

September 2, Session 3-1

- 1. Name(s) of Author(s):** Nairi Khatchadourian
- 2. Affiliation(s):** Senior Museum Specialist, “My Armenia” Program, Armenia
- 3. Title:** Regional Museum Empowerment: Leveraging Capacity Building A Case Study of the “My Armenia” Program
- 4. Abstract:**

Rapid urbanization is recognized as a defining feature of the 21st century, especially in developing countries. In Armenia, this trend leads to condensed development projects undertaken for large and capital cities, instead of empowerment activities developed for smaller, regional cities and towns. The museum sector in Armenia follows this trend, and a large number of regional museums have stagnated for the past 30 years only serving as repositories of historic treasures and collective cultural memory. As vestiges of Soviet-run museums, they risk to stay in the past if they don't actively develop ways to engage local communities and broader society.

Since late 2015, number of Armenia's regional museums have been included in the “My Armenia” cultural heritage tourism program (MAP) funded by USAID and implemented by the Smithsonian Institution, in order to strengthen their capacities to manage and present cultural heritage, develop best practices, and foster professionalization across museum operations. All of these efforts are intended to drive sustainable growth both to the regional museums and to their local communities.

The paper will highlight the achievements and challenges experienced when collaborating with regional museums to share lessons learned and best practices. Through specialized trainings and one-on-one capacity building efforts, MAP has supported regional museums to develop educational programs based on multidisciplinary narratives arising from their collections and their contemporary societal significance. The paper will present the steps taken from research to implementation, and will emphasize the social role of museums and how museum education can shape our future and address real issues in society.

5. Bio for Each Presenter:

Nairi Khatchadourian is an art historian, curator, and educator born in Paris, France. She has been leading various educational workshops in collaboration with diverse institutions in Europe and the Middle East. She initiated a special “lullabies singing workshop” for parents and couples to revive the tradition of singing lullabies, provide resources and support parents in feeling confident in singing lullabies to their children. The lullabies singing workshop was selected among the five “Best Practice” museum education programs in the world in 2016 by the Committee for Education and Cultural Action of the International Council of Museums.

She moved from France to Armenia in 2015 to work at the newly opened Komitas Museum-Institute as the Head of Exhibitions and Education, where she curated the

museum's annual temporary exhibitions, published catalogues, and implemented educational workshops for various audiences. Her research is concerned with a range of ethnographic contexts and music history and their many contemporary resonances. Yet, Niri's curatorial practice also involves history and their many contemporary resonances. Yet, Nairi's curatorial practice also involves photography, design, and contemporary art. As an independent curator, Nairi co-founded two editions of Armenia's first Design Pavilion presenting works by contemporary Armenian designers. She regularly collaborates as a consultant and project manager with the European Union, the Calouste Gulbenkian Foundation (Lisbon), and international cultural institutions. Nairi was assistant curator of the exhibition *Portable Homelands: From Field to Factory* on view at the Hamburger Bahnhof National Gallery in Berlin, Germany in Spring 2018.

Today, Nairi is working as the Senior Museum Specialist at the USAID "My Armenia" program implemented by the Smithsonian Institution (Washington, D.C.) in Armenia, supporting a number of regional museums through mentorship programs, targeted assistance to improve collections stewardship, community engagement, and integration into the tourism value chain.

September 2, Session 3-2

- 1. Name(s) of Author(s):** Wencke Maderbacher
- 2. Affiliation(s):** Moesgaard Museum, CECA National Correspondent Austria
- 3. Title:** Live & Let Die Criteria for Cultural Interaction with the Public - Practical & Theoretical Example from Moesgaard Museum and Ceca Austria
- 4. Abstract:**

Mediators want to reach out with programs and projects concerning current topics that move our society and create experiences for our audience. The management prefers programs with high numbers of participations; in the best case, the guests also spent a lot of money at the museum. The exhibition department wants to see their specific topics represented in scientific talks. The marketing department needs content to share.

All that input creates both an overflow of ideas and an extensive list of requests and pressure to any new program the mediation department creates.

How to make that decision which topic to choose and which idea should die (or at least wait for a little bit longer)?

Moesgaard museum has therefore developed seven success criteria to ensure we always have our audience in focus of attention of our work and secure the high quality of cultural mediation, at the same time. These criteria help us now to make decisions faster and ensure that we follow our mission with all our programs.

At the same time, the CECA Austria workgroup together with the Austrian cultural education association developed standardized criteria for professional cultural interaction in museums.

I will present both methods as a helpful procedure to ensure professional high-quality cultural mediation in museums.

5. Bio for Each Presenter:

Wencke Maderbacher is CECA National Correspondent of Austria since 2015 and is a cultural manager originally from Vienna Austria and now based at Aarhus in Denmark.

Since 2018 she is the head of the cultural interaction department of Moesgaard Museum in Aarhus. Former she worked at the Tirpitz museum at the Danish west coast. From 2001 - 2016 15 she was forming the cultural education department at Technisches Museum Wien as deputy head of the department & cultural educator.

Her focus is to strengthen the profession of cultural interaction through the intense network in a national and international collaboration, which fulfills its efforts inside each museum for a more visible, strong and sustainable cultural interaction.

September 2, Session 3-3

- 1. Name(s) of Author(s):** Ewout Vanhoecke and Kristine Guzmán
- 2. Affiliation(s):**
 - Ewout Vanhoecke, Founder and Director of mu-zee-um vzw, Belgium
 - Kristine Guzmán, General Coordinator and Curator, Museo de Arte Contemporáneo de Castilla y León, Spain
- 3. Title:** TANDEM: Sharing Good Practices of Inclusive Educational Projects in Museums
- 4. Abstract:**

This paper seeks to share the experience among seven different European museums united by a common project: **TANDEM, Tools and New Approaches for People with Disabilities Exploring a Museum**. The three-year long project (2017-2019) funded by the Erasmus+ program of the European Union involves a group of museum professionals from Belgium (mu-zee-um), Spain (MUSAC), Estonia (Maritime Museum), Portugal (Gulbenkian Foundation), Italy (IBACN), Norway (MiST) and Germany (Berlin Wall Foundation), who have established a platform for the exchange of ideas and experiences related to museum practices and programs involving persons with different kinds of disabilities.

As studies have shown, persons with disabilities are reluctant to participate in museums' educational programs as they belong to collectives who feel marginalized by society. It is thus vital to constantly search for innovative methods, tools and approaches to be able to address a wide range of audiences in inclusive cultural services, following European democratic values and the equality of opportunities. The project has no common goal given the specificity of each museum; rather, it seeks to disseminate examples of good practices that go beyond the educational programs. The results obtained from this networking experience is worthy of sharing to other museum professionals.

5. Bio for Each Presenter:

Ewout Vanhoecke is Founder and Director of mu-zee-um vzw, an art education organization dedicated to the promotion and stimulation of the exchange between art(ist)s and the public. Mu-zee-um operates in all museums of the city of Ostend (Belgium), organizing workshops, talks and other educational activities. Some of the main objectives of the organization are the youth art exchanges held in different

countries, and the promotion of inclusive activities for persons with different types of disabilities. Mu-zee-um is the coordinator of the TANDEM project.

Kristine Guzmán is General Coordinator and Curator at MUSAC. A graduate of Architecture from the University of Santo Tomas (Philippines) with a Master's Degree in Restoration Architecture from the Universidad Politécnica de Madrid (Spain), she has worked in the field of cultural management since 1999. She has curated several one-person exhibitions and thematic exhibitions on the MUSAC Collection shown in Spain, Argentina and Japan. Her interest lies in art and architecture, directing the

editorial and exhibition series AA Art and Architecture MUSAC, as well as inclusive practices in museums.

September 2, Session 3-4

- 1. Name(s) of Author(s):** Adriana M. Almeida and Monica Lopes Ferreira
- 2. Affiliation(s):** Instituto Butantan History Museum, Brazil
- 3. Title:** Evaluation of a Travelling Exhibition About the Use of Zebrafish Model

4. Abstract:

Scientific researches yield countless benefits for society, both directly and indirectly. The researches promoted by CeTICS (Center of Toxins, Immune-Response and Cell Signaling) can generate discoveries that may become the basis for medical drugs, vaccines and serum for the public, thus being instrumental for public health. It is essential to spread the scientific practice and its results to the whole society – the same society which houses the very scientists and their researches.

Exhibitions, games, coloring books, folders, movies, lectures, and practical experiences are some of the promoted activities, languages and media we use to teach and disseminate the knowledge generated by CeTICS' researchers. The exhibition "Zebrafish Platform: Building a Network" was created with the goal to disseminate the research done with Zebrafish (*Danio rerio*), and it will reach several institutions. Exhibition panels featuring text and photos, folder, coloring books and an aquarium compose the exhibition, which was evaluated by the visitors. The presentation will explain the evaluation results which showed that the exhibition was appreciated by the public and that it also aroused their curiosity about scientific research and animal models.

5. Bio for Each Presenter:

Adriana M. Almeida, director of Instituto Butantan History Museum (since 2010), is interested in museum education, audience studies and evaluations. Adriana has a PhD in Communication Science. She is the manager of the knowledge dissemination of CeTICS – Center of Toxins, Immune-Response and Cell Signaling at Butantan, sponsored by FAPESP since 2016. Monica Lopes-Ferreira is the science dissemination coordinator and responsible for the Zebrafish Platform. Member of ICOM Brazil, she is member of Brazilian board since 2006.

Monica Lopes-Ferreira: PhD in Immunology (University of São Paulo). She has post-doctoral studies in Biochemistry and Pharmacology. Monica is Director of the Special Laboratory of Toxinology at Instituto Butantan. Principal investigator of the Center for Research on Toxins, Immune-Response and Cell Signaling (CeTICS CEPID FAPESP). Toxicology description of venoms from fishes is her main research. She established the Zebrafish Platform at Butantan.

September 2, Session 3-5

1. Name(s) of Author(s): Dong yongying, He Hong, Ma Lingzhi, and Hou Aihua

2. Affiliation(s):

-Dong Yongying, Associate Professor, School of Foreign Languages, Xidian University, China

-He Hong, Senior Research Fellow, Head of the Education and Publicity Department, Emperor Qin Shihuang's Mausoleum Site Museum, China

- Ma Lingzhi, Director of Docent and Volunteer Division, Education and Publicity Department, Emperor Qin Shihuang's Mausoleum Site Museum, China

- Hou Aihua, Associate Professor, School of Foreign Languages, Xidian University, China

3. Title: Terracotta Army Distance Learning: Museum Education for International Student Audiences

4. Abstract:

In 2018, to address a growing need for museum education to develop students' understanding of global cultures and perspectives, the Emperor Qin Shihuang's Mausoleum Site Museum (EQSMSM), home of the Terracotta Warriors, collaborated with Xidian University (Xi'an, China) to teach distance learning lessons about the Terracotta Army to students at Washington International School (Washington, D.C., U.S.A.). Fifty middle-school students in sixth to tenth grade participated in synchronous lessons, correlated to their curriculum standards, that were led by museum educators and professors in China and a local teacher in their real classroom in D.C. Prior to each lesson, students explored a set of interactive digital activities on the Smithsonian Learning Lab and, at the end of the semester, museum educators traveled to work with students at their school. This distance learning project created a unique opportunity for students overseas to explore the authoritative resources and interact with museum educators of an institution they would not have been able to access otherwise. Direct, digital interaction between museum educators and international classrooms is a first in China and an innovative step in Chinese museum education to develop students' understanding of and ability to become active participants of our global society.

5. Bio for Each Presenter:

Dong Yongying, in addition to her duties at Xidian University, is a board member of Curator: The Museum Journal, a docent-training lecturer and museum education specialist, most recently for Emperor Qin Shihuang's Mausoleum Site Museum (EQSMSM). While working as a fellow at the Smithsonian, she initiated the pilot project involving both the EQSMSM and the Smithsonian. She then initiated the Terracotta Army distance learning lessons to international students. She is now conducting a research on interactive digital learning resources to engage students with Chinese history and culture, and to enable museum educators in China and the United States to share best practices.

He, Head of the Education and Publicity Department at the EQSMSM since 2013, is responsible for the overall planning, direction and management of education programs and activities for docents and volunteers, K-12 learning, online education, and visitor experience. She is currently on the faculty of the Northwestern University (Xi'an, China) Master's Program in Museum Studies. She also works as the editor-in-chief of the Museum magazine: Relics and Museology. She is a member of the Education and Publicity Committee of the National Museum Association, and member of the Research Council of Qin Terra-Cotta Army Study.

Ma, is responsible for docent training and volunteer management at the EQSMSM. Her duties include management of VIP visits, and presenting cultural lectures to students home and abroad. She taught the Distance Learning lessons for international students with Professor Dong. Her publications include The Colorful Terra-Cotta Warriors, International Volunteers at Emperor Qin Shihuang's Mausoleum Site Museum, Study on Promoting Chinese Culture and History and An Interpretative Guide to Emperor Qin Shihuang's Mausoleum and The Terra-Cotta Army Museum.

Hou's research interest is Cross-cultural Communication & Translation. In addition to her duties at Xidian University, she was granted to study the translation of the English version of An Interpretative Guide to Emperor Qin Shihuang's Mausoleum and The Terra-Cotta Army Museum (2014 ~ 2016). She is part of the Terracotta Army Distance Learning project for international students. She published the two translated versions: History of Silicon Valley: The Greatest Creation of Wealth in the History of the Planet.

September 2, Session 3-6

- 1. Name(s) of Author(s):** Chen Zhongda, Han Jun, and Yu Liang
- 2. Affiliation(s):** Hangzhou Low Carbon Science and Technology Museum, China
- 3. Title:** The Application of 5E Learning Cycle Model in Science Museum Education

4. Abstract:

With scientific concepts and knowledge, interesting and entertaining experience, science museum provides student with an ideal environment to explore the mysteries and wonders of science, which make it a traditional and dynamic destination for extracurricular learning.

As an instructional model and constructivist learning approach, 5E learning cycle model has been effectively and widely used in science teaching. This paper starts from basic ideas and essentials of 5E learning cycle model, makes an in-depth analysis of science museum exhibits in various links, such as interesting participation, open inquiry, hierarchical interpretation, pluralistic expansion and independent evaluation.

Science museum emphasizes a hands-on approach and featuring interactive experience, which can bridge the gap between school and life, make learning accessible in daily life and in the future, and cultivate a positive and innovative environment for student to observe, question, hypothesize, experiment and communicate like scientist.

Working with science museum, school teacher can also sets up problems and monitors student's exploration, guides the inquiry, and promotes new patterns of thinking, which will improve student academics, interest and confidence in science, and be helpful for student enhancing knowledge, expanding capabilities to meet the future needs.

5. Bio for Each Presenter:

Professor Chen Zhongda is the Curator of Hangzhou Low Carbon Science and Technology Museum of China and a former Zhejiang University lecturer. Prior to 2004, Professor Chen specialized in biotechnology and lead in several international collaborative research projects, published more than 30 academic papers. Since 2004, Professor Chen turned into scientific communication. He is the author of more than 50 papers in academic journals and the chief editor of over 10 popular science books.

Mr. Han Jun is a staff member of Hangzhou Low Carbon Science and Technology Museum of China and a former international education exchange program coordinator. Prior to 2011, Mr Han was mainly engaged in the recruitment of TEFL & TESOL teachers and the coordination of international education exchange projects. Since 2011, Mr. Han turned into popular science related academic exchange management. He is the author of four papers in journals and a popular science book named Talk About Energy.

Professor Yu Liang is the Deputy Curator of Hangzhou Low Carbon Science and Technology Museum of China. He has been engaged in art editing and design for a long time. His works have participated in many domestic and international exhibitions and won awards. In recent years, his main research direction is comprehensive art and popular science exhibition planning and design. He has published more than 100 papers and works in various academic journals, and has participated in the compilation of many publications.

September 2, Session 3-7

- 1. Name(s) of Author(s):** Ying Hu
- 2. Affiliation(s):** Curator, East China Normal University Museum, China
- 3. Title:** The Rising of Museum-Derivatives in Schools in China: New Way of Collaboration Between Museums and Schools
- 4. Abstract:**

In existing research, the collaboration between museums and schools can be generally categorized as dedicated tours in museums, outreach programs offered by the museums, teachers' trainings, museum schools and collaborations between multiple museums and schools. However, there is a new phenomenon happening in China: the rising of museum-like space in primary, secondary and high schools. Since such a space has museum functions but is not a fully-developed museum, the paper names it as a "museum-derivative". The appearance of such space is exploration of new museum practices in the education system. It also reflects rising social need for museum education, and thus calls for new responsibility. This paper examines this phenomenon from the following aspects: What are the specific features of these "museum-derivatives"? How can museums help these school museum-derivatives? What roles do these school museum-derivatives play in the whole museum education system? What kind of new cooperation can museums and schools develop for education mission? The paper aims to answer these questions through questionnaire analysis, interviews, and case-studies, and hopes to give insight for international practice.

5. Bio for Each Presenter:

I am a curator in East China Normal University Museum in Shanghai. My research interest includes museum education, university museum, and cultural interaction. I have published a book called *Introduction to Museums from the Global Perspective*, which is a textbook for university students and teachers to appreciate and utilize museum resources.

September 2, Session 3-8

1. Name(s) of Author(s): Johanna Regalado

2. Affiliation(s): Icom Ecuador, Ewha Woman University South Korea, Graduate GSIS Department, WTC Academy-Lecturer

3. Title: New Spaces for Museums: ICT and Visitors

4. Abstract:

The purpose of this paper will show with study cases how the new technologies, and especially social computing, provide new opportunities for education and training, as they enhance learning and new visitor in museums, in this sense, it facilitates collaboration, innovation and creativity for public and our organization.

Nowadays, the museums have forgotten the “hidden visitors”, whose are in the cyber space trying to know new virtual spaces that museums can offer. As educator agent the museums should have access to explore the new generations (baby boomers, X, Y, Z) “millennials” as mean agents in the museums changes through ICT as tool, innovative and flexible way to motivate public and fortify education activities, researches and more.

The benefits of deploying social computing and ICT for learning depend on the learning approach used and the tools for this innovative process, in this paper will be showed some examples to conduit it.

5. Bio for Each Presenter:

Johanna Regalado holds B.A. in Tourism Enterprises Management (Cultural Heritage) at the Catholic University in Ecuador.

-Diploma in Cultural Management Nuestra Señora de la Paz University, Bolivia.

-Master in Education – specialization: Information and Communication Technologies. Jaen University, Spain

-Master in International Studies (Gender and Development), Ewha Women University, South Korea

-Professional Experience: Museology and Education, JICA –Japan

-Professional Experience: Education and ICT, MASHAV – Israel

September 2, Session 3-9

- 1. Name(s) of Author(s):** Christine Brehm
- 2. Affiliation(s):** City Museum of Erlangen, Germany
- 3. Title:** Can a School Project Make a Museum a Hub?
- 4. Abstract:**

The museum is located in the heart of Huguenot Erlangen and is fully run by the city. Its collection proves the successful refugee integration more than 300 years ago. Today about a quarter of Erlangen population has an immigrant background. 2018 a school managed by the city asked for a project on the topic: Erlangen and Migration. 13-14 year old pupils' work should lead to an application for the German "History-Award of the Federal President". Supporting the pupils was an undisputed educational task due to our collection and changed the museum into a hub of the project. But it was also a commitment to the city and its Immigration and Integration Council. Its task is to network the city offices to implement a coherent strategic approach concerning the great potential bill of migration. Not least because of that Erlangen in 2016 became part of the Intercultural cities programme lead by the Council of Europe. The pupils' project fulfills the strategic plan of Erlangen and questions the social role of museums. This is substantial because it deals with the controversial subject of migration.

- 5. Bio for Each Presenter:**

N.A.

September 2, Session 3-10

- 1. Name(s) of Author(s):** Antonella Poce
- 2. Affiliation(s):** University of Roma TRE, Centre for Museum Studies, Italy
- 3. Title:** The Inclusive Memory Project: Museum Education to Promote the Creation of a New Shared Memory
- 4. Abstract:**

This presentation proposal describes the design and implementation by CDM (Centre for Museum Studies – Roma TRE University) and UCL (University College of London) of a museum teaching and learning project, *Inclusive Memory*, aimed at supporting disadvantaged categories' inclusion processes, through a shared memory development and transversal skills promotion, in contexts of cultural heritage fruition, within the Museum of Rome – Palazzo Braschi exhibition context.

In the first phase of the project, pupils from a secondary school based in Rome participated in the activities proposed. The group was characterised by a high rate of immigrant, disabled or disadvantaged pupils. Three different learning paths have been designed at the Museum of Rome to reach the project objectives: *And there the river flows*, *Street festivals* and *Political changes and new society*. The city of Rome and its representations were the starting point for guided and in-depth discussion activities on issues such as social differences, urban and cultural transformations of the city and social aggregation, with a view of promoting the participants' critical thinking skills. Thanks to Object-Based Learning and Visual Thinking methodologies, pupils enhanced their reflection competences, supported by discussion groups. Ad hoc evaluation tools were used to evaluate the effectiveness of the project.

5. Bio for Each Presenter:

Antonella Poce is Associate Professor in Experimental Pedagogy at the University Roma Tre – Department of Education, where she teaches “Experimentalism, Museum and Reading”, “Experimental Pedagogy” and “Educational Research Methodology”. She is local unit head for various Erasmus Plus projects in the field of education, innovation and heritage fruition. She is member of ICOM–CECA since 2006. She chairs the two year post graduate course “Advanced Studies in Museum Education” and the one year post graduate course “Museum Education”, based at Dept. of Education - Roma Tre university. She is the Head of the Centre for Museum Studies, Dept. of Education Roma Tre University since November 2017.

September 2, Session 3-11

1. Name(s) of Author(s): Satoko Tsuchikane, Tatsuya Ogawa, and Kazuhiro Suzuki

2. Affiliation(s):

- Satoko Tsuchikane, NOMURA Co.,Ltd.
- Tatsuya Ogawa, National Museum of Nature and Science
- Kazuhiro Suzuki, NOMURA Co.,Ltd.

3. Title: A Study to Evaluate Museum Exhibition Using Brain Activity Measurement Headset

4. Abstract:

ComPaSS is one of permanent exhibition areas of National Museum of Nature and Science (Tokyo) opened in 2015. It aims at cultivating science literacy for preschooler through communication with their parents. This effort should be valuable as almost current museum education activities in Japan target elementary students and older. This study was carried out to evaluate the exhibition objective in collaboration between the museum and Nomura Co.,Ltd. that had supported from exhibition planning to construction.

ComPaSS is designed to create variety of parent-infant communication so that preschooler get interested in science through their parents. In this study, we test hypothesis that the exhibition of ComPaSS including parent-infant communication facilitate memory to affect frontal lobe activities. It is new and important in that we incorporate brain activity measurement into exhibition evaluation since such as non-verbal approach must be suitable in dealing with young children hereafter. In conclusion the result suggests that experience in ComPaSS facilitate memory of learning to affect emotional memory.

5. Bio for Each Presenter:

Satoko Tsuchikane

Museum Planner, NOMURA Co.,Ltd.

WORK EXPERIENCE

- 2016-present Museum Planner, NOMURA Co.,Ltd., Tokyo
- Natori Trail Center, Michinoku Coastal Trail (2019)
 - Nagasaki Science Museum (2018)
 - Shizuoka Prefectural Research Institute of Fishery (2018)
- 2011-2015 Process Engineer, KUBOTA Corporation, Tsukuba

EDUCATION

M.S. in Agricultural and Life Sciences (2011)

LICENSES and CERTIFICATIONS

- Nationally Certified Curator (2016)
Science Communicator, CoSTEP, Hokkaido Univ. (2016)

September 2, Session 3-12

- 1. Name(s) of Author(s):** Naoko Tanaka
- 2. Affiliation(s):** Curator, Daigoji Temple, Japan
- 3. Title:** Program Development on Traditional Culture Study—Lesson Collaboration Between the World Heritage Daigoji Temple and Public Junior High School
- 4. Abstract:**

In Japan, traditional culture education has been drawing increasing attention since the revision of the Fundamental Law of Education in 2006. The World Heritage Site Daigoji Temple, a cultural hub since its founding in 804 with an abundance of cultural assets, has taken responsibility for inherited traditions and for promoting education. How could we encourage the students of the E-generation passing the temple on their way to school but never having been inside its walls, learn how wonderful such cultural properties are? This study is a traditional cultural program that has been in practice since 2015, in collaboration with schools, curators and monks. It is not a temporary experience, but a sense of fulfillment of learning obtained through dialogues and real things so that it can be a source of sustained creation. The three steps of 1. Pre-study: input, 2. Appreciation Activities: experience and inspiration, 3. Creation and innovation: output are considered as one set. Through this program, the students grasped the wonderfulness of real materials and techniques, a sense of presence and awe, and a high-level of intellectual curiosity. This experience will bring pride and interest in the region's historical heritage, future social contribution, cross-cultural understanding and recurrent education.

5.

6. Bio for Each Presenter:

Naoko TANAKA has been the Curator of Daigoji Temple since 2012. In 1998 she was the curator in-charge of promotion in the Takayama City Board of Education. She has promoted research on cultural property preservation, traditional culture education, traditional techniques, and is involved in the restoration and reproduction of Buddhist paintings. She is a member of the Japan Society for the Conservation of Cultural Property, and the Association of Art Education. She served as guest speaker at Symposium "Cultural Heritage and Art Education" of the University Art Education Society of Japan and the International Academic Research Association at Chiayi in 2018. She has Bachelor of Fine Arts and an MA. in Education.

September 2, Session 3-13

- 1. Name(s) of Author(s):** Saki Matsuoka
- 2. Affiliation(s):** The National Museum of Modern Art, Kyoto, Japan
- 3. Title:** About the Project “Open Senses- Developing New Ways of Appreciating Art”- to Support Individuals for Better Society
- 4. Abstract:**

In 2017, The National Museum of Modern Art, Kyoto started a new project “Open Senses”. It aims to question conventional visual-centred behaviour in the art galleries and to suggest new perspectives of appreciating artworks and gaining enjoyment. The project is not just museum-centred practice but by building partnership between universities, blind/ partially sighted people and artists to develop a completely new viewpoint for museum experiences. In cooperation mainly with blind/partially sighted people, we appreciate authentic museum collections (mainly potteries, sculptures, and applied arts) by touching, hearing, smelling and having active discussion with each other. We also continue making tactile graphics of museum collections as “invitation to the museum” to welcome blind/ partially sighted people. Through this project, new potentials for museums is becoming clear; that is to jump over the hedge and become a “platform” for people with different backgrounds. Awareness of museum staff is changing as we; we think, discuss and try together with visitors to find more universal programme for all.

This presentation clarifies the significance of this project and suggest case studies of how museums can make use of their resources and contribute to convivial societies and support individuals.

5. Bio for Each Presenter:

Saki MATSUYAMA is an educator at the National Museum of Modern Art, Kyoto. After studying art history in the Kyoto University, she majored museum education at the Department of Museum Studies, University of Leicester in 2013-14. From 2015, she has been in charge of all educational programmes such as school collaborated project, workshops related with special exhibitions, family workshops and other public learning programmes. From 2015 she plays a leading part of the museum’s new project, which is in collaboration with local communities, especially with people with blind/partially sighted, to develop new perspectives of museum experiences and art appreciation.

September 2, Session 3-14

- 1. Name(s) of Author(s):** Reiji Takayasu and Yoriko Akimoto
- 2. Affiliation(s):** Fukuoka City Science Museum, Japan
- 3. Title:** A New Educational Concept of the Science Museum as *The Participatory Museum*
- 4. Abstract:**

Fukuoka City Science Museum is the newest science museum in Japan, which attracted over 1.5 million visitors in its first year. This museum has two new managing concepts that aim at enabling learners to help themselves develop and encouraging Public Engagement. The first policy is “The museum will provide the new way of science communication by working for cultural exchange between citizens and scientific creators”. The second is “All citizens from young children to aged people will enjoy the science museum by the provision of good exhibits and learning programs at the museums”. So, activities of public involvement are the most important for self-development at the museum as **the 5G Museum (ver.2)**.

Scientific activities in museums are divided into two exploration approaches; field scientific and experimental. These activities are composed from the scientific inferences which are deduction, induction and abduction. For example, if we want to make participatory programs, we can use abduction inference. Abduction inference connects to Design Thinking.

This presentation suggests how science museums should provide continuous learning to the public and how they should foster the people’s educational growth, by using citizen participation programs in the dramatically changing educational situation of information circumstances and museums in Japan.

5. Bio for Each Presenter:

Reiji Takayasu is Project Adviser of Museum Communications Department at Fukuoka City Science Museum and Chiba City Museum of Science and previous Adjunct Professor of Cultural Science of the graduate course at The Open University of Japan. His research has focused on museum management and science education. Recently, he researched science communication and developed Science Communicator Training Program in National Museum of Nature and Science. He is also the vice-president for Japan Museum Management Association, Japanese Association of Science Communication.

September 2, Session 3-15

1. Name(s) of Author(s): Uta Nakano

2. Affiliation(s): Director of Art Waiting Room, Nakano Clinic, Tokyo, Japan

3. Title: The Role of Museums in a Super-Aged Society — A Case Study of Workshop Series for the Elderly at the Contemporary Art Center, Art Tower Mito, Japan

4. Abstract:

For Japan's super-aged society, creative activities for the elderly are valuable as opportunities for dementia prevention and life-long learning, and museums naturally have a role to play in providing them. However, current art programmes for seniors are mostly limited to those using reminiscence therapy focusing on treatment of dementia patients. Broader art & wellbeing programmes for seniors are uncommon, partly due to recent cuts to museum funding and staff. One programme at the Contemporary Art Center of Art Tower Mito (an arts complex in Mito City, Japan) overcame such limitations and provided art activities for a wider range of seniors. The programme, implemented at the Center and two participating eldercare facilities from 2010 to 2012, utilized the museum's existing resources such as staff, volunteers, venues, activities and exhibitions. Over several months, participants attended various activities such as artist-led creative workshops, displaying their artworks at the museum, and discussing the museum's special exhibitions with volunteer staff. The programme demonstrated that art & wellbeing activities can be provided to a wider audience by leveraging existing museum resources and collaborating with external organizations and professionals, and could serve as a model for other museums.

5. Bio for Each Presenter:

Uta Nakano is the Director of Art Waiting Room at Nakano Clinic in Tokyo. She organizes exhibitions, creative workshops and lectures at the clinic with various experts. She also provides workshops at eldercare facilities. She has worked at various art and healthcare institutions, including the Contemporary Art Centre of Art Tower Mito (Education Programme Coordinator and Curatorial Assistant), the Life Style Design Centre (Programme Coordinator), and the Department of Arts for Health, Sotoasahikawa Hospital (Curator). Her interests include contemporary art, participatory art, education, and creativity and health & wellbeing. Uta holds an MSc from Durham University (UK) and MEd from Chiba University (Japan).

September 2, Session 3-16

- 1. Name(s) of Author(s):** Kazuyoshi Sasaki, Hideto Okuyama, Akemi Oshino, and Yuka Sato
- 2. Affiliation(s):**
Kazuyoshi Sasaki, Assistant Curator / Educator, Preparatory Office for National Ainu Museum, Japan
- 3. Title:** Challenge for Development of the Interactive Exhibits for National Ainu Museum: Educational Role of Museum Which Focuses on Indigenous Culture

4. Abstract:

In Japan, the National Ainu Museum (NAM), located in Shiraoi-town, Hokkaido, Japan, is preparing for its April 2020 opening as the first national museum that focuses on Ainu culture.

Ainu people are indigenous people who lived mostly on Hokkaido Island, but also Sakhalin and the Kuril Islands. The Japanese Diet adopted in June 2008 a resolution recognizing Ainu people as an indigenous people of Japan.

But in 2016, only 24.7% of Japanese answered they had met Ainu people or experienced Ainu culture before. Our mission is to spread the appropriate recognition and understanding about Ainu history and culture worldwide and contribute to creating and growing new Ainu culture.

Now we prepare the interactive gallery inside the permanent exhibition room for educational roles and to act as a bridge between to the interactive tools and Ainu objects of permanent exhibits.

We develop tools such as a salmon model, picture book about the usage of ritual tools, corner to make necklaces with bartered objects and so on to show how interactive tools kindle and deepen visitors' interest in surrounding exhibited objects. Through this exhibit, we also consider what the educational role of the museum can do for indigenous history and cultures.

5. Bio for Each Presenter:

SASAKI Kazuyoshi is a researcher / assistant curator / educator of Preparatory Office for National Ainu Museum, Sapporo, JAPAN, in charge of museology, audience research and evaluation for exhibition development. Mr. Sasaki also works for preparation of interactive galley in permanent exhibition, special exhibition and museum library open in April 2020.

Mr. Sasaki was involved in the International Workshop of the ICOM International Training Centre for Museum Studies in Beijing in 2015.

Mr. Sasaki believes in the importance of "each visitor's museum experience" heeding feedback from them improving the development cycle. He continues to try visitor research for permanent exhibitions.

September 2, Session 3-17

- 1. Name(s) of Author(s):** Priscilla Mutile Mbai
- 2. Affiliation(s):** National Museums of Kenya, Kenya
- 3. Title:** Educational Design: The Use of Interactive Public Programs Designing to Enhance Young Adult Learning in Kenya's Museums
- 4. Abstract:**

One of the fundamental roles of museum exhibitions is to educate its target audience on the chosen subject matter of the exhibition. The education role of such exhibition is relevant as the majority of museum visitors are school groups drawn from elementary level to tertiary institutions. Another equally important role of such exhibitions is the enjoyment and entertainment of this target audience. A research was done at the Nairobi National Museum to determine how public programs could best engage Kenya's young adult visitors ages between 15-25years.

The main objective of the research was to identify how interactive design techniques can be incorporated in the development of museum public programs in education and exhibitions. The study also aimed at identifying the modes by which young adults learn from museums. Primary data was collected from the Nairobi National Museum. The data collection methods used included behavioral patterns observations, interviews, focus group discussions and questionnaires.

The research data was used to propose a framework for the production of interactive and all inclusive museum education program. It is also hoped that the framework will enhance learning and attract more young adults to museums in Kenya.

5. Bio for Each Presenter:

Priscilla Mbai is an exhibition designer at the National Museums of Kenya. She is part of the public program unit that designs and implements public programs for the visitors at the National Museums of Kenya. She has developed exhibitions and education programs for children with the support from Getty institute. She also designed public programs for the Nelson Mandela Centennial celebrations in partnership with the Nelson Mandela Museum in South Africa. She has collaborated with other partners from around the world. Priscilla is enthusiastic in the dissemination and conservation of Kenya's cultural heritage and engaging local communities with museum's programs.

September 2, Session 3-18

- 1. Name(s) of Author(s):** Kiwon Yi
- 2. Affiliation(s):** Deputy Head of Cultural Exchange and Education Division, National Folk Museum of Korea, South Korea
- 3. Title:** Collaboration with Regional Museums Based on the Case of Folk Museum Network

4. Abstract:

The National Folk Museum of Korea, founded in 1946, has always emphasized on collaboration with regional museums in the fields of the development of museum educational programs, exhibitions, and collection management since 2000. In regard to this, the Museum started the folk museum network since 2005 for multidimensional cooperation with regional museums after three-year preparation.

This paper presents the example of collaboration between the National Folk Museum of Korea and regional folk museums through the collaborative network. It points out the fact that the number of regional museums increased while human and physical infrastructure was not built up sufficiently. To help them to solve their difficulties, the network acts as a cooperative system to demolish the wall between museums and museums, museums and related institutions, and museums and societies and share ideas with them. 348 museums nationwide joined in the cooperative network of the National Folk Museum of Korea.

The collaborative network with regional folk museums aims at building up the structure of co-existence between museums where they supplement the weak points through the collaboration and promoting the collaboration to solve the problems which they went through commonly. The paper will explain the operation of educational program development in the cooperative network of the regional folk museums and share ideas with CECA members.

5. Bio for Each Presenter:

I studied Linguistics and Folklore in Master course at the New York University, USA and Korea University. Current post is Deputy Head of Cultural Exchange and Museum Education Division at the National Folk Museum of Korea where I have been working for 22 years and dealing with international exchanges with overseas museums including organizing international conferences such as 'Learning Innovation', 'Museums and Intangible Heritage', and COMCOL(International Committee for Collecting)/ICOM Annual conference in 2015, ICOM-CECA Asia-Pacific Regional Meeting in 2018. Research interest is folklore, museum education, museum studies. I wrote papers such as "The Effectiveness of Museum Educational Programs" in 2002, "A Study on Korean Stilt", in 2006, "History and Playing Aspect of Korean Plate Spinning" in 2017, "A study on Educational programs of the Victoria and Albert Museum" in 2010, and "Introduction to the International Journal of Intangible Heritage".

September 2, Session 3-19

- 1. Name(s) of Author(s):** Lopes Massango
- 2. Affiliation(s):** Assistant-Volunteer of the disciplines of Museology and Artistic / Historical Cultural Heritage, and Cultural Heritage and Conservation at the Higher Institute of Arts and Culture, Mozambique
- 3. Title:** Handbooks on the Training of Museum Professionals in Mozambique

4. Abstract:

This article intends to bring the problematic concerning the formation of professionals of Museums from colonial period to the post-colonial period. Smoothing the way museum professionals were affected, without a specialized training in Museology and / or Cultural Heritage, and the way museums were built, without obeying any museological plan, which provoked a notorious disorganization of the institution's functioning, which also influenced in the absence of knowledge of the museum collection, which directly disfigured the training of professionals. In response to this problem, in Mozambique the Institute of Arts and Culture (2010) and later ICOM-Mozambique (2016) were established, with the aim of introducing professionals to the study of Museology and Cultural Heritage in general, and of Africa in particular, based on the synthesis of national and international experiences.

5. Bio for Each Presenter:

Lopes Massango, graduated in Social History, Eduardo Mondlane University (UEM), and Assistant-Volunteer of the disciplines of Museology and Artistic / Historical Cultural Heritage, and Cultural Heritage and Conservation at the Higher Institute of Arts and Culture (ISARC). National Committee of the International Council of Museums in Mozambique.

September 2, Session 3-20

- 1. Name(s) of Author(s):** Hans Looijen
- 2. Affiliation(s):** Director,
Dolhuys | Museum of the Mind, Haarlem, The Netherlands
Outsider Art Museum at the Hermitage, Amsterdam, The Netherlands
- 3. Title:** Cultural Diplomacy Through Education: Creative Twinning Between Russia and the Netherlands
- 4. Abstract:**

Dolhuys | museum of the Mind and Outsider Art Museum, believe in neurodiversity and therefore that every person –no matter if your mind is considered ‘different’ is recognized and enabled to fully participate in society to their ability.

The State Hermitage Museum, Hermitage aan De Amstel, Dolhuys/Outsider Art Museum (OAM), The Hermitage XXI Century Foundation have created a project to build a program with a lasting impact for full service social inclusive museums with special attention for members of the public with special needs, not only people with physical challenges but in particularly people with mental health conditions and learning disabilities. Dolhuys / OAM and Hermitage will bring their expertise to the table and enable the establishment through cultural exchange and peer to peer education using tools like Stigma Awareness training and Visual Thinking strategy.

This first center for inclusion in Russia, incorporated in an institution of the highest position in culture and art in the world, will thereafter involve all Russian museums to integrate social inclusive practices throughout the whole Russian Federation.

We would like to share how museum employees worldwide become inclusive thinkers and actors.

- 5. Bio for Each Presenter:**

Hans Looijen (1964) is the CEO of *Het Dolhuys, the museum of the mind* in Haarlem and the *Outsider Art Museum* in Amsterdam, the Netherlands, since 2008. His cause is to stimulate social change and to work towards a better understanding on the notions on normality changing in time and place and its effect on social exclusion and social inclusion.

Before he became a museum director he led and owned a design organizing bureau, working in the crossover zone of cultural and social issues for NGO's, cultural institutions and profit organizations. He has a background in museum studies, and is described as a socially involved art-omnivore and an amateur Maya enthusiast who is particularly interested in comparative cultural studies. Next to leading the Dolhuys | museum of the mind and the Outsider Art Museum he is also chairman of the Willem van Genk Foundation, the foundation which administrates important parts of the works by this famous artist and holds several other postings in the cultural and social care field.

Both museum locations he runs became platforms which investigate the notions on normality in time and place and its effect on social exclusion and social inclusion through launching cultural programs, art shows, discourse and personal encounters together with profit and non-profit organizations, national and international institutions and local and foreign governments.

September 2, Session 3-21

- 1. Name(s) of Author(s):** Theo Meereboer
- 2. Affiliation(s):** Netherlands Open Air Museum, The Netherlands
- 3. Title:** Sustainable Development by Learning with Museums
- 4. Abstract:**

The Netherlands Open Air Museum in Arnhem (NOM) is in a transition. As a main museum park in the Netherlands, we already offer many attractive experiences and learning opportunities outside in the park, and inside in buildings and in the *all digital* "canon exhibition" about the history of the Netherlands, but also outside of the museum. The educational department runs programs for schools, families and groups with special needs, on several locations throughout the park. Still we are going to change the concept development for education, programming & presentations.

Current changes in society provoke rapid development. This also happened more than a century ago, when NOM was founded to safeguard a society, in buildings, cloths, crafts and traditions that were about to disappear. It is in the DNA of the museum to reflect on developments in society. The present turmoil however, demands for new approaches and concepts.

NOM needs to know how its' identity incorporates life values and how we can develop sustainable programs together with our stakeholders and sponsors to contribute to social needs, environmental developments or economic activity, based on our identity and core values, and how to put this into practice for our education.

5. Bio for Each Presenter:

Theo Meereboer works at the NOM in Arnhem on the new museum identity and positioning and on connecting this to concept development for education, presentation and programming. Besides he is lecturer at Reinwardt Academy in Amsterdam and director of MuseumMaker, a small company for museum concepts, engagement and relevancy strategy for museums, that he founded in 2008. He got his Master degree in Art and Heritage education in 2015. He held positions like Head of Museum Affairs / Head curator at Technology Museum HEIM (Oyfo) in Hengelo, and Head curator / interim director at the Municipality Museum of Weesp.

September 2, Session 3-22

- 1. Name(s) of Author(s):** Teresa Arias Rojas and Daniel Contreras Medina
- 2. Affiliation(s):** El Gabinete Óptico de Canal Museal, Peru
- 3. Title:** El Gabinete Óptico de Canal Museal, un proyecto expositivo itinerante
- 4. Abstract:**

El Gabinete Óptico de Canal Museal es la continuación histórica del Gabinete Óptico de Lima, un espacio que hacia mediados del siglo XIX se instaló en el centro de la ciudad como lugar de entretenimiento y presentación de espectáculos en una programación que mezclaba las nacientes técnicas fotográficas, con otras “maravillas” de la óptica y el artificio visual. En algunas ocasiones albergaba exposiciones de pintura, otras presentaciones de libros, de curiosidades, tecnológicas o conciertos musicales de artistas que se hallaban de paso por Lima.

Era una época en la que también circulaban Cosmoramas, Cámaras Oscuras y Panoramas callejeros articulándose como maquinarias de la memoria y de la imagen; instrumentos de difusión de imaginarios del mundo y de noticias ocurridas en tantos lugares lejanos. Instrumentos para la expansión de la mirada y la comprensión de las distintas formas de ver la vida que permite el conocer de arte. Y a la par, el escenario ideal para la formación de colecciones y gabinetes de curiosidades cuyos detalles se hallan ya perdidos en el tiempo.

Canal Museal inauguró la primera versión del Gabinete Óptico en agosto del 2018 en el Complejo Monumental de Belén, en Cajamarca, durante el Segundo Salón de Fotografía Analógica La Otra Luz. Se expuso una nutrida selección de fotografías antiguas, objetos simbólicos referentes a las *vanitas* y a los procesos fotográficos. En su segunda versión, marzo 2019 en el Museo Convento Qoricancha, en Cusco, se exhibió además un espacio dedicado al imaginario visual del Cusco: Cuscorama. Fotografías, videos, esculturas y recuerdos antiguos.

5. Bio for Each Presenter:

Teresa Arias Rojas:

Licenciada en Arte por la Universidad Nacional Mayor de San Marcos con estudios completos de Maestría en Arte peruano y Latinoamericano en la misma universidad.

Especialista en Arte contemporáneo, Arte Popular y Museología ha trabajado en el Museo de Arte de San Marcos como Coordinadora de Arte Contemporáneo; en la Pinacoteca Municipal Ignacio Merino de la Municipalidad de Lima; ha sido Encargada del Museo Numismático del Banco de Crédito del Perú, Museóloga del Instituto Nacional de Cultura INC, Directora del Centro Cultural de la Escuela Nacional de Bellas Artes del Perú ENSABAP, Administradora del Centro Cultural CREALIMA del Parque Zonal Huiracocha; ha sido Museóloga del Ministerio de Cultura, realizando curaduría de las exposiciones, organización de eventos culturales y proyectos educativos a nivel nacional. Actualmente es Curadora de CANAL MUSEAL.

Daniel Contreras Medina:

Historiador del arte y curador, ha realizado diversas exposiciones, entre las más recientes Santos Inocentes: Tránsito de Imágenes; El Incidente: Fotografía peatonal en Lima, 1940-1970; El lenguaje del amor. Fotonovela peruana 1940-1980, etcétera.

Ha formado parte del equipo curatorial de las Bienales Iberoamericanas y Nacionales de Lima; las bienales de fotografía de Lima y la 4ta Bienal de Grabado-CPNA. Ha sido curador de la Casa de la Literatura Peruana Formó parte del proyecto Micromuseo (“al fondo hay sitio”) y del equipo peruano de investigadores del proyecto Documents of 20th-Century Latin American and Latino Art ICAA-Museum of Fine Arts, Houston-MALI. Ganador del Concurso Infoartes 2017 con el libro El Incidente, fotografía peatonal en Lima 1940 -1960. Fue director de la Galería Municipal de arte Pancho Fierro. Actualmente es Curador de CANAL MUSEAL.

September 2, Session 3-23

1. Name(s) of Author(s): Angelica Iacob and Eliana Radu

2. Affiliation(s):

-Angelica Iacob, Head of Art Department, Theodor Aman Museum, Romania

-Eliana Radu, Head of Public Relations, Marketing, Cultural Projects Department, Suțu Palace, Romania

3. Title: Museum Communities Do Matter: How to Involve the Public in Museum Activities

4. Abstract:

Working outside the museum walls is an essential tool for contemporary museums, especially for city museums. Thus, a museum can easily reach non-audiences. The Bucharest City Museum focuses on developing community projects – some of them proposed by NGOs or cultural actors and implemented in our own buildings, others organized in different locations – exhibitions in schools and other institutions, open air and public space activities. A very successful approach is the direct involvement of target groups in the production of the projects. One example is represented by a series of projects focused on specific neighborhoods of Bucharest: the recent history of the places was questioned not only through archive research using the museum's heritage, but also through testimonies and documents of the inhabitants from the area. The results of such projects were presented in schools, churches and malls in the neighborhood – exhibitions, publications. They involved the communities in discussions and debates. Between June 14th and 16th 2019, the Bucharest City Museum also intends to join a program titled *Street Delivery*. Developed in 3 cities of Romania (Bucharest, Timisoara, Iasi), it supports civic initiatives and offers activities devoted to pedestrians in public spaces.

5. Bio for Each Presenter:

Angelica Iacob is an art historian and cultural manager. Angelica is Head of The Art Department from The City Museum of Bucharest (coordinating the following art collections: Frederic Storck and Cecilia Cuțescu Storck Museum, Theodor Aman Museum, The City Pinacothèque, The Art Collection Ligia and Pompiliu Macovei). Between March 2001 and June 2010 she worked for the National Museum of Art of Romania, where she coordinated, for 5 years, the museum education department. Angelica organized programs, workshops and presentations for various target groups: families with children, school and kindergarten groups, English speaking tourists, specialists in the cultural field and teachers.

Eliana Radu is a PR specialist, graduate of the University of Essex, U.K. Eliana leads the Bucharest City Museum PR, Marketing and Cultural Projects Dep., coordinating the PR and marketing strategy for all 9 museums open within the Bucharest City Museum structure (Sutu Palace, Th. Aman Museum, Severeanu Museum, the V. Urseanu Astronomical Observatory, the Macovei Museum, the Filipescu-Cesianu House, the V. Babes Museum, the Storck Museum, the N. Minovici Museum). She has been working with the Bucharest City Museum since 2014, organizing cultural

events and projects, exhibitions, conferences, concerts. She speaks several foreign languages and is an authorized translator.

September 2, Session 3-24

- 1. Name(s) of Author(s):** Yulia Nikolaenko
- 2. Affiliation(s):** Deputy Director for Exhibitions, Gatchina Palace & Estate Museum, Russia
- 3. Title:** National Creativity Competition for Children “I want to go to Gatchina”
- 4. Abstract:**

The Gatchina Palace and Estate Museum is situated 40 kilometers away from St. Petersburg. The former residence of the Romanov family was damaged badly during the Second World War and was opened to public again only 40 years later. Restoration work still continue and we put a lot of effort so that the Gatchina Palace and Estate Museum could take its rightful place among other famous museums.

I would like to present one of the Museum's successful initiatives in educational sphere. National Creativity Competition for Children, which we called “I want to go to Gatchina” is a project launched in 2016, the year of 250th anniversary of the Gatchina Palace. The competition for 7- to 17-year-old children was arranged with the purpose to attract attention to the history and collections of the Gatchina Palace. Many participants had never been to Gatchina and they had to use their imagination and create their works based on the information they could find in books, albums, historical documents and in internet. Our Museum received over 500 creative works from children all over the country. The main prize – a trip to Gatchina – was given to 9 winners in 3 nominations: “Drawing”, “Essay/Prose” and “Poem”. The works of the winners and finalists were exhibited in the Palace halls.

5. Bio for Each Presenter:

Deputy Director for exhibitions Gatchina Palace & Estate Museum

2014 – today. Deputy Director for exhibitions. Gatchina Palace & Estate Museum. Leningradskaya oblast. Gatchina town

2010 – 2014 – senior curator of exhibitions and international programmes. Gatchina Palace & Estate Museum. Leningradskaya oblast. Gatchina town

1998 – 2010 - senior curator of exhibitions and international programmes. The State Museum of the History of St. Petersburg

1994 – 1998 – conservator of prints and engravings. The State Museum of the History of St. Petersburg

1986 – 1994 - conservator of prints and engravings. The State Museum of the October Socialist Revolution. St. Petersburg. Russia

1987 – 1993 – study at the Academy of Fine Arts. St. Petersburg. Russia. Art Historian.

September 2, Session 3-25

1. Name(s) of Author(s): Andrey Rymar and Ksenia Filatova

2. Affiliation(s): Russia

3. Title: Exploration and Education: Creating an Exhibition and Transforming the City Together with the Community

4. Abstract:

For two years we have been developing the museum 'The House of Peter the Great in Derbent.' This museum has been established in 2015 by 'Peri' – Ziyavudin Magomedov Charitable foundation. Museum's strategy was an implementation of all kind of new cultural thinking into today's city (like the Tsar Peter The Great would do if he would be alive).

We've made long term research and have discovered that the local community needed something that is dealing with the history of the city and contemporary technologies to explore and present the knowledge. We have launched a series of large two-step projects: first – research, second – the creation of a product. First was the exhibition making program. It was for the youth under 18 y.o. called The Research School, where teenagers weekly explored the city together with their curator using methods of anthropology, urbanistic, psychology and others. Participants expressed the results of their research in the form of the techniques of contemporary art, photography, video art, creative writing, and design. All the results have been turned into exhibitions. Next year we have created exhibitions outside the museum — in the public spaces of the cities.

5. Bio for Each Presenter:

Andrey Rymar and Ksenia Filatova is a team of museum visioners, curators and producers. Both have media background: Andrey is PhD in Philology and used to be a writing press journalist, and Ksenia is Art and Culture Studies and Design BA and used to be a TV producer. Each has around 10 years of museum experience and have been working together since 2014. Projects of ARKF museum bureau vary from Museum exhibitions to creation of developing strategies for libraries and other institutions. For instance, the Nakhodka city Museum for it's new historical exposition is now nominated to EMYA 2019, expositions of dagestani heritage was on show in Russian State Hermitage Museum and then in The V&A Museum London. Now we are working on the ongoing project is a small but ambitious museum in Derbent, Dagestan (South Russia – Caucasus). What united all our projects is the involvement of the audience on all stages: from research to the opening of the exhibition.

September 2, Session 3-26

- 1. Name(s) of Author(s):** Asmah Alias
- 2. Affiliation(s):** National Heritage Board, Singapore
- 3. Title:** Extending Education Beyond the Museum Walls – Case Study from Singapore
- 4. Abstract:**

Despite the common conception that museum education consists primarily of an educator leading a group of children through the museum's galleries, the current reality is much broader. Today's museum education should not only be restricted to learning within a museum as research has shown that learning has limited impact when confined within the museum's walls. It is thus necessary for museums and cultural institutions to think beyond museum-based exhibitions and programmes to enhance and deepen the quality of learning (Falk & Dierking, 2002).

In this paper, National Heritage Board (NHB) Singapore will share two of its signature education programmes that extend outside the museum walls. These programmes; Singapore's Little Treasures and Heritage Explorers are targeted at children from 6 to 12 years old and make use of Harvard Project Zero Thinking Routines, object-based learning approach and creative role-play to encourage children to discover and rediscover history and heritage and encourage them to become advocates of heritage in their community.

Beyond raising appreciation of heritage and culture, these programmes have also contributed to the child's holistic development by providing new opportunities for self-learning, fostering greater personal ownership of heritage and building higher-order leadership and advocacy skills.

5. Bio for Each Presenter:

Asmah Alias is Deputy Director of Education & Community Outreach at the National Heritage Board (NHB), which manages the national museums in Singapore. Asmah leads the education team in bringing education programmes outside the museum walls to schools to allow students to discover heritage and culture at their doorsteps and become advocates of heritage in their community. Under her leadership, the team has won several awards for their outreach and education programmes including the Best Practice Award by ICOM Committee for Education & Cultural Action (CECA). Asmah also oversees the team that manages museum volunteers and heritage grants.

September 2, Session 3-27

1. Name(s) of Author(s): Eduardo Rodríguez Batista, María Victoria Batista Pérez, and Álda Rodríguez Batista

2. Affiliation(s):

-Eduardo Rodríguez Batista, PhD student, Museum of Nature and Archaeology, Tenerife, Canary Islands, Spain and University of La Laguna, Tenerife, Canary Islands, Spain

-María Victoria Batista Pérez, Titular Professor of Museography and Coordinator of the Master's degree in Use and Management of Cultural Heritage, University of La Laguna, Spain

-Álda Rodríguez Batista, Audiovisual Communication student, University Pompeu Fabra

3. Title: Through the Gaze of the Restless Spectator: Communication and Interaction Object-Visitor in Museums and Exhibitions

4. Abstract:

Regardless of the reference framework, exhibition spaces should act as a nexus between the audience and the objects, which could be artifacts, engines or s a traditional exhibition based on collections, or a complex multimedia system, where objects and other communication tools are interacting, the exhibition can only be related if we count on with a narrative space. Once meeting this requirement, the public will become either mere spectators or active participants. The aim of this study is to analyse the broad spectrum of visitor connections and reactions inside the museums and exhibitions about cultural and natural heritage. Audience behaviours before objects and interactive systems along with the ways of interacting with them are monitored. All this is shown in the context of a photographic report which brings together pictures from different times and exhibition spaces all over the world. For each individual, an exhibition is a journey where their lives and the way they see the world are reflected in. We talk about the visitor's eye and the gaze through human curiosity.

5. Bio for Each Presenter:

My name is Eduardo Rodríguez Batista and I am a 23 year old PhD student. I was born in Tenerife, Canary Islands, Spain. I have always been interested in natural history museums and I have visited many of them around the world. I studied Biology (University of La Laguna) and a master's degree in Biodiversity (University of Barcelona). In my PhD, I am focusing on the importance of natural science exhibitions in the future through a multidisciplinary approach, working closely with the Museum of Nature and Archaeology of Tenerife (MUNA), which is a reference museum of the Macaronesian region.

September 2, Session 3-28

- 1. Name(s) of Author(s):** Chieh-Chyi Lin
- 2. Affiliation(s):** National Museum of Taiwan History, Taiwan
- 3. Title:** Engaging with Sounds and Memories
- 4. Abstract:**

The National Museum of Taiwan History not only is home to collection pieces and memories, but also be in possession of cultural or artistic objects that the elderly may have come into contact with in their youth. Taking the “Audio Materials Collection” project as an example: we invited museum volunteers and seniors over the age of 65 to participate in the systematization of our museum’s audio materials collection while simultaneously collecting their life memories regarding these sounds. We used this as the basis for exhibition planning and educational activities. Applying nostalgic sounds and memories in the museum visit not only encourages the elderly to communicate and grant them with a feeling of having contributed to themselves or others, but also attracts curiosity and interests of the younger generations about the "past" that they have not experienced. As a result, this method grants the opportunity to discourse which may have been often overlooked and ignored by previous historical documentation to appear in a museum. In relation to museum education and social inclusion, these collaborative works offer the participants the right to speak and to take parts in the process of knowledge production.

5. Bio for Each Presenter:

Chieh-Chyi Lin, Assistant Researcher, Public Service Division, National Museum of Taiwan History. Chieh-Chyi works in the museum field for over 15 years and has been involved in promoting cultural accessibility and social inclusion. In recent years, she has been actively seeking opportunities to collaborate with elderly care organizations in addition to museology, geriatrics, and gerontology research institutes in the hopes to benefit more people by making good use of museum resources.

September 2, Session 3-29

- 1. Name(s) of Author(s):** Chia-Cheng Yeh, Tso-Chung Sung, and Li-Shu Chen
- 2. Affiliation(s):** Exhibition & Education Division, National Museum of Marine Science & Technology, Taiwan
- 3. Title:** Science Museums as Spaces for Promoting and Practicing Science Education Reforms

4. Abstract:

The recent educational reform in Taiwan highlights the importance of supporting students to develop scientific literacies rather than simply expecting students to construct scientific understandings. Therefore, the National Museum of Marine Science and Technology in Taiwan provides a space that enables the museum and local schools to work together to be a part of this reform effort in Taiwan. The museum is dedicated to developing curricula in marine science and technology for students to learn science through active participation. This participation includes both individual students' participation and community participation. On the one hand, the curricula focus on supporting students to achieve the goal of "hands on, minds on." Through participating in inquiry, hands-on activities, and board games, students are able to actively explore phenomena as well as connect their learning to everyday experiences. On the other hand, the museum actively seeks collaboration with school teachers and local communities, with the goal of designing curricula that are responsive to students' learning needs and incorporate community and museum resources. The museum has developed 20 marine science curricula so far. These curricula have been adopted not only in the museum but also the local school communities in Taiwan.

5. Bio for Each Presenter:

Dr. Chia-Cheng Yeh is a researcher of science education at the National Museum of Marine Science and Technology in Taiwan. His research examines students' learning in science through scientific practices and inquiry-based activities. In addition to research, he is dedicated to K-12 curriculum design in marine science and technology. In particular, he designs inquiry-based, hands-on activities, and board games that allow students to learn science through actively constructing their understandings. His design aims to support student interests and be responsive to different students' needs. These curricula have been widely adopted by the local schools and communities in Taiwan.

September 2, Session 3-30

1. Name(s) of Author(s): Caroline Lang and colleagues

2. Affiliation(s): Museum Consultant, U.K.

3. Title: New Museum Practice in Asia

4. Abstract:

This book, published by Lund Humphries in September 2018, examines and critiques developments in Asian museums, especially in audience development and public education and asks how best practice can match the specific needs of diverse Asian cultures and societies.

There has been an explosion of museum and heritage activity across Asia in recent years but although well –established in some countries it has been little documented and reviewed for a wider audience in Asia and beyond.

Written by practitioners from China, Taiwan, Hong Kong, Singapore, Korea, Vietnam, The Phillipines, Japan and India this book brings together a range of regional examples of innovative practice and new initiatives, which address shared themes and challenges for museums, galleries, community projects and heritage sites across Asia. It focuses on public programmes, exhibitions, media and education, highlighting the social role of museums in their communities. It seeks to provide a critical framework that is sensitive to Asian contexts and alert to western museologies and critical practice.

We would like to share these ideas as widely as possible, connecting practitioners for networking opportunities. Caroline Lang and some of the contributors plan to attend the Conference in Kyoto, the presentation/ poster session would be given by them.

5. Bio for Each Presenter:

Caroline was Head of Communities and Audience Development at the V&A until 2012 then Head of Education and Public Programmes at the Hong Kong Maritime Museum until 2016. She has taught international museum students and professionals with the British Council, at UCL Institute of Education and in India, China, Taiwan and Thailand and contributes to museum projects across Asia.

John Reeve was formerly Head of Education at the British Museum working especially with its Asian collections. While there and subsequently, he has worked for the British Council training museum professionals in Asia. Until early 2016, he also lectured in museum studies at UCL Institute of Education, training museum and heritage educators from all over the world and increasingly from Asia.

September 2, Session 3-31

- 1. Name(s) of Author(s):** Jeanine Pollard
- 2. Affiliation(s):** Research and Project Manager for the Center for Empathy and the Visual Arts, Minneapolis Institute of Art, U.S.A.
- 3. Title:** Mia Empathy Lab: Thinking Collaboratively About Empathy in Exhibition and Experience Design
- 4. Abstract:**

The Center for Empathy and the Visual Arts at the Minneapolis Institute of Art (Mia) explores the power of art to foster empathy. We believe that art museums, with their collections filled with stories of humanity from across the globe, are well-positioned to play a vital role in helping people understand each other. Our research seeks to support a more compassionate world through designing and evaluating experiences that requires visitors to “exercise their empathy muscle” through recognizing others’ emotions and taking on others’ perspectives.

However, this is newer territory for art museums. In order to build our staff’s capacity to intentionally design exhibitions, tours, and other experiences with an empathy lens, we organized a convening that we called Empathy Lab. The goals of Empathy Lab were to increase participants’ knowledge, to develop concrete strategies for integrating empathy-thinking into the design process, and to build a community of practice. In March 2019 the Center for Empathy and the Visual Arts welcomed 20 Mia staff and 20 guests—artists, educators, researchers, exhibit designers, and other experts whose practice focus on empathy—to discuss problems of practice. Here I describe strategies that were generated during Empathy Lab and how these were put into practice.

5. Bio for Each Presenter:

Jeanine Pollard is Research & Project Manager for the Center for Empathy and the Visual Arts at Minneapolis Institute of Art where she investigates and designs museum experiences that backgrounds in neuroscience, deaf education, and art museum interpretation. Jeanine is dedicated to working with the Deaf and disability communities to make cultural institutions accessible for all visitors. She holds an MA in Museum & Exhibition Studies from the University of Illinois Chicago, an MEd in Deaf Education from Boston University, and a BS in Neuroscience from Brown University.