

**September 4, Session 7-1**

- 1. Name(s) of Author(s):** Therese Quinn
- 2. Affiliation(s):** Associate Professor and Director of Museum and Exhibition Studies, University of Illinois at Chicago, U.S.A.
- 3. Title:** Foregrounding Social Justice In Museum Worker Education
- 4. Abstract:**

The United States has a crisis of incarceration. In one state, Illinois, over 50,000 people are detailed in jails and prisons, and approximately 80-100 die in custody every year (Wildeboer & Smith, 2014). Inspired by prison abolition and justice-informed museologies, in 2016 a collective of artists and scholars founded the Illinois Deaths in Custody Project (IDCP). Housed in a university museum studies program, IDCP hosts a website, workshops and exhibits to document and reveal the lives and deaths of incarcerated people, and act as an engine of public memory. As Thomas Dunn (2011) notes, "Within the frame of public memory, the past operates not as historical fact but as historical interpretation for the purposes of making public argument. Through framing the past, we serve a present need." Using IDCP as a model, this paper proposes that higher education programs preparing cultural workers should teach how museums, exhibits, and archives can frame the present to produce "oppositional memory practices" – narratives interrupting official accounts and foregrounding social justice aims, such as ending the American carceral state. However, this view has pedagogical implications: Museum workers must also be equipped to navigate the resistance and hostility non-neutrality may trigger outside and within institutions.

**References**

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- Wildeboer, R. & Smith, P. (2014), 'Of Natural Causes: Death In Illinois Prisons', National Public Radio, July 8. Available online: <https://www.wbez.org/shows/wbez-news/of-natural-causes-death-in-illinois-prisons/5621d9b6-7c30-49c2-a4e5-6f9a04296182>

**5. Bio for Each Presenter:**

Therese Quinn is an Associate Professor and Director of Museum and Exhibition Studies at the University of Illinois at Chicago. Dr. Quinn has worked as an exhibit researcher, developer, and evaluator for Field Museum of Natural History, the Chicago Children's Museum, the California Academy of the Sciences, and others. In 2009 she was a Fulbright Scholar at the University of Helsinki, Finland, where she taught courses in Critical Perspectives and Methodologies in Education, and Education and Social Justice. Her most recent books are *Teaching Toward Democracy* (2016, 2e, Paradigm), and *Art and Social Justice Education: Culture as Commons* (2012, Routledge).

**September 4, Session 7-2**

- 1. Name(s) of Author(s):** Susana Meden
- 2. Affiliation(s):** Board Member, Museo Internacional para la Democracia, Argentina
- 3. Title:** Can a Museum Educate on Human Rights?
- 4. Abstract:**

It is no news that museums are changing. Nowadays, we expect them to change even more. Museums can and should contribute to the well-being of their communities. One fundamental contribution would be to collaborate in the education of their public on respect and defense of their rights.

We have opened a museum for Democracy in Argentina. The *Museo Internacional para la Democracia* is based in Rosario, 300 km from Buenos Aires. It is a private, ambitious project, financially supported exclusively from the corporate social responsibility strategy established by a local entrepreneur.

It is conceived as a venue for debates on Democracy and its dilemmas, but the core intention is to start a conversation with the citizen, anyone who will vote, from middle class to the marginalized. The challenge is to find out how to reach different profiles of visitors: from raising awareness about the right for housing, food and health for everybody to promote effective ways to fight for rights.

When conceiving, we wondered if that level of education is actually possible within a museum. There is consensus that visiting a museum we can certainly get information. But exploring the nuances of providing education took us years of research, of exchanging proposals, concerns and different approaches.

**5. Bio for Each Presenter:**

- 2019: Board member, Museo Internacional para la Democracia.
- 2018-19: CEO, Federation of Human Rights Museums, Latin America (FIHRM-LA)
- 2014-17: Project Director, Museo Internacional para la Democracia.
- 2001-10: Director, Fundación Patrimonio Histórico.
- 1993-2019: Conservation Consultant for museums, libraries and archives, both in Argentina and other Latin-American countries.
- 1993-2017: Trainer in Conservation-restoration and Preventive Conservation
- 1985-93: Book Conservator
- 1972-85: Bookbinder
- 1971-79: Student, University School of Arts and University of Architecture (UNR)

**September 4, Session 7-3**

**1. Name(s) of Author(s):** Adrienne van den Heever, Emilia Potenza, and Nancy Rocío Rueda Esteban

**2. Affiliation(s):**

- Adrienne van den Heever, Apartheid Museum, South Africa
- Emilia Potenza, Apartheid Museum, South Africa
- Nancy Rocío Rueda Esteban, Tourism and hotel management Faculty – Universidad Externado de Colombia, Columbia

**Title:** Feelings, Expectations and Experiences of Visitors in Museum Exhibitions of Difficult Past

**Abstract:**

After a period of conflict and violence, the understanding and acceptance of what happened and the subsequent transitional justice process is not immediate. There is a period of reflection in which people try to recognize and acknowledge facts. Museums have an active role in society as educational institutes that record and interpret history. Curated environments provide both literal and psychological spaces where the essence of historical events can be recounted and presented in an accessible manner.

For instance, justice processes in South Africa and Colombia covers two timeframes – twenty years since South Africans concluded the Truth and Reconciliation Commission (TRC) proceedings, and two years since the peace deal between the Colombian government and the *Fuerzas Armadas Revolucionarias de Colombia* (FARC) was signed. South Africa's TRC exhibition at the Apartheid Museum represents a valuable case of study and reflection. In Colombia, isolated exhibitions across the country have emerged, but a consolidated exhibition about transitional justice has not yet been developed. Our aim is to analyse visitor's feelings, experiences and expectations, considering whether exhibitions can serve as pro-active tools for further understanding of facts and processes of difficult pasts. A comparative methodology was used to relate the process and timeframes between both countries. Quantitative and qualitative research methods were applied.

Results: Events understanding and reflection is needed, twenty years or two years after the process. Feelings are variable between happiness, interest, indifference and sadness. Knowledge represents continuous expectations in local and international visitors.

**3. Bio for Each Presenter:**

Adrienne van den Heever is an assistant curator to the Apartheid Museum. She completed a BA (Fine Arts) (Hons) and Post Graduate diploma in Arts and Culture Management at the University of the Witwatersrand. As a creative, she has an eclectic mix of skills and interests. Her work within the cultural heritage sector focuses on conceptual development, design, curation and research.

Emilia Potenza is the curator of exhibitions and education at the Apartheid Museum in Johannesburg. She is passionate about history, education and art. Through the museum, she creates opportunities for a wide range of visitors to engage with South Africa's history, and to draw on the crucial lessons that this offers. She is committed to fighting racism and discrimination wherever she encounters it, and to strengthening our fragile democracy. As a student and then a teacher, she was actively involved in opposing apartheid in the late 1970s and 1980s, principally through building the first non-racial teachers organisation in the country.

Nancy Rocío Rueda Esteban is a research professor in Tourism and hotel management Faculty – Universidad Externado de Colombia. PhD student in Cultural Heritage in the University of Birmingham. Master in Planning and Management Tourism (Universidad Externado de Colombia) and Master in Tourism and Heritage (Université de Lyon 2). Research interest in tourism, culture and heritage.

**September 4, Session 7-4**

- 1. Name(s) of Author(s):** Shuchen Wang
- 2. Affiliation(s):** Aalto University, Finland
- 3. Title:** Museum Education to Embrace Societal Challenge: The Multaqa Project
- 4. Abstract:**

Museums are to preserve, study and exhibit the material cultures of the past, yet their role of being an educator, mediator or informer to the society and communities has become crucial since the past decades especially in a post-conflict era where a neoliberalism has surpassed the previous ideological schism of the world. In a Global Age of hyperconnected communities and cultures, museums face new challenges as well as opportunities. And museum education being a lifetime and informal education system supplementing the formal education of schools should perhaps play a leading role in tackling the timely issues of societal challenges. One most significant program with bold initiative in recent years is perhaps the Multaqa of the State Museums of Berlin: to recruit 19 refugees to provide native-language tours for fellow refugees in the purpose to help newly arrived people foster connections between Germany's cultural heritage and their own. This program seems to well support the claim on the importance of universal museums proposed in 2002 facing the demands of repatriation from the countries of origin. This program sets up an example on how museum education can act out a coherent policy while responding to the difficult migrant crisis.

**5. Bio for Each Presenter:**

Shuchen Wang has finalized a DA dissertation at the Aalto University in Helsinki, and a PhD Studies in Art History at the Jyväskylä University. Prior to that she worked as a manager and director of a contemporary art gallery in Beijing after obtaining a DEA in Museology of Natural and Human Sciences at the MNHN in Paris and a MA specialized in Exhibition Design and Education. She also had an internship at the Education Department of the Metropolitan Museum of Arts in New York. (ORCID iD: <https://orcid.org/0000-0001-8401-225X>)

**September 4, Session 7-5**

- 1. Name(s) of Author(s):** Miki Namatame, Makoto Kobayashi, Manabi Miyagi, Daisuke Wakatsuki, and Nobuko Kato
- 1. Affiliation(s):** Faculty of Industrial Technology, The National University Corporation of Tsukuba University of Technology, Japan
- 2. Title:** Are Museums Accessible to People with Visual or Hearing Disabilities? - Survey in Japan-
- 3. Abstract:**

We conducted a questionnaire survey to make it possible for people with disabilities to obtain sufficient information at the museums. We grasped the utilization situation of the museums by a questionnaire. We asked people with disabilities about the inconvenience. We gathered their opinions regarding museums and services.

We got responses from 25 people with vision impairment and 70 people with hearing loss, totaling 95 people with disabilities. Approximately 80 to 90% of people who responded to the questionnaire had visited aquariums and zoos, and 60 to 70% had visited art museums, historical museums, and cultural halls. There was not any person who didn't have experience of using these museums. These results showed that the museums were popular for used in families and schools and provided educational opportunities for everybody.

In the question "What is necessary for services such as museums?", 80% answered, "Understanding of barriers by staffs is necessary." We must not forget that there are various people among visitors. We must understand that "a handicap" describes a barrier or problem created by society or the environment. If we understand the barriers and accessibility of information, museum education will be able to contribute further to the development of diversity society.

**4. Bio for Each Presenter:**

Miki Namatame is a professor at the National University Corporation Tsukuba University of Technology, where Miki researches Information-Accessibility for the people with hearing and/or visual disabilities, including Universal design and barrier free.

Before starting the research of Information sciences at museums for the people with disabilities at museums, Miki provided higher education at a department of visual communication design for the people with hearing disabilities.

After a successful career educating the people with hearing disabilities, Miki now research how to support for the visitor with hearing and/or visual disabilities at Museums.