td>08:30</td>
<td>REGISTRATION DESK OPENING</td>
<td>No session</td>
</tr>
<tr>
<td>09:00 – 09:35</td>
<td>PLENARY SESSION: Gail Dexter Lord, Co-President of Lord Cultural Resources Planning and Management Inc., Toronto</td>
<td>Gail Dexter Lord</td>
</tr>
<tr>
<td>09:35 – 10:25</td>
<td>FORUM ON MUSEUMS AND DIASPORA:</td>
<td>Moderators: Alissandra Cummins, Director, Barbados Museum and Historical Society, and Past President of ICOM</td>
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<tr>
<td></td>
<td>Participants: Lonnie G. Bunch, III, Founding Director, National Museum of African American History and Culture, Smithsonian Institution; Maria Marable-Bunch, Corcoran College of Art + Design; Kevin Farmer, Deputy Director, Barbados Museum and Historical Society; David Gibbs, Foreign Service Officer, Ministry of Foreign Affair and Foreign Trade Barbados</td>
<td>Lonnie G. Bunch, III; Maria Marable-Bunch; Kevin Farmer; David Gibbs</td>
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<tr>
<td>10:25 – 10:40</td>
<td>BREAK</td>
<td>No session</td>
</tr>
<tr>
<td>10:40 - 12:20</td>
<td>PARALLEL SESSIONS</td>
<td>Room 6 Museums of Horror: Trauma and Post-civil Rights Heritage Tourism</td>
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<td>Room 7 Museums and the Representation of Working Class Heritage: An Exploration of Class Conflict in the Knowledge Economy</td>
<td>Davina DesRoches, Queen’s University, Kingston, Canada</td>
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<td>Vernacular Museums: From the &quot;Everyman&quot; to the &quot;Everyday&quot;</td>
<td>Prof. Cynthia Miller, Institute for Liberal Arts and Interdisciplinary Studies, Emerson College, Boston, USA</td>
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<td>Problematic Public or Misunderstood Museum? Visitor Experience in the Muesealised Public Space of Open Air Gallery De Verbeelding</td>
<td>Demelza van der Maas, VU University Amsterdam, Netherlands</td>
</tr>
</tbody>
</table>
|            | Overview: This paper examines the connections between post-civil rights heritage sites, trauma, commerce, and memory. It compares three public history sites in the US. Stream: Visitors | On Equal Terms? Museum of Copenhagen, Denmark
|            | Overview: This paper explores how museum representations of working class culture change as the cities within which these museums are located evolve and grow. Stream: Culture and Intangible Heritage | Davina DesRoches, Queen’s University, Kingston, Canada                                     |
|            | Overview: This paper will discuss several examples of vernacular museums that showcase "small histories," from local figures to everyday lifeways. Stream: Culture and Intangible Heritage | Prof. Cynthia Miller, Institute for Liberal Arts and Interdisciplinary Studies, Emerson College, Boston, USA |
|            | Overview: An analysis of the problematic visitor experience of open air art gallery De Verbeelding by focusing on the construction of the physical and symbolic space of the museum. Stream: Culture and Intangible Heritage | Demelza van der Maas, VU University Amsterdam, Netherlands                                  |

**Stream:**
- Culture and Intangible Heritage
- Communications and Education
- Museums of Horror: Trauma and Post-civil Rights Heritage Tourism
- Museums and the Representation of Working Class Heritage: An Exploration of Class Conflict in the Knowledge Economy
- Vernacular Museums: From the "Everyman" to the "Everyday"
<table>
<thead>
<tr>
<th>Time</th>
<th>Room 8</th>
<th>Room 11</th>
<th>Room 6</th>
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</thead>
</table>
| 10:40-11:10 | **Edutangible: Developing Multitouch Interfaces for the Communication of Collections at the Panama Viejo Monumental Complex**  
*Dr. Ana Luisa Sánchez Laws, Canberra, Australia*  
**Overview:** Edutangible was a research project using multitouch technology at the Panama Viejo Monumental Complex conducted in 2011. I discuss test results from trials with 200 school children.  
*Stream: Technologies* | **Audiences and Interpreters for Museums, Heritage Sites, Culture and Intangible Heritage With Special Showing of A Democratised Celebration!**  
*Sherwood McCaskie, Alissandra Cummins, Barbados Museum & Historical Society, Valika Smeulders, Netherlands Antilles, Dr. Tara Inniss, University of the West Indies, Cave Hill, Kevin Farmer, Barbados Museum & Historical Society,*  
**Overview:** Papers presented in this panel will revolve around the following issues: visiting heritage, living culture, inclusive heritage, audiences and interpreters for museums, heritage sites, culture and intangible heritage.  
*Stream: Culture and Intangible Heritage* | **The Museum, Memory and Participatory Communities: Education and Public Programs**  
*Luisa De Peña, Memorial Museum, Dominican Republic*  
**Overview:** An analysis of the educational and community outreach programs implemented by the MMRD, evaluation of the types of public response and the new communication resources that are available.  
*Stream: Communications and Education* |
| 11:15-11:45 | **Scaffolding the Next Wave of Digital Visitor Interaction and Participation in Museums**  
*Maja Rudloff, University of Southern Denmark, Denmark*  
**Overview:** This paper considers the special implications of designing for museum visitor interaction and suggests how digital, interactive and participatory installations can be improved to allow for meaningful museum visitor experiences.  
*Stream: Technologies* | | **Speedways of Change: Steering Collaborative Learning Outcomes in Diverse Communities**  
*Rhonda Diffey, City of Greater Dandenong, Australia*  
**Overview:** This provides practical examples using local government collections and school archives to develop integrated curriculum programs where students can explore change, continuity, and the open-ended nature of history.  
*Stream: Communications and Education* |
*Meghan Shaw, Ryerson University, Toronto, Canada*  
**Overview:** This will provide suggestions for curators and collections managers to work with information technology or social media departments to incorporate images and quality metadata into finding aids and online tools.  
*Stream: Technologies* | | **One Place Understood: A Framework for Assessing Place-based Museum Interpretation**  
*Ann Rowson Love, Western Illinois University at Figge Art Museum, Illinois, USA*  
**Overview:** This presentation explores the development of a place-conscious framework for art museums. Based on content analysis of one museum’s gallery interpretation and programming, research findings lead to a theoretical framework.  
*Stream: Communications and Education* |
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<tr>
<th>SATURDAY</th>
<th>PARALLEL SESSIONS</th>
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<tr>
<td>14:00 – 14:30</td>
<td>Room 7</td>
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<tr>
<td>14:35 – 15:05</td>
<td>Recreating the Old to Construct (a new) Heritage: The Case of Al Wakrah, Qatar Lito Karatsoli-Chanikian, Carnegie Mellon University, Pittsburgh, USA <strong>Overview:</strong> A description of the efforts of Qatar to use its new wealth in order to reconstruct its almost destroyed heritage by turning an old fishing village into an interactive museum. <strong>Stream:</strong> Culture and Intangible Heritage</td>
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<tr>
<td>15:10 – 15:40</td>
<td>Room 7</td>
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<tr>
<td>15:25 – 15:40</td>
<td>Museums and Cultural Institutions as Spaces for Cultural Citizenship: A Research and Development Project in 10 Different Museums and Cultural Institutions Lise Sattrup, Julie Lejsgaard Christensen, The National Gallery, Copenhagen, Denmark <strong>Overview:</strong> Participants are given the opportunity to test and work with the Museums and Cultural Institution as Spaces for Citizenship project toolbox in relation to their own practice. <strong>Stream:</strong> Communications and Education</td>
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15:25 - 15:40 **BREAK**

15:30 - 15:40 **BOOK LAUNCH:** Rae Sheridan, *International Heritage Instruments and Climate Change*, Inclusive Museum Book Series, Common Ground Publishing, USA
<table>
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<tr>
<th>Time</th>
<th>Room 6</th>
<th>Room 7</th>
<th>Room 8</th>
<th>Room 9</th>
<th>Evening Free</th>
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<tbody>
<tr>
<td>15:45-16:15</td>
<td><strong>Publishing Your Paper or Book with Common Ground</strong></td>
<td><strong>A &quot;Living Art Museum&quot; in America's Upper Northern Plains: The Vision of University of North Dakota Art Collections</strong></td>
<td><strong>Peace Museums: The Praxis between Theory and Practice</strong></td>
<td><strong>The Museum On Site: A Response to the Challenges of Relevance and Audience Diversity</strong></td>
<td><strong>CROPOVER EVENTS</strong></td>
</tr>
</tbody>
</table>
| 16:20-16:50  | Jamie Burns, Managing Editor, Common Ground Publishing, USA | Dr. Arthur F. Jones, University of North Dakota, Grand Forks, USA | Dr. Alice Shrock, Department of History, Dr. Christine Swafford, Earlham College, Richmond, USA | Lyra Monteiro, Rutgers, Newark, New York, USA | Bridgetown Market is the biggest street fair of the Crop Over Festival, usually held on the last weekend of the season. This is a favourite Bajan tradition where for three days the entire Spring Garden Highway is converted into a hype of activities, as the focus is mainly on this sub-festival of the Crop Over Festival. It features all types of Bajan products including local Art & Craft, Fashion, as well as a variety of indigenous foods & drinks from very colourfully displayed stalls or kiosks. In addition visitors can enjoy the Steel Pan concerts, competitions and a wide range of local entertainment and music such as; Folk groups, Tuk Bands, the Barbados Landship, Steel Bands, stick licking, stilt walking, dance groups, gospel groups, as well as calypso, reggae & spouge music. At the Bridgetown Market street fair one is promised an entire weekend of fun & frolic while sampling the local delicacies and the popular Bajan rum & beer.  
http://www.barbadoscropoverfestival.com/crop-over-festival/bridgetown-market.html |
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<tr>
<td>08:30</td>
<td>REGISTRATION DESK OPENING</td>
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<tr>
<td>09:45 – 10:45</td>
<td>INTERNATIONAL CURATORS FORUM: “Un-Silencing the Past” – Performing and Preserving Popular Culture</td>
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<td>Sponsored by the Commonwealth Foundation</td>
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<td>Moderators: David Bailey, MBE Director Of ICF International Curators Forum &amp; Allison Thompson, Division of Fine Arts, Barbados Community College</td>
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<td>Participants: Mike Alleyne Department of Recording Industry, Middle Tennessee State University, Sonia Boyce, Professor of Studio Practice, Middlesex University, Marcia Burrowes, Coordinator and Lecturer, Cultural Studies at the University of the West Indies (UWI), Cave Hill, Chief Examiner, Caribbean Studies in the Caribbean Advanced Proficiency Examinations (CAPE)</td>
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<tr>
<td>10:45 – 11:00</td>
<td>BREAK</td>
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<tr>
<td>11:00 – 12:00</td>
<td>CLOSING SESSION PANEL DISCUSSION: Inclusive Museum - Critical Reflections: Chaired by Barry Lord, Co-President, Lord Cultural Resources and Featuring the Inclusive Museum Graduate Scholars: Scott Gratson</td>
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<tr>
<td>Evening Free</td>
<td>CROPOVER EVENTS</td>
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<td>Special event</td>
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<td>Tour of Colleton Great House (1650s) and unique collections of African, Oceanic and European Art, with a special emphasis on black men and women. Installation of Sonia Boyce’s Cropover and other work. BOOK Launch Curating in the Caribbean. (Dinner served on the lawn – participants pay)</td>
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<td>Colleton House was built in the 17th century, and survived two devastating hurricanes in the 19th century. It was restored to its original glory by Frank Rickwood after he bought it in 1990. Rickwood bought the then derelict Colleton House in Barbados and returned it to its former glory. Art was his part-time passion, and Colleton House became his live-in art museum. The house was built in 1647 by Sir John Colleton, an English royalist who moved to Barbados after the execution of Charles I.</td>
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<tr>
<td></td>
<td>Cohobblopot</td>
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<td>Cohobblopot 2012 is the most anticipated and largest concert event of the Crop Over Festival. A massive stage show will take this production to the highest level for the penultimate party of the Crop Over 2012 season. This will be a creative and flavourful blend of something old, something new and a mix of the hottest regional, international and pure “Bajan Roots” acts.</td>
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<td>Cohobblopot 2012 will also highlight the flavours and spices of the 2012 Festival calendar that makes it “Sweet for Days”. A phenomenal showcase of music, dance, and culture will make this event the hottest yet, bringing the “Caribbean Spirit” en masse where patrons can enjoy great music, food and a few surprises that simply cannot be missed!</td>
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<td><a href="http://www.barbadoscropoverfestival.com/crop-over-festival/cohobblopot.html">http://www.barbadoscropoverfestival.com/crop-over-festival/cohobblopot.html</a></td>
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</table>
GRADUATE SCHOLARS

Graduate scholars contribute to the flow and overall success of the conference. Their key responsibilities include chairing the parallel sessions, keeping the conference on schedule, providing audio-visual technical assistance and assisting with the registration process.

We would like to thank the following Graduate Scholars who participated in the Museum Conference

Scott Gratson
Scott Gratson joined Temple University in 2002, where he is an Associate Professor in the Department of Strategic Communication. He has also been the Director for the Interdisciplinary Communication Studies program since 2004, where he advises over 500 students and coordinates several of the School’s undergraduate curricular and student affairs initiatives. He is a current doctoral student at Temple University’s Tyler School of Art in the Department of Art History. He earned his first doctorate at the University of Denver while also working as a full time debate coach and instructor at The Metropolitan State College of Denver. He started a second doctorate degree program in 2011. Combining his love for New York City and history, he volunteered as a docent for The New-York Historical Society. He is the director of Temple University’s New York City Study Away Program. He has served on numerous LGBTQ outreach committees, including the President’s Task Force on Campus Gender and Sexuality Climate Survey. He has published in several communication journals and is featured in the upcoming Encyclopedia of Gender and Media, a Sage publication. His research and teaching interests include urban and rhetorical analysis, sexual identity studies, and advocacy and argumentation. He is studying art history with an emphasis on Germanic and Netherlandish art.

Aminatta Kamara
Aminatta Kamara received her Bachelors of Art in Art History and History at the University of Texas at the Permian Basin in 2006 and her Masters of Arts in Art History at the University of Texas in Austin, Texas in 2012. Her area of focus was Modern and Contemporary Art; specifically the photographs of the American Civil Rights Movement. She has worked as Curator at the Museum of the Gulf Coast in Port Arthur, Texas for the past three years where she has strived to incorporate the recent histories of natural and manmade disasters of the Gulf Coast region into the museum’s permanent collection. Ms. Kamara resides in Port Arthur, Texas on the coast of the Gulf of Mexico with her son and dog.

Nicole Reiner
Nicole Reiner is a current M.A. student in Museum Studies at New York University and holds a B.A. in Art History from Grinnell College. Her research interests include the politics of museum and visual representation, cultural theory and critical studies, and art museum interpretive methodologies, especially critical pedagogy and social justice. With a background in museum education and experience working at New York institutions including MoMA’s PS1, the Metropolitan Museum of Art, Exit Art, and the Bronx Museum of the Arts, Nicole strives to augment her theoretical work with a firm grounding in praxis. Presently, she is completing her Master’s Thesis and finishing a term as NYC Fellow for the Silk Road Project at Harvard University, an arts-based pilot program promoting innovation and learning through the arts.

VOLUNTEERS
Zakiya Doyle
Versia Harris
Natalie McGuire
David Michael
Candia Mitchell
Gloria Simpson
Aurelia Walcott
Geoffrey Ward
INTERNATIONAL ADVISORY BOARD

- **Professor Corazon S. Alvina**, Former Director, National Museum of the Philippines, Manila, Philippines.
- **Alissandra Cummins**, Immediate Past President of ICOM; Director, Barbados Museums and Historical Society, Barbados.
- **Dr. Ann Davis**, Director, The Nickle Arts Museum, University of Calgary, Alberta, Canada.
- **Dr. Shahid Vawda**, School of Social Sciences, University of Witwatersrand, Johannesburg, South Africa.
- **Adi Meretui Ratunabuabua**, Principal Cultural Development Officer, Department of Culture and Heritage, Ministry of Fijian Affairs, Culture and Heritage, Suva, Fiji Islands.
- **Professor Laishun An**, China Friendship Museum, Beijing; Secretary General ICOM 2010, Shanghai.
- **Christine Hemmet**, Responsable de l'unité patrimoniale des collections Asie, Musée du quai Branly, Paris, France.
- **Henry C. (Jatti) Bredekamp**, Former Chief Executive Officer, Iziko Museums of Cape Town, South Africa.
- **Lina G. Tahan**, Centre for Tourism and Cultural Change, Leeds Metropolitan University, Leeds, UK.
- **Lucía Astudillo Loor**, Directora, Museo de los Metales, Cuenca, Ecuador.
- **Pascal Makambila**, Conservateur en chef des musées, Brazzaville, Congo.
- **Bill Cope**, University of Illinois, Urbana-Champaign, USA.
- **Tereza C. Moletta Scheiner**, Coordinator, Postgraduate Program in Museology and Heritage, Federal University of the State of Rio de Janeiro – UNIRIO, Rio de Janeiro, Brazil, Vice President, ICOM Executive Council.
- **W. Richard West, Jr., Director**, Founding Director Emeritus, National Museum of the American Indian, Smithsonian Institution, Washington, D.C., USA.

CHAIRPERSON OF THE ADVISORY BOARD

- **Amareswar Galla**, Executive Director, International Institute for the Inclusive Museum, Hyderabad & Copenhagen

ASSISTING THE CHAIRPERSON

- **France Desmarais**, Director of Programmes, International Council of Museums (ICOM), Paris, France

EX OFFICIO

- **Knut Wik**, Chairperson, ICOM Advisory Committee; Adviser/museum coordinator, Department of Regional Development, County Authority of Sor-Trøndelag, Norway.
- **Julien Anfruns**, Director General, International Council of Museums and President of the International Committee of the Blue Shield (ICBS) which promotes the protection of cultural heritage as defined in The Hague Convention.
- **Allison Callender**, President, ICOM Barbados & Curator, Barbados Museum and Historical Society, Bridgetown.

CONFERENCE SECRETARIAT

- Jamie Burns
- Izabel Szary
### LIST OF PARTICIPANTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Organization</th>
<th>Country</th>
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<tr>
<td>George Abungu</td>
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<td>Okello Abungu Heritage Consultants</td>
<td>Kenya</td>
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<tr>
<td>Amanda Alexander</td>
<td></td>
<td>University of Texas at Arlington</td>
<td>USA</td>
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<tr>
<td>Mike Alleyne</td>
<td></td>
<td>Middle Tennessee State University</td>
<td>USA</td>
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<tr>
<td>Constance Allman</td>
<td></td>
<td>High Museum of Atlanta</td>
<td>USA</td>
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<tr>
<td>Johanna Anderson</td>
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<td>University of Northern Colorado</td>
<td>USA</td>
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<td>David A. Bailey</td>
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<td>ICF International Curators Forum</td>
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<td>Mary Battle</td>
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<td>Emory University</td>
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<tr>
<td>Antonio Benitez</td>
<td></td>
<td>University of Salford</td>
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<tr>
<td>Danielle Benjamin</td>
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<td>Barbados Museum and Historical Society</td>
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<td>Beau Box</td>
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<td>Newcomb Art Gallery</td>
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<td>Sonia Boyce</td>
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<td>Lonnie Bunch</td>
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<td>Smithsonian’s National Museum of African American History and Culture</td>
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<td>Allison Callender</td>
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<td>Lilia Cavaciocchi</td>
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<td>Julie L. Christensen</td>
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<td>Statens Museum for Kunst, National Gallery of Denmark</td>
<td>Denmark</td>
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<td>Warren Crichlow</td>
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<td>York University</td>
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<td>Julie Crooks</td>
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<td>Ontario College of Art and Design</td>
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<td>Alissandra Cummins</td>
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<td>Dominican Resistance Memorial Museum</td>
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<td>The City of Greater Dandenong</td>
<td>Australia</td>
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<td>Jose do Nascimento Junior</td>
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<td>Brazilian Institute of Museums &amp; Intergovernmental Council of the Ibermuseums Programme</td>
<td>Brazil</td>
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<td>Zahava D. Doering</td>
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<td>Smithsonian Institution</td>
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<td>Zakiya Doyle</td>
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<td>Amareswar Galla</td>
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<td>Tara Inniss</td>
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<td>Teena Jennings-Rentenaar</td>
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<td>Arthur F. Jones</td>
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<td>Aminatta Kamara</td>
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<td>Oksana Kraus</td>
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<td>Ukrainian Museum Archives</td>
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ABOUT THE JOURNAL

The International Journal of the Inclusive Museum addresses the following key question: In this time of fundamental social change, what is the role of the museum, both as a creature of that change, and perhaps also as an agent of change? The Journal brings together academics, curators, museum and public administrators, cultural policy makers and research students to engage in discussions about the historic character and future shape of the museum. The key question of the Journal is: How can the institution of the museum become more inclusive?

EDITOR

Amoreswar Galla, Executive Director, International Institute for the Inclusive Museum, Paris and Hyderabad

OPEN PEER REVIEW

The International Journal of the Inclusive Museum is a fully peer reviewed scholarly journal, one of approximately sixty-nine academic journals published by Common Ground. Common Ground’s approach to peer review is open and inclusive. Instead of being dominated by the exclusive academic hierarchies represented by many traditional editors and their networks, Common Ground journals build lateral knowledge communities. Our referee process is criterion-referenced, and referees are selected on the basis of subject matter and disciplinary expertise. Ranking is based on clearly articulated criteria. The result is a refereeing process that is scrupulously fair in its assessments. At the same time, the process offers a carefully structured and constructive contribution to the shape of the published paper.

INTELLECTUAL EXCELLENCE

The result of our peer review process is a publishing method which is without prejudice to institutional affiliation, stage in career, national origins, or disciplinary perspective. If the paper is excellent, and has been systematically and independently assessed as such, it will be published. This is why Common Ground journals have such a vast amount of exciting new material. Much of the content originates from well known research institutions, but a considerable amount of material comes from brilliantly insightful and innovative academics in lesser known institutions in the developing world, emerging researchers, people working in hard-to-classify interdisciplinary spaces, and researchers in liberal arts colleges and teaching universities. In recognition of the highest levels of excellence, an international prize is awarded annually for the top-ranked paper in each journal.

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Common Ground is developing a low-cost commercial approach to academic publishing. We believe there are limitations in both the high-cost commercial publishing and the seemingly no-cost open access publishing models. This is why we are seeking to find a practical middle way between the idealism of open access and the inefficiencies and greed of which the big journal publishers are increasingly accused. The idealism of open access often creates new problems, leaving academics in the often less-than-happy role of amateur publisher. And ironically, open access journals and repositories sometimes give insider networks even greater control over what gets published than was traditionally the case with the big commercial publishers.

Common Ground journals are highly accessible on the web. They are not hidden behind subscription walls. Every article has its own page; and every author has their own self-maintainable website, which includes any articles and books they have published with Common Ground, a blog, and places to paste their bionote, photo and CV. We have modest tiered subscription charges for libraries and a small per-article charge for electronic access by non-subscribers. Conference participants are granted free electronic access to the corresponding journal for a year. Our journals are also available in hardcover print editions and through EBSCO.
JOURNAL AWARD

The International Journal of the Inclusive Museum presents an annual International Award for Excellence in the inclusive museum field. All papers submitted for publication in The International Journal of the Inclusive Museum are entered into consideration for this award. The review committee for the award is the International Advisory Board for the Journal and the Conference. The committee will select the winning paper from the ten highest-ranked papers emerging from the referee process and according to the selection criteria outlined in the referee guidelines. The winning author(s) will be invited to the next annual Museum Conference, where they will be formally presented with their award. They will receive a free registration to attend this conference.

This year’s award winners are: Laura Kate Gibson and Hannah Turner


Abstract: This paper draws on current themes of digitisation and access in two specific museum contexts—the Reciprocal Research Network in Vancouver, Canada and the Luthuli Museum in KwaZulu-Natal, South Africa. As museums and cultural heritage projects engage with new digital environments, issues around access for wider communities are raised. We ask what the possibilities of open access permitted by the digital world are, and how can ideas about open access through technology be complicated by existing power structures and geographical limitations in marginalised communities. This paper draws attention to the fact that when online access is implemented, other associated issues are raised. Open access databases and catalogues do not in themselves provide inherent access to knowledge since access to them is mediated by social, economic and historical circumstances. We frame this discussion specifically within issues of the digital divide and technological infrastructure, ownership issues in an open access environment, and the subsequent challenges concerning multiple interpretations.

SUBSCRIPTION INFORMATION

Website: http://onmuseums.com/publications/journal
Publisher: Common Ground - www.CommonGroundPublishing.com
ISSN: 1835-2014
Frequency: 4 issues per volume

EDITOR

Amareswar Galla, Executive Director, International Institute for the Inclusive Museum, Hyderabad & Sydney; Chairperson, ICOM Cross Cultural Task Force, Paris, France.

INSTITUTIONAL SUBSCRIPTION

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As part of the conference registration, participants are provided with a complimentary electronic subscription to all full-text papers published in The International Journal of the Inclusive Museum. The duration of this access period is from the time of registration until one year after the end date of the conference. To view articles, click on the “Inclusive Museum Bookstore” link at http://onmuseums.com/publications/journal. Select the “Login” option and provide a CGPublisher username and password. Then select an article and download the PDF. For lost or forgotten login details, select “Forgot your login” to request a new password.

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If you wish to recommend the Journal to your library, we have library recommendation forms at the Registration Desk. These forms are also available for download at http://onmuseums.com/publications/journal/about-the-journal.

CONTACT

If you have any questions, please do not hesitate to contact us at support@commongrounpublishing.com.
SUBMISSION INFORMATION

Registration for the Inclusive Museum Conference allows participants the opportunity to publish in The International Journal of the Inclusive Museum. Presenters may submit their papers up to one month after the conference. Submitted papers will be fully refereed. The publication decision will be based on the referees’ reports. To submit, at least one author of each paper must be registered to attend the conference (to a maximum of one paper per registered author).

General Requirements:
- We only accept text files or files in .doc format (such as from Microsoft Word or OpenOffice). We do not accept PDF submissions or .docx files.
- Papers should be approximately 2,000-5,000 words in length. They should be written as continuous expository narrative in a chapter or article style – not as lists of points or a PowerPoint presentation.
- Please remember that the papers are to be published in a fully refereed academic journal. This means that the style and structure of your text should be relatively formal. For instance, you should not submit a verbatim transcript of your oral presentation, such as, "Today I want to speak to you about …"
- Paper submissions must contain no more than 30% of textual material published in other places by the same author or authors, and these other places must be acknowledged and cited; in other words, the remaining 70% of the paper must be unique and original to your current submission.
- Authors must ensure the accuracy of citations, quotations, diagrams, tables and maps.
- Citations must be submitted in accordance with the Chicago Manual of Style.
- Spelling can vary according to national usage, but should be internally consistent.
- Papers should be thoroughly checked and proofread before submission, both by the author and a critical editorial friend – after you have submitted your paper you are unable to make any changes to it during the refereeing process.
- Papers will be assessed by referees against ten criteria – or fewer if some criteria do not apply to a particular kind of paper (see the Peer Review Process).

Illustration/Electronic Artwork Guidelines:
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- Please refrain from using Word Drawing objects. Instead use images imported from a drawing program. Word Drawing objects will not be rendered in the typeset version.

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If your paper has been rejected, we will allow a maximum of TWO further resubmissions until TWO months prior to the anticipated publication date.

How to submit a paper:
For information on how to submit a paper, please visit the “Publish Your Paper” page at http://onmuseums.com/journal/publish-your-paper/.

The publication process is as follows:
- When we receive a paper, it is verified against template and submission requirements. If there are any problems, authors will be asked to resubmit the paper.
- The paper will be prepared and matched to two appropriate referees. When a paper has been submitted to the referees, authors will receive an email notification. Additionally, authors may be asked to referee up to 3 papers.
- When the referee reports are uploaded, authors will be notified by email and provided with a link to view the reports (after the referees’ identities have been removed).
- If a paper is accepted, we will confirm conference registration before sending a Publishing Agreement.
- Authors will then be asked to accept the Publishing Agreement and submit the final paper.
- Papers will be typeset and proofs made available for final approval before publication in the journal’s online bookstore as well as in individual author Creator Sites.

The final date for submission of papers to the Journal (for one way blind refereeing) is 5 September, 2012 – one month after the close of the conference.

Papers are published continuously in the online bookstore. Authors may view the status of their paper at any time by logging into their CGPublisher account at www.CGPublisher.com.
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The International Journal of the Arts in Society aims to create an intellectual frame of reference for the arts, and to create an interdisciplinary conversation on the role of the arts in society. This peer-reviewed journal is intended as a place for critical engagement and examination of ideas that connect the arts to their contexts in the world.  
Website: www.Arts-Journal.com

The International Journal of the Book provides a forum for publishing professionals, librarians, researchers, authors, retailers, and educators to discuss that iconic artifact, the book—and to consider its past, present, and future. Discussions range from the reflective to the highly practical, with an eye towards new practices of writing, publishing, and reading.  
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The International Journal of Climate Change: Impacts and Responses seeks to create an interdisciplinary forum for discussion of evidence of climate change, its causes, its ecosystemic impacts, and its human impacts. This peer-reviewed journal also explores technological, policy, strategic and social responses to climate change.  
Website: www.Climate-Journal.com

The International Journal of the Constructed Environment publishes broad-ranging and interdisciplinary articles on human configurations of the environment and the interactions between the constructed, social and natural environments. This peer-reviewed journal brings together researchers, teachers, architects, designers, and others interested in how we interact with our environment.  
Website: www.ConstructedEnvironment.com/journal

Design Principles and Practices: An International Journal is a site of discussion exploring the meaning and purpose of "design" and the use of designed artifacts. This peer-reviewed journal examines transdisciplinary conversations between the theoretical and the empirical, the pragmatic and the idealistic.  
Website: www.Design-Journal.com

The International Journal of Diversity in Organizations, Communities and Nations allows educators, professionals, and anyone interested in the mediation of cultural difference and diversity to empirically and strategically discuss globalization, identity and social group formation. This peer-reviewed journal reflects the business of negotiating diversity in organizations and communities.  
Website: www.Diversity-Journal.com

Food Studies: An Interdisciplinary Journal provides an interdisciplinary forum for the discussion of agricultural, environmental, nutritional, health, social, economic and cultural perspectives on food. Contributions range from broad theoretical and global policy explorations, to detailed studies of specific human-physiological, nutritional and social dynamics of food.  
Website: www.Food-Studies.com/journal/

The Global Studies Journal is devoted to mapping and interpreting new trends and patterns in globalization. This peer-reviewed journal attempts to do this from many points of view and from many locations in the world, working between empirical and general modes of engagement with one of the central phenomena of our contemporary existence.  
Website: www.GlobalStudiesJournal.com

The International Journal of Health, Wellness and Society addresses a number of interdisciplinary health topics, including: physiology, kinesiology, psychology, health sciences, public health, and other areas of interest. This peer-reviewed journal is relevant to anyone working in the health sciences, or researchers interested in exploring the intersections between health and society.  
Website: www.HealthandSociety.com/journal

The International Journal of the Humanities provides a space for dialogue and publication of new knowledge which builds on the past traditions of the humanities whilst setting a renewed agenda for their future. The humanities are a domain of learning, reflection and action, and a place of dialogue between and across epistemologies, perspectives and content areas. It is in these unsettling places that the humanities might be able to unburden modern knowledge systems of their restrictive narrowness.  
Website: www.TheHumanities.com/Journal/

The International Journal of the Image interrogates the nature of the image and the functions of image-making. This peer-reviewed, cross-disciplinary journal brings together researchers, practitioners, and teachers from areas of interest including: architecture, art, cultural studies, design, education, history, linguistics, media studies, philosophy, religious studies, semiotics, and more.  
Website: www.OntheImage.com/journal
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Website: www.Learning-Journal.com

The International Journal of Knowledge, Culture and Change Management examines the nature of the organization in all its forms and manifestations. Across a variety of contexts, a pragmatic focus persists—to examine the organization and management of groups of people collaborating to productive ends, and to analyze what makes for success and sustainability.
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The International Journal of Science in Society provides an interdisciplinary forum to discuss the past, present, and future of the sciences and their relationships to society. This peer-reviewed journal examines broad theoretical, philosophical and policy explorations and detailed case studies of particular intellectual and practical activities at the intersection of science and society.
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The International Journal of Interdisciplinary Social Sciences aims to examine the nature of disciplinary practices and the interdisciplinary practices that arise in the context of 'real world' applications. This rigorously peer-reviewed journal also interrogates what constitutes 'science' in a social context, and the connections between the social and other sciences.
Website: www.SocialSciences-Journal.com

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Website: www.SpacesandFlows.com/Journal

The International Journal of Sport and Society provides a forum for wide-ranging and interdisciplinary examination of sport. This peer-reviewed journal examines the history, sociology, and psychology of sport; sports medicine and health; physical and health education; and sports administration and management. Discussions range from broad conceptualizations to highly specific readings.
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Website: www.Technology-Journal.com

Ubiquitous Learning: An International Journal sets out to define an emerging field. Ubiquitous Learning is a new educational paradigm made possible in part by the affordances of digital media. Our changing learning needs can be served by ubiquitous computing. This peer-reviewed journal investigates the affordances for learning through digital media, in school, and throughout everyday life.
Website: www.Ubi-Learn.com/journal

The Journal of the World Universities Forum seeks to explore the meaning and purpose of the academy in times of striking social transformation. This peer-reviewed journal brings together university administrators, teachers and researchers to discuss the prospects of the academy and to exemplify or imagine ways in which the university can take a leading and constructive role.
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Editorial selection can occur after the conference; or a group of authors may first wish to organize a colloquium at the conference to test the ideas in this broader intellectual context.

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

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Limited quantities are available for purchase at the registration desk and book launches. These and other books are also available at http://onmuseums.com/publications/books.

*Museums and Communities: Changing Dynamics*
*By Deborah Tranter*

Museums and communities – what are the connections? Who leads and who follows?

This book draws on the experiences of the author as the director of the Cobb+Co Museum in Toowoomba, Australia since its opening in 1987. It charts the changing dynamics between the museum and its community that have provided enormous benefits to both the institution and the community itself.

Museums can play substantial leadership roles within communities. This occurs when the relationship between the museum and its community becomes entrenched with shared values. These values can facilitate social, cultural, and economic benefits for both museums and their communities. This book explores these values and their expression within a regional museum context.

*International Heritage Instruments and Climate Change*
*By Rae Sheridan and John Sheridan*

*International Heritage Instruments and Climate Change* considers the current and potential effectiveness of two UNESCO instruments, the 1972 *Convention concerning the Protection of the World Cultural and Natural Heritage* (the World Heritage Convention) and the 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* (the Intangible Cultural Heritage Convention), in protecting and safeguarding the world’s cultural heritage against the escalating threat from climate change.

The authors conclude that cultural heritage protection and safeguarding is indivisible from the survival of civilisation. Adaptive measures to climate change can only be of limited temporary help providing little more than palliation. Mitigation is essential to the continuation of both civilisation and cultural heritage. Strengthened Conventions, boldly administered and publically engaged are seen as potentially providing an improved chance for both heritage and humanity.

*Plantation to Nation: Caribbean Museums and National Identity*
*Edited by: Alissandra Cummins, Kevin Farmer, and Roslyn Russel*

*Plantation to Nation: Caribbean Museums and National Identity* explores the evolution of Caribbean museums from colonial-era institutions that supported imperialistic goals to today’s museums that aim to recover submerged or marginalized histories, assert national identities and celebrate cultural diversity.

This book is the first to focus on the growth and development of Caribbean museums and museology, to address museums across the region regardless of nation or language, and to allow for much-needed discourse on their evolution.

Museologists from across the region and internationally address the challenges faced by museums in the Caribbean, both historically and in the contemporary setting.
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With Conference Venue & Mount Restaurant (Lunch) Marked)

*Student Volunteers will be available to walk delegates to and from the Venue (CLICO Centre) to Lunch at the Mount Restaurant
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We appreciate you taking the time to complete this evaluation form. Your feedback will assist us in planning future conferences. Please also include comments with specific feedback relating to each of the questions.

This evaluation can also be found at http://www.surveymonkey.com/s/XJ8Z39D

1. How did you find out about the Museum Conference?

☐ Online (Website:_______________________________________________________)
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☐ Email
☐ Other (Please Specify:_______________________________________________)

2. Please rate on a scale of 1 to 5. 1 = Very Dissatisfied, 2 = Dissatisfied, 3 = Neutral, 4 = Satisfied, and 5 = Very Satisfied.

Pre-Conference

Registration and Payment Process  1  2  3  4  5
Communication from Conference Staff  1  2  3  4  5

At the Conference

Conference Location  1  2  3  4  5
Conference Venue  1  2  3  4  5

Overall Assessment

Relevance of Conference Focus and Themes  1  2  3  4  5
Presentations and Content  1  2  3  4  5

3. Where would you like to see this conference held in the future?

4. Please suggest any changes or improvements you would like us to make at future conferences

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