

September 4, Session 12-1

- 1. Name(s) of Author(s):** Aprina Murwanti
- 2. Affiliation(s):** Museum of Modern and Contemporary Art in Nusantara (Museum MACAN, Indonesia), Universitas Negeri Jakarta (UNJ, Indonesia)
- 3. Title:** The Role of Public Education Programs in International Art Museum to Prepare Future of Humanities in Developing Country
- 4. Abstract:**

Being the only international Art Museum in 4th most populous country in the world gave Museum MACAN opportunity and challenges to develop programs that suit audiences' need and expectation. In one side, understanding of local preference is required, but in another side the program has to fulfill international standard to maintain its reputation. Awarded as the most popular museum in Indonesia in 2018 and selected as one of the greatest places in the world by Times magazine in 2018, Museum MACAN is known as one of popular tourism spot in Jakarta with more than 350.000 visitors in its first-year establishment. MACAN's core mission is education, bringing art to public and inspiring audience toward human sensibilities and creative thinking. In developing country like Indonesia, art hold tertiary position and is not familiar to people's life. Realizing more than 200 public education programs per year consists of tours, workshop, lecture, talk, discussion, participatory, outreach, event, performances and pop-up projects outside the museum, the education team inside museum MACAN tried to redefine the content and context of museum's public programs responding to Indonesia and international audiences. Through a careful series of observations and hundred testimonies gathered from March 2018 to March 2019, several findings regarding impact of public education programs highlighted in this paper. Public programs in international art museum like Museum MACAN indeed has important role to prepare the future of humanities - especially in the developing country like Indonesia.

5. Bio for Each Presenter:

Aprina Murwanti currently served as Head of Education and Public Programs at the Museum of Modern and Contemporary Art in Nusantara (museum MACAN). She is also a lecturer of visual arts and business continuity at Universitas Negeri Jakarta since 2004. Beside working as museum professional and lecturer, Aprina contributed writings for several international publications. She also conducts community service in art, cultural and education sector around Indonesia. Aprina hold Doctor of Philosophy in Creative Art Practice from University of Wollongong, Australia. She was a guest lecturer at the Sydney University (2012), Hamburg University of Technology (2017) Germany and research fellow at Murdoch University, Australia (2018).

September 4, Session 12-2

- 1. Name(s) of Author(s):** Elinor Malchi
- 2. Affiliation(s):** Museum Educator, The Israel Museum, Jerusalem, Israel
- 3. Title:** All the Colours of the Rainbow: A Special Program Integrating Children with and Without Disabilities at the Israel Museum, Jerusalem
- 4. Abstract:**

My sister was born with CP, and she is the most amazing person I know. Four years ago, I had the opportunity to bring together three of my life's passions: art, education and working with people with special needs. This project enables me to expose children to disabled children their own age and discover how incredible they are.

"All the Colours of the Rainbow" project enables different children to meet as equals between colours, artwork and imagination. The art in the museum galleries opens the mind, the heart and creates an opportunity for shared learning and joint art projects, over the course of two months. After getting to know each other during visits at both schools throughout the year, disabled and regular kids arrive at the museum for joint activities. These require team work, which suites the spectrum of capabilities within the group. The children acquire a better understanding of those who are different then themselves, and are less afraid to approach them. Art has the power to bring individuals of all kinds together. Hence, enabling museums to become a hub for communities in all the colours of the rainbow, for better, more tolerant and open-minded grownups in the future.

5. Bio for Each Presenter:

Elinor Machi has been a Museum Educator and workshop instructor, for the past four years at the Israel Museum. Working with all population, ages of 5 to 95. With a BA in Art History from the Hebrew University and a BFA in Animation from Bezalel Academy of Art, currently finishing her MA in Jewish Art. Volunteered for five years with disabled children at "house of wheels" organization. Illustrated a few books in the spare time she has between living in Jerusalem, married with 3 kids and yoga class.

September 4, Session 12-3

- 1. Name(s) of Author(s):** Barbara Margarethe Eggert
- 2. Affiliation(s):** Dept. of Art Education, University of Art and Design Linz, Austria
- 3. Title:** Out of Hands And/Or in Control?: The Risks and Benefits of Authentic Participatory Museum Projects – a Case Study
- 4. Abstract:**

Ever since the publication of Nina Simon's book *The Participatory Museum* (2010), the openness of museums concerning participatory projects has become at least lip service with many institutions.

Just how serious the city of Krems, Austria, is about revamping its city museum as an authentic, participatory location can be seen in the offer to present a students' project as the first exhibition after the re-opening of **museumkrems** in 2018: *Tableaux vivants*, a re-staging project with a contemporary twist, was initiated and mentored by the author of this paper and Verena Taschner, BA ed., teacher to the 18 female fashion students between 16 and 18 who would become the project's curators, art educators, and artists.

Opening a museum for school projects falls into Nina Simon's category of "Hosting Participants": The institution largely hands over the sovereignty of interpretation and acts as supporting host. In the case of *Tableaux vivants* the schoolgirls were given maximum creative freedom and support to debut in various museum-related roles and to gain self-confidence concerning presenting themselves and their work professionally in public.

On basis of this case study, this paper analyses the risks and benefits entailed by authentic participatory projects and shares insight on lessons learned.

5. Bio for Each Presenter:

After finishing her PhD in Art History, Eggert worked as researcher for Vitra Design Museum. Before joining the University of Art and Design Linz in 02/2019, she co-designed the MA programme *Collection Studies and Management* at Danube University Krems and served as its director until 01/2019. Her international career includes two DAAD scholarships, one of them with San Francisco Museum of Modern Art. The title of her habilitation project is *Victory for the Comic Muse? The Past, Present, and Future of Comics in Museums and Exhibitions*. Eggert also works as a museum educator, curator and writes scenarios for comics.

September 4, Session 12-4

- 1. Name(s) of Author(s):** Yung-Hui Chen
- 2. Affiliation(s):** Dept. Science Education, National Museum of Marine Biology and Aquarium, Pintung, Taiwan
- 3. Title:** Museum like a Green House to Explore New Directions of Education Program
- 4. Abstract:**

Museum is not just a culture hub but also a Green House for social development. Act as a leader for social development, modern museum is responsible to observe new element to develop a new direction for education programs associated with the feature of museum. National Museum of Marine Biology and Aquarium (refer as NMMBA), is a Green House to develop a series of the subject-based education activities which respond to critical issue related to human development around the Globe. In the last 6 year, NMMBA have launched a series of Q&A award education programs in response to the theme of World Ocean Day on June 8. Starting from raising the public awareness on the Great Pacific Garbage patch formed by countless land-sourced Ocean Marine Debris to the impacts on human health from micro-plastics, NMMBA not only succeed in raising the public awareness in Taiwan, but also extend its influence toward Mainland China through internet by sharing those popular science articles on web. Like a Green House, NMMBA introduce World Ocean Day issue (e.g. marine debris) as a new element to develop a series of public education corresponding to the education mission on marine biology.

5. Bio for Each Presenter:

I currently work as an assistant researcher in the department of Science Education, National Museum of Marine Biology and Aquarium. I have invited by Education of Administration as a general coordinator for marine education for element and junior high school for 12 year. My main task is to promote the ocean literacy all over the country.

September 4, Session 12-5

- 1. Name(s) of Author(s):** Ling Zhong
- 2. Affiliation(s):** Sichuan Museum, China
- 3. Title:** Mobile Museum: An Outreach Education Program
- 4. Abstract:**

Sichuan is suited at southwest of China, a multi-ethnic area with a vast territory. For thousands of years, "The road of Shu (the ancient name of Sichuan) are difficult to climb into the sky", which prevent people to get in and out of Sichuan.

Museums play an increasingly important role in promoting the development of economy and society, and make people have senses of gain and happiness in which has become part of the people's desire for a happy life. In plateau mountainous areas, the right of museum culture has long been restricted by poverty and traffic inconvenience.

One of solutions is to get museums to move. The "Caravan" Museum brings artifacts, brochures and wonderful programs to these areas for free. It gradually promotes the equalization, popularization and convenience of public cultural services in museums and effectively safeguards citizens' basic cultural rights and interests. At present, our "Caravan" mobile museum has a total of 96 stops and traveled 200,000 km, with an audience of over 1.4 million people.

The Mobile museum extends and broadens public cultural service, as well as enriches the contents, it makes museum head for the boundless world from the gallery within the wall.

5. Bio for Each Presenter:

Mrs. Zhong Ling obtained her Master of Cultural Heritages and Museum Studies at Sichuan University in 2015. She learned in the US and worked in the Consulate General of the People's Republic of China in Los Angeles as cultural consul since 2008 through 2011. Until now, she has published 20+papers and developed a dozens of curriculums and programs and finished a few national projects. Her current research is focused on the museum education and public cultural service. Mrs. Zhong is the head of department of public education, Sichuan Museum and chosen as the candidate for vice director-general of Sichuan Museum.

September 4, Session 12-6

- 1. Name(s) of Author(s):** Alice Registro Fonseca
- 2. Affiliation(s):** Executive Manager, The House Museum of Italian Memory, Ribeirao Preto, Brazil
- 3. Title:** The House Museum of Italian Memory as a Social Connection Space: Working with the Cultural Identity and the Belonging Feeling
- 4. Abstract:**

Current discussions about House Museums involve the reflection of the relationship and the hybridization between these two institutions, each one full of meanings. Visits and cultural actions in the House Museums are welcoming environment of affective memories. Faced of this sensation's scenario, how could different audiences should be approached?

The House Museum of Italian Memory in Brazil preserves architectural heritage, decorative paintings and original furniture from 1920s. It's a recent initiative and has been developing audience approaches since its beginning in 2015 by guided visits. However, there are some issues and challenges for development involvement with various audiences. How to build relationships with local community? How acquires the sense of belonging with the heritage?

This proposal will present some social connections space actions at the House Museum of Italian Memory developed with the purpose of promoting memorable and meaningful experiences between audiences and heritage. Fairs, concerts and gastronomic events showed how the way of looking and interacting contributed to increased interest for the museum visit. Another experience was the use of this space for movies, clips and fashion productions sets revealing as potential to reinforce the belonging feeling. These ongoing actions would enhance raising awareness of everyone's responsibility for preservation.

5. Bio for Each Presenter:

Master and graduation in Arts at Uberlandia Federal University, Brazil. Since 2014 performs the function of executive manager in the House Museum of Italian Memory, Ribeirao Preto. Nowadays, also works as Arts professor in Moura Lacerda University Center at the same city. During 2013-2014 worked as an educator at Sugar Cane Museum in Brazil and also as tour guide volunteer at Museum London, Canada. Experience in both educational and documentation program at Contemporary Art Gallery named W Art Space and Indigenous Museum. In 2015, attended the vocational training course for Historic Houses Museums from DEMHIST – ICOM at Sao Paulo, Brazil.

September 4, Session 12-7

- 1. Name(s) of Author(s):** Mary Jane Ruhl
- 2. Affiliation(s):** Student - Cultural Heritage Management and Museum Studies programs in the Krieger School of Arts and Sciences, Advanced Academic Programs, Johns Hopkins University, U.S.A.
- 3. Title:** Museum Distance Accessibility via Telepresence Devices
- 4. Abstract:**

Because of geographic, cultural, sociological, and other reasons, many people do not have access to a museum. This paper focuses on providing museum access “outside the walls” via robotic telepresence technology that allows a homebound, or otherwise remotely-located user, to “tour” a museum or other cultural institution, using a laptop computer or other device to communicate over the Internet with a simple robotic device in a museum. Among a number of telepresence devices that have been developed and tested in the past 20 years is one—called the Beam—that has undergone extensive evaluation in several United States museums that vary in geographical location, subject, and target audience. Its museum-specific features recently (2018) have been upgraded. Among the people who have made heavy use of the Beam are Henry Evans, who is quadriplegic and mute, and Kavita Krishnaswamy, PhD, who was born with spinal muscular atrophy and is unable to stand. Their extensive experience with the Beam has contributed to the evolution of the device as it has morphed into museum operations and has helped to show that telepresence technology has the potential to involve many more people in much that museums have to offer.

5. Bio for Each Presenter:

Following a variety of activities relating to science and technology, Ms. Ruhl retired from the U.S. Patent and Trademark Service in 2014 to join the Museum Studies graduate program at Johns Hopkins University. Her focus has been to enable and enhance education of persons who are unable to visit museums in person. Since 2015, she has followed the development and use of a program for distance learning via the telepresence robotic device known as the Beam, described herein. Ms. Ruhl holds degrees in Biochemistry from the Pennsylvania State University, and Business and Management and Liberal Arts, both from Johns Hopkins University.

September 4, Session 12-8

- 1. Name(s) of Author(s):** Melissa Viswani
- 2. Affiliation(s):** Asian Civilisations Museum, Singapore
- 3. Title:** Connecting People and Cultures at the Asian Civilisations Museum
- 4. Abstract:**

The island-nation of Singapore is lauded for its harmonious, multi-ethnic, culturally diverse society, where people of differing cultural, religious and wealth backgrounds live together, celebrating its rich diversity. For a city-state vested in investing in its prime resource, its people, cultural cohesion, and harmony are essential pre-requisites for a flourishing economy. However, in recent years, akin to other parts of the world, Singapore too has faced debates of its growing social inequality, leading to class divisions. Since its independence, the very housing and education policies that have engendered social inclusion may be responsible for the growing schisms between the varied social classes.

The museum can be a safe space to connect people of varied backgrounds and positively challenge and impact perspectives of young people. This paper will examine the programmes that the Asian Civilisations Museum has for young people and how these programmes have developed them as confident, empathetic individuals ready to face their future. Examples such as Museum-based Learning for grade 6 and Student Guiding for students of various ages, will be included. It will present interviews conducted with these students and how they have connected with the collection to illustrate that Museum Education can definitely create opportunities for dialogues to develop the self and society at large.

- 5. Bio for Each Presenter:**

N.A.

September 4, Session 12-9

- 1. Name(s) of Author(s):** Mohau Qalaza
- 2. Affiliation(s):** Senior Curator, eThekweni Municipality's Local History Museums, South Africa
- 3. Title:** The "Passbook Competition"- Experiential Learning of Tolerance through Empathy
- 4. Abstract:**

eThekweni Municipality, located in Durban (South Africa), currently has under its stewardship eight Local History Museums sites (LHM). In the past, museums located beyond Durban city centre were less popular and received fewer visitors. The "Passbook Competition" was introduced to address these challenges. The concept of the competition can be traced back to the historic "Passbook", which black South Africans were compelled to carry within white residential areas under The Pass Laws Act of 1952. It was the most despised symbol of apartheid, resulting to a number of public protests, arrests and deaths. The primary aim of the competition was to give the learners an idea of what it would have felt like to carry a "Passbook" decades ago. This concept is significant, symbolic and a throwback to racially segregated South Africa in an educational and strategic way. The history of the passbook forms part of some of our museum exhibition and the South African school curriculum. In addition to increasing visitorship, the competition aims to supplement learners' academic knowledge as well as personally enlighten people about their heritage and the significance of preserving it. The presentation will unpack what kind of museum education activities a museum could implement, for whom and for what purpose by looking at the phases that encompass the competition as well as the role played by sponsors, partners and collaborators to sustain the programme.

References

- Falk , J. H & Dierkling, L.D (2011) The Museum Experience; 1st edition. New York; Routledge.
- ICOM . (2017) The Best in Heritage: Projects of Influence; 16th Edition; Dubrovnik 28-30 September
- Kusel, U.S. (1995) A new policy for the transformation of South African Museums and Museum Services: Arts and Culture Task Group, (Heritage).
- Larrabee, E. (1968) Museums and Education. Washington, D.C: Smithsonian Institution Press.

5. Bio for Each Presenter:

I have been employed by eThekweni Municipality's Local History Museums (LHM) as a Senior Curator since July 2010. Previously, I served as a contracted Education Officer and later as a Museum Officer/Assistant Curator in the same organization for 10 years. I am a Membership Secretary for ICOM-SA Board Committee with an

interest in DEMHIST, CIDOC, CECA and COMCOL international committees. I am also the project manager for the “Passbook Competition” which saw the participating museums and heritage sites’ visitorship and learner experience grow exponentially since its inception in 2013.

September 4, Session 12-10

- 1. Name(s) of Author(s):** Haryany Mohamad
- 2. Affiliation(s):** Director/Senior Curator, Penang State Museum, Malaysia
- 3. Title:** Talking Object: Seeing Through Young Eyes
- 4. Abstract:**

Talking Object; Seeing through Young Eyes is the museum embracing its new role as cultural hub and breaking away from the tradition of being mere static institution. It is an object-based programme actively connecting museum collections and groups, in this instance, the youth. ***To reach young audiences, museum is redefining what we offer.***

The programme engages youth and museum staffs with objects and ideas, knowledge and debate that can arise from looking closely at museum collections. Through creative exploration, it deepens participants' engagement and establishes stronger links between audience development and collection interpretation. What it also proven is that engaging young people can be done simply via human touch sans technology use.

Aided by curators, the youth creates their own fresh response to the object and its history, bringing the object's stories to life. They become the essential component in re-visiting museum collections and sparking new conversations. Working with partner museums encourages greater youth participation from different backgrounds and involves diverse museum collections, which allow for cross cultural experiences.

Talking Object; Seeing Through Young Eyes kicked off in July 2018 with exhibition and tour in Malaysian to last till end of 2019.

Related links :

a. <https://www.facebook.com/silangbudaya/>

b. <https://drive.google.com/open?id=1XvQ5pSu0-4Js-0gLsINVzYgZ3Q06XHa0>

5. Bio for Each Presenter:

Graduated with a Diploma in Graphic Design & Bachelor Degree in Fine Arts from Mara University of Technology, Malaysia. Started a career as a graphic designer (1996) and a curator (2001) in Penang State Museum & Art Gallery. Haryany was promoted as Senior Curator and Director in 2006. She is a Panel for Public Art Review and Advisory Committee-Intangible Heritage for the National Heritage Department, Malaysia. She conducted community-based/heritage projects which involved local and international artists, students and communities. She contributes article in various publications & catalogues and presented papers on museums topic locally and abroad, as in India, South Korea, Indonesia, Vietnam and Milan, Italy (24th GENERAL CONFERENCE ICOM 2016). Haryany was a selected candidate for the Fellowship Cultural Exchange Programme at The Musée National Eugène Delacroix-Louvre, France in May 2018.

September 4, Session 12-11

- 1. Name(s) of Author(s):** Tomohiro Takebayashi and Kazuyoshi Yamada
- 2. Affiliation(s):**
 - Tomohiro Takebayashi, Graduate School of Science and Technology, Shizuoka University, Japan
 - Kazuyoshi Yamada, Museum of Natural and Environmental History, Shizuoka, Japan
- 3. Title:** Natural Science Education for Citizens Making Use of Japanese Traditional Culture: Japanese Traditional Events “Otsukimi” Moon Viewing Festival

4. Abstract:

In Japan there is a traditional festival called “Otsukimi”, which is moon viewing. It was originally a farmers' event, and recently many Japanese get together to enjoy the beauty of the full moon in autumn. At our museum we held an event for citizen that combined Japanese traditional culture with natural science. For details of this event, we organized a lecture of the moon, observation of the moon, exhibition of meteorites from the moon, and a party with citizens. Many families came to the event although it was held in the evening (n= c.a. 230; we expected the number to 100, and had prepared 150 Japanese tea and dumplings). One of the roles of the museum is education. It is essential to connect museums and citizens, and furthermore not to lower academic value. In this practice, we succeeded in attracting many citizens by fusing Japanese traditional events with natural science. The strength of this event is to protect the traditional culture and to communicate contemporary astrogeology and space science to children. Considering from other perspectives, SDGs are being promoted around the world recently. Therefore, making events that creates modern things while protecting tradition or culture is one of the tasks.

5. Bio for Each Presenter:

Tomohiro TAKEBAYASHI (Doctoral course student)
 Apr. 2010- Mar. 2015: Department of Earth Sciences, Waseda University
 Apr. 2015- Mar. 2017: Department of Earth Sciences, Resources and Environmental Engineering, Graduate school of Creative Science and Engineering, Waseda University
 Apr. 2017- now: Ph.D candidate student: Graduate School of Science and Technology, Shizuoka University
 May. 2017- now: Interpreter: Museum: Museum of Natural and Environmental History, Shizuoka, Japan
 Apr. 2018- Part time Lecturer: (National) University of Yamanashi; Geology

September 4, Session 12-12

- 1. Name(s) of Author(s):** Polina Verbytska, Prof., PhD, DPhil
- 2. Affiliation(s):** Department of History, Museology and Cultural Heritage
Lviv Polytechnic National University, Ukraine
- 3. Title:** Socio-Cultural Impact of Museum Education in Conflict and Post-Conflict Societies
- 4. Abstract:**

The problem of prioritising sociocultural impact of museums is viewed within the context of searching for efficient instruments to ensure peace, to prevent conflicts, to promote conciliation and mutual understanding in Ukrainian society. The military conflict in the East of Ukraine has emphasized or actually contextualized the issue of museum cultural benefits to be addressed as a matter of urgency. According to the UN findings Ukraine has almost 1.438 million internally displaced people experiencing social fragmentation, suffering from emotional exhaustion, displaying aggression and feeling distrust in the others.

Museums are acknowledged to appear highly contributing to the establishment of reconciliation processes within a community. Contemporary museums as cultural institutions strive for shaping social challenge responses while offering means for perception and understanding by young people of the historic past complex interconnections, whereas shaping their vision of the future and the role they can play in social life.

The given paper focuses on Ukrainian museum mission and educational activities of the recent years with particular emphasis on cultural assets in conditions of ongoing military conflict in East of Ukraine.

5. Bio for Each Presenter:

Polina Verbytska is Head of the Department of History, Museology and Cultural Heritage at Lviv Polytechnic National University. She is a member and an expert of number of international professional networks (ICOM, Council of Europe, EUROCLIO, CIVITAS International). Her fields of research include cultural memory and heritage, museum communication and education. She successfully coordinated the projects in Ukraine in the field of cultural heritage, civic and history education that has resulted into elaboration of innovative curricula, textbooks and practice of school and university students.