

*THE MUSEUM
PROFESSIONAL
LANDSCAPE, 2016:
REFRAMING PRECEPTS
AND PEDAGOGY FOR THE
CONTEMPORARY
CULTURE AND HERITAGE
PROFESSION*

*ICTOP Meeting for the ICOM
24th Triennial / Museums and
Cultural Landscapes / Milano,
Italy 3-9 July 2016*

Welcome!

On behalf of the meeting organizers and the Board, let me welcome you to the very hospitable and warm Milan and challenge you to participate in our ICTOP meeting to your fullest. I especially want to thank the keynote speakers and our presenters for offering high quality and engaging presentations as our program proves. But the participants will make or break our meeting and are invited to question, to converse, to do what you need to build your knowledge and support for continuing your professional work in this community.

With this meeting I come to the end of my term (2010-2016) and can pass on the ICTOP to a new Chair and Board. In review, I am proud that we have offered quality and engaging conferences and this one is not an exception. Our next triennial will be in 2019 in Kyoto and will be our 60th birthday; it will offer a moment to reflect on our history and achievements. There are many, while more opportunities and challenges arise every day. I have especially been proud of our attempt to move our conferences around: from Toronto to Amsterdam, from Rio to Vietnam and Bridgetown. In the case of Vietnam, we were the first ICOM International Committee to meet there. Along the way we have followed our goal of trying to build an inclusive professional development community and welcome new colleagues into our midst. The financial challenges, though, to getting and sustaining members and those who can attend our sessions are many. In many places, individuals do not make enough income to join ICOM and ICTOP. Although we have built a strong profile on Facebook, I hope can explore how the web can allow us to overcome further some of the physical distance issues; such action, as in the creation of MOOCS as just one idea, will be needed for the future. Those challenges, though, will be those facing the next Chair and Board.

So I say welcome to Milan and wish you a very special conference, while I say adieu as ICTOP Chair. But I promise I am not leaving my life's work of professional development and capacity building and I invite all of you to join in ICTOP and ICOM's mission.

With my deepest appreciation and good wishes for successful conference!

Lynne Teather,
ICTOP Secretary (2008-2010) and Chair (2010-2016).
Professor Emeritus, Masters of Museum Studies, University of Toronto

Acknowledgements

Many people have contributed to the Triennial Meeting of ICOM in Milan, as well as to our annual conference for ICTOP.

In particular, we would like to acknowledge:

Local Arrangements: Anna Maria Visser, Rita Capurro, and Darko Babic (ICTOP Treasurer and Special Projects)

Programme Committee: Darko Babic and Lynne Teather (Chair ICTOP 2010-2016).

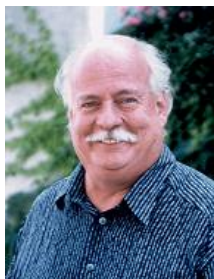
Nominations Committee: Oystein Froiland (long-time ICTOP member) and Lynne Teather

Thank you all for your interest in the work of ICOM and ICTOP

Preview of Keynote Speakers:

Monday

Keynote: René Rivard, Building Cultural Landscapes and Museums: From Fiddles to Violins...



In the 70s and 80s, curators were hired in museums because of their degrees in art history, natural sciences, ethnology. They mostly had to learn the museum world through their work. Academic museum training was in its infancy. So curators “fiddled” with their museum trying to get the best music they could, some using their creativity and passion to enhance the “sound” of their institution.

Today, museum studies are one of the keys

Today, museum studies are one of the keys to enter. Most aspirants are now trained to play with professional knowhow the fantastic “violins” many museums have become. Does it give them the occasion to do better, to show visitors new music works and cultural landscapes? Do budget restrictions give them access to great works and symphonies they could play to the public? Foremost, how do we interest the Y generation in using the museum as a “Stradivarius” for developing knowledge, awareness and empowerment?

Tuesday

Focus on Italy:

Dr. Anna Maria Visser: From the Traditional Museum to One Opening Towards the Cultural Landscape: The Reform of Museums in Italy

Dr. Rita Capurro: New scenarios for Museums in Italy: A View on Italian Museums and the Challenges of the Present

Wednesday

Dr. Amareswar Galla. Do European Museums Have the Capacity to Address Migration & Cultural Diversity?

The argument is that European museums face challenges for urgent action, understood through – capabilities and capacities approaches - to be inclusive of important cross cutting themes such as ‘immigration, displacement of people, cultural diversity, gender mainstreaming and human rights’. Current efforts appear to be driven by the continuing deficit model of ‘them’ versus ‘us’, largely smacking of *assimilation* rather than *integration*. Are museums or academic training offerings and professional development programs translating into practice the ICOM Cultural Diversity Charter or EU soft law and hard law instruments dealing with cultural diversity and human rights? Are programs driven to prove their research quantum and numbers forgetting the ethical commitment to be relevant in collaborative learning and teaching environments and promote action research addressing contemporary concerns? ‘More of the same’ or ‘more of the same by the same people’ seem to have diminished, for example, the possibilities of public understanding and engagement, through museums as aspirational civic spaces, in the ongoing human rights crisis in Europe. This presentation is a reinforcement of the speaker’s reflection about the ‘End of Europe’ started with 2012 European Museum Advisers Committee in Lisbon.



ICTOP Meeting for the ICOM 24th Triennial / Museums and Cultural Landscapes / Milano, Italy 3-9 July 2016

- **Date:** Sunday, **3 July**
- **Time:** 17:30-18:30
- **Room:** Green 3 (North Wing – Level -1)
- **Programme:** **ICTOP Board Meeting (Board members only)**

- **Date:** Monday, **4 July**
- **Time:** 14:00-18:00
- **Session title:** ICTOP
- **Room:** Meeting Room 4 + 5 (North Wing – Level -1)
- **Programme:** 14:00-14:15 **Introduction and Welcome to ICTOP Meeting**
14:15-15:00 **Keynote / René Rivard: "Building cultural landscapes and museums: from fiddles to violins..."**
15:00-15:15 **Discussion**

Theme: Expanding the Frame

15:15-15:45 **Dr. Kathrin Pabst: "Challenges for active and relevant museums when working with sensitive themes"**

15:45-16:15 Coffee Break

16:15-16:45 **Leena Tokila: "Case study: The Expanding Museum - Museum without Walls"**

16:45-17:15 **Dr. Glen Sutter and Prof. Lynne Teather: "Presentation on Canadian Project: Fostering Sustainability in Cultural Landscapes: Reflections on Planning, Assessment, and Authentic Engagement"**

17:15-17:45 **Dr. Patrizia Schettino: "The impact of immersive technologies on museum staff"**

17:45-18:00 **Discussion & Wrap-up of the Day 1**

19:30-23:30 **Opening Party: Castello Sforzesco (see general programme)**

- **Date:** Tuesday, **5 July**
- **Time:** 11:00-13:00
- **Session title:** ICTOP
- **Room:** Meeting Room 4 + 5 (North Wing – Level -1)
- **Programme:** Theme: Professional Formation in Italy

- 11:00-11:30 **Prof. Anna Maria Visser: "From the Traditional Museum to One Opening Towards the Cultural Landscape: The Reform of Museums in Italy"**
- 11:30-12:00 **Dr. Rita Capurro: "New scenarios for Museums in Italy: A View on Italian Museums and the Challenges of the Present"**
- 12:00-12:30 **Prof. Lucia Cataldo & Giuliana Pascucci: "Creative Professionals and Multimedia for Cultural Landscapes Communication"**
- 12:30-12:45 **Aedín Mac Devitt: "Forthcoming issue of the Museum International: Museums, Heritage and Capacity Building"**
- 12:45-13:00 **Discussion**

ICOM Memorial Lectures
Convened by ICOM Austria, CECA, ICEE, ICTOP, INTERCOM, and ICOM Italy

- **Time:** 13:30-15:00
- **Session title:** ICOM Memorial Lectures
- **Room:** Blue Hall 1 (North Wing - Level +1)
- **Programme:**
 - Opening/Welcome/Commemoration**
Danielle Spera (ICOM Austria)
Hans-Martin Hinz (President of ICOM)
 - Introduction to the ICOM Memorial Lectures 2016**
Anne-Catherine Hauglustaine-Robert (ICOM)
 - An ethical vision of nature, culture, heritage, and museums' continuing social mission – ICOM 70 years' jubilee lecture**
Bernice Murphy (Former Vice President of ICOM, Australia)
 - Museums and changing cultural landscapes – Fourth Alma S. Wittlin memorial lecture**
René Rivard (Canada)
 - Revisiting Weil's cabinet of curiosity – Eleventh Stephen E. Weil Memorial Lecture**
Cristina Vannini (Italy)
 - Discussion**
David Fleming (United Kingdom)
 - Closing remarks**
Lynne Teather (Canada)

- **Date:** Tuesday, **5 July**
- **Time:** 15:30-18:30
- **Session title:** ICTOP
- **Room:** Meeting Room 4 + 5 (North Wing – Level -1)
- **Programme:**

Theme: The Point of Qualifications and Assessment

- 15:30-16:00 **Dr. Tadahito Emizu, Dr. Yuka Inoue & Hiroaki Hamada: "An Analysis of Curator Qualification Programme in Japanese Universities"**
- 16:00-16:30 **Valeria Pica: "Museum Educators Training: What Museums Do to Develop the Skills of their Communicators"**
- 16:30-17:00 Coffee Break

- 17:00-17:30 **Vaida Rakaityte: "The International Training Program of the Victoria and Albert Museum - A glorious view of delegate at V&A museum International Training Course - case study"**
- 17:30-18:00 **Dr. Shabnam Inanloo Dailoo: "Interdisciplinarity in Online Museum and Heritage Education: Heritage Resources Management Program at Athabasca University in Canada"**
- 18:00-18:30 **Discussion & Wrap-up of the Day 2**

18:30 - 23:30 **Special Open Night (National Museum of Science and Technology Leonardo Da Vinci) and many other events in Milan (see general programme)**

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- **Date:** Wednesday, **6 July**
 - **Time:** 11:30-13:00
 - **Session title:** ICTOP
 - **Room:** Meeting Room 4 + 5 (North Wing – Level -1)
 - **Programme:**
Theme: Exploring Capacity Building

- 11:30-12:05 **Keynote / Prof. Amareswar Galla: "Do European Museums Have the Capacity to Address Migration & Cultural Diversity?"**
- 12:05-12:10 **Discussion**
- 12:10-12:35 **Phisit Nadprasert: "Management Learning Resources "Local Museum" To Promote Lifelong Learning"**
- 12:35-13:00 **Linda Norris: "Terra Incognita: Museum Studies Students and the Global Museum Landscape"**

- **Time:** 14:30-18:30
- **Session title:** ICTOP
- **Room:** Meeting Room 4 + 5 (North Wing – Level -1)
- **Programme:**
Theme: Collaborations & Projects

- 14:30-14:55 **Prof. Darko Babić: "Challenges and opportunities of project related collaboration: the InHerit Project"**
- 14:55-15:20 **Prof. Amareswar Galla: "Co-curating as Capacity Building - A national demonstration project from Amaravathi, India"**
- 15:20-15:45 **Catherine C. Cole: "Report on Joint Workshops - Barbados and India"**
Discussion of special issue of Museum International
- 15:45-16:15 **Coffee Break**
- 16:15-16:45 **Closing Discussion / Conclusions**
- 16:45-18:30 **ICTOP Annual General Meeting**

20:00-21:00 **Concert in Duomo of Milan and other events (see general programme)**

- **Date:** Thursday, **7 July**
- **Time:** full day
- **Session title:** ICTOP
- **Room:** off-site meetings / site visits (registration during ICTOP meeting, till July 5th)

- meeting at 10:00 at the Milano-Bicocca (travel by public transport). Precise instructions for reaching the place will be delivered during ICTOP programme

- welcome by professors of the Università Milano Bicocca who will present the place; walking in the neighbourhood

- visit of the Villa Bicocca degli Arcimboldi (about 2 hours) with a coffee break

- at 12:15 at the Università Milano Bicocca (few steps from the Villa Bicocca) meeting with its representatives / institutional presentations, conclusions of the visit and resting

- at 13:00 lunch break (organise for those who register in advance, before July 5th)

- from 14:30 to 15:30 visit of the Hangar Bicocca.

- at around 16:00 leaving for the centre of Milan to visit the Museo del Novecento

18:30-22:15 evening in the Brera Palace (see general programme - registration)

- **Date:** Friday, **8 July**
- **Time:** full day
- **Session title:** ICOM
- **Room:** excursion day (see general programme - registration)

21:00 ICTOP Dinner (informal, place & registration will be communicated during ICTOP programme)

- **Date:** Saturday, **9 July**
- **Time:** 19:30-24:00
- **Session title:** ICOM

19:30-20:00 **Closing Ceremony: Sala d'Onore, La Triennale (see general programme - registration)**

20:00-24:00 **Closing Party (see general programme - registration)**

**ICTOP- Milan 2016
Abstracts and Bios**

Darko Babić, Challenges and opportunities of project related collaboration: the InHerit Project

Abstract:

Experience gained within the European Union's funded the In-Herit project (where the ICOM-ICTOP acts as an associated partner) has prided an important contribution, not only toward desirable development of a heritage interpretation within European context, but also opens numerous and very important global question(s). The qualification framework set within it for heritage interpreters could make a difference related study areas, such as those already established museology/museum studies, heritage studies and other related programmes and training. So the question is how further cooperation with all interested partners/stakeholders could contribute toward museum/heritage field discussions to address related fields, e.g. foremost critical heritage studies. Developing an understanding of the roles and opportunities in heritage interpretation could offer a step forward, and the In-Herit project add to the process.

Resume:

Darko Babić (PhD in Museum/Heritage Studies; Assistant Professor) is the Chair of the Sub-Department of Museology and Heritage Management (at the University of Zagreb, Croatia). Darko gained numerous experiences working as project manager on international projects, as an organiser of museum/heritage conferences, as an archivist and as assistant on national TV. He is active in contributing to the advancement of museum/heritage profession on numerous levels (ICOM, ICTOP, Interpret Europe etc.) dbabic@ffzg.hr

Lucia Cataldo / Giuliana Pascucci, Creative professionals and multimedia for cultural landscapes communication

Abstract:

The concept of cultural landscape has made many cross-related professionalisms, highlighting the need for some expertise, mainly in the multimedia communication for the Cultural Heritage and Museums. Both cultural landscape and museum communicability is improved by multimedia narratives.

This mode, in continuous evolution, involves cooperation of new creative professionals able to use technological equipment in order to amplify the narration of the heritage through the visual dimension, voice and sound. This communicative context helps to make the museum audience as the main actor of a story, whereas both the cultural heritage and landscape are expressed in recreational and interactive ways. The design and construction of these products require transversal and specialist expertise, mainly related to new digital skills. It is an innovative practice that reflects the current challenges of museum professions.

The expert of multimedia communication has the task of organizing and managing content, materials and information processes, in collaboration with the museum staff with which it cooperates, on the basis of a project compliant with the Institution's mission. He can also be expert in the production of new communicative contexts, in collaboration with both the expert in digital video and sound design: two professionalisms able to work for the Cultural Heritage, with both the documentaries and video-storytelling. The result will be the expansion of cultural offerings and interaction with an active and attentive audience that participates in the definition of the museum message. The present study will aim at analyze these professional profiles, presenting some case studies.

Resume:

Prof. Lucia Cataldo is currently Professor of Art History and Museum Studies at the Academy of Fine Arts of Macerata and the Marche Restoration Institute (IRM). She received her PhD at the University of Rome "La Sapienza". She specialized in Archaeology and PhD in Museum Education. She is Adjunct Professor of Contemporary Museology and Cultural Heritage at the Academies of Florence and Verona. She has been Adjunct Professor of Museum Studies at University of Bari. Author of books and essays on Museum Studies, Art History and Archaeology, was responsible for cataloguing and development of Cultural Heritage. Currently, her main research fields are communication and museum education through Museum Theatre and Digital Storytelling.

Giuliana Pascucci received her PhD at the University of Macerata, she is Curator at the Civic Museums of Palazzo Buonaccorsi in Macerata and Marche regional coordinator for ICOM Italy. She carries out studies and cataloging of the historical and artistic Cultural Heritage, permanent education promotion and elaboration of multimedia and telematic support devices related to the new exhibitions. She has been Adjunct Professor of Multimedia at University of Macerata. She published about art essays and contributions on the significance of the museum form processes and its communication, the interrelation between museum and technologies as well as the Cultural Heritage education.

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Giuliana Pascucci - giuliana.pascucci@gmail.com

Catherine Cole. "Report on Joint Workshops- Commonwealth Association of Museums + ICTOP and other Partners - Barbados and India"

Resume:

Catherine C. Cole, Secretary General of Commonwealth Association of Museums (since 2013) and a Fellow of the CMA. She has been a heritage consultant with Catherine C. Cole & Associates since 1993. Her firm focuses on cultural planning and policy and strategic research. She attended Trent University (BA Hons, 1981); University of Alberta (MA, 1988); and Leicester University (Museum Studies). She was Curator of Western Canadian History for the Royal Alberta Museum. She has extensive experience in the development of historic sites through her consulting practice, her work as Curator of Interpretive Collections for Alberta's Historic Sites Service, a Technician for the Interpretation Division of Parks Canada in Ottawa, and an interpreter at several sites in Ontario. She has taught museum studies and board governance for the Inuit Heritage Trust, the Alberta, Saskatchewan, Manitoba and Ontario Museums Associations, MacEwan, and the Banff Centre. Her publications deal with museology and with Western Canadian social, manufacturing and labour history. She is a member of the Advisory Board for the Material Culture Institute at the University of Alberta.

Shabnam Inanloo Dailoo, Interdisciplinarity in Online Museum and Heritage Education: Heritage Resources Management Program at Athabasca University in Canada

Abstract:

Athabasca University's Heritage Resources Management Program (HRM) has employed an interdisciplinary approach to address multiple areas of museums and heritage studies in an online environment. Given the practical nature of the field, the HRM Program courses are planned and

developed within a broad framework to facilitate learning of common principles and approaches in the heritage field by employing case studies and representative scenarios.

The goal of the HRM Program is to equip students with the knowledge and the required skills, prepare them to serve their communities, and have a larger impact on the society. The notion of cultural landscape is also discussed in a number of courses, as an overarching concept for a better understanding of the relationship between tangible, intangible, cultural and natural values of heritage resources and their cultural contexts. Government of Canada's Survey of Heritage Institutions indicates "in 2011 volunteers at heritage institutions outnumbered paid staff by approximately three to one." Thus, the Program provides educational and professional development opportunities to new professionals, staff, and volunteers already involved in heritage sector. This paper will discuss how the HRM Program remains inclusive in the world of online education, addresses the changing needs in the field, and embraces emerging concepts.

Resume:

Dr. Inanloo is assistant professor and director of the Heritage Resources Management Program at Athabasca University. She has more than fifteen years of experience in heritage conservation theory and practice in Canada and internationally. Shabnam has researched the challenges of management of World Heritage and indigenous cultural landscapes. During her post-doctoral research with the Canada Research Chair on Built Heritage, Shabnam examined the application of values-based approaches in management of culturally significant places.

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Tadahito Emizu, Yuka Inoue, Hiroaki Hamada, An Analysis of Curator Qualification Programme in Japanese Universities

Abstract:

In Japan, most curator qualification is issued by universities. Undergraduates take the statutory modules in the curator qualification programme. We conducted a survey to examine this programme by analysing the syllabuses from 274 universities. This time, we investigated the job status of the faculties teaching these modules. Our data shows that part-time (PT) lecturers are teaching more than half of the modules. The characteristics of these PT lecturers are; around 50% of them are practicing curators, retired-curators and those from other universities. Around 60% of the universities have PT lecturers to teach more than half of their modules, and in about 20% of the universities have more than 80% of their modules taught by PT lecturers.

From these figures, we found that curator qualification programmes in Japan are largely taught by PT lectures with curatorial background. Although the Ministry of Education, Sports, Culture, Science and Technology guides universities to hire at least one full-time faculty staff for this programme, only few are found. The figures also suggest that faculties from museums studies major are scarcely found. Thus, Japanese students have more chances to learn practical aspects of museums, but perhaps not much on theoretical or academic discussions in museum studies.

Resume

In Japan, most curator qualification is issued by completing statutory modules of curator qualification programme offered by universities. We examined this programme by analysing the syllabuses from 274 universities, focusing on faculties' job status and their background.

The outcomes show that the majorities are part-time lectures with curatorial experience and faculties from museums studies major are scarcely found. Thus, students learn practical aspects of museums, but perhaps not much on theoretical or academic discussions.

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Amareswar Galla, Co-curating as Capacity Building - A national demonstration project from Amaravathi, India

Abstract:

Co-curating through museums and cultural landscapes within the framework of SDGs is the focus of this presentation. However, rhetorical they may be, participatory democracy and the imperative to accommodate multiple voices have become prerequisites for the recognition of contextual worldviews based on mutual respect and cross-cultural understanding in museums. Demonstrated examples of experiential visitation, new methods and modalities of participation are in demand. Appropriate capacity building through accountability, based on quantitative and qualitative measures to ensure benefits to primary stakeholder community groups, needs to be embedded as an integral part of responsible heritage tourism development. The rapid growth of arts events, museums, heritage sites, cultural landscape, waterscapes and theme parks in the recreational spectrum across the world, together with the demand for meaningful visitor experiences has meant that such spaces should mediate multiple meanings, depending on the agency through the dialectic between the host institution and source, or primary stakeholder communities of the heritage resource. People need to be centred as one of the 'P's in the Public Private Partnerships (PPPP). This presentation is illustrated through the speaker's current work in Amaravathi, the birthplace of Mahayana Buddhism, and a national demonstration project for 'heritage augmentation' in India

#2 Keynote II (Wednesday July 3)

Do European Museums Have the Capacity to Address Migration & Cultural Diversity?

Abstract:

The argument is that European museums face challenges for urgent action, understood through – capabilities and capacities approaches - to be inclusive of important cross cutting themes such as 'immigration, displacement of people, cultural diversity, gender mainstreaming and human rights'. Current efforts appear to be driven by the continuing deficit model of 'them' versus 'us', largely smacking of *assimilation* rather than *integration*. Are museums or academic training offerings and professional development programs translating into practice the ICOM Cultural Diversity Charter

or EU soft law and hard law instruments dealing with cultural diversity and human rights? Are programs driven to prove their research quantum and numbers forgetting the ethical commitment to be relevant in collaborative learning and teaching environments and promote action research addressing contemporary concerns? 'More of the same' or 'more of the same by the same people' seem to have diminished, for example, the possibilities of public understanding and engagement, through museums as aspirational civic spaces, in the ongoing human rights crisis in Europe. This presentation is a reinforcement of the speaker's reflection about the 'End of Europe' started with 2012 European Museum Advisers Committee in Lisbon.

Resume:

Professor (Dr.) Amareswar Galla. Professor (Dr). Amareswar Galla, Former Vice President of ICOM and Chairperson of ICOM Cross Cultural Task Force; and Executive Director, International Institute for the Inclusive Museum.

An alumnus of the Jawaharlal Nehru University, New Delhi, Prof Galla is currently the Curator, Amaravati Heritage Town & Amaravati Ecomuseum, A.P. India; an Honorary Professor in the prestigious Global Change Institute at the University of Queensland, Australia; and Executive Director of the International Institute for the Inclusive Museum (<http://inclusivemuseum.org/director/>) His extensive publication record ranges from *World Heritage: Benefits Beyond Borders*, Cambridge University Press & UNESCO Publishing, 2012 (English, French & Korean) , to *Heritage Curricula and Cultural Diversity*, Office of Multicultural Affairs, Prime Minister & Cabinet, Australia, 1993.

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Web. www.inclusivemuseum.org

Phisit Nadprasert, Management Learning Resources "Local Museum" To Promote Lifelong Learning

Abstract:

A local museum is set up for local people, managed by local people. The new museum, the new museum management. Happens a lot, but compared to the local community or treated with a small amount. The local museums in developed countries focus on the national self. The Academy also learn to understand the culture. Local people know their local museum. Environment. There is evidence of ancient settlements. Adapting to social development. The museum will either see something close to a school system that has seen it, which was based on the intelligence, which includes archaeological museum. Cultural history and ethnographic evidence

There is a strong emphasis on actions to meet the needs of the people. The museum is the centre of the development. To provide the knowledge and enjoyment. The museum offers a wide range of each type is classified as a major source of learning. In particular, the resources available in the community or the local community.

Management refers to local museums administered by local museums. And operated by local National and local people.

The administrative part = Management museum so successful by looking at the deal in the fourth.

1) dimensional management structure and plans. The management plans and operational plans of the local museum community.

2) The dimension of management involvement. The participation of the people in the local community. A matter of network management. The participation of schools that have a role in participating in the implementation of the local museum.

3) resource management dimension. Museum development has the potential to support the growth of the museum to be a breakthrough. In a matter of resources, budget, personnel resources to manage the museum's existence.

4) dimensional management services. The previous museum is available to educate the public by providing educational communities primarily management museum to play a role in the education of local people, research into learning at leisure.

Resume

Mr. Phisit Nadprasert

Educational background:

- Studying for a doctorate Education Ph.D. Clinical management and management education, lifelong learning, to develop human potential.
- Master of Education graduates Technology Education
- Bachelor of Arts Honours Bachelor of advertising second.

Work:

Lecturer, Department of Educational Technology, Sukhothai Thammathirat Open University of Thailand

Phisit Nadprasert

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Linda Norris, Terra Incognita: Museum Studies Students and the Global Museum Landscape

Abstract:

The majority of museum studies programs are rooted in place. We teach and learn primarily about museums in our countries or regions. In particular, many American graduate museum studies programs focus on a museum system that is very different than the rest of the world. But the world is an increasingly interconnected place. No longer can we just understand our own country's museums. An understanding of the global museum landscape is critical.

As the creator of the course *International Experiments in Community Engagement* for Johns Hopkins University's online program I will use this as a case study to examine how we can build broader perspectives in graduate training. In the course, students worked collaboratively with five museums around the world (in 2015 Ukraine, Canada, Peru, Japan and Norway) on community engagement projects.

Reflecting on the course, with input from students and the participating museums, I will explore questions such as:

- How do we overcome the barriers of time and space?
- What core skills are needed?
- In a time of increasing fear of "the other" how can we enhance professional development in community engagement?
- How can we create lasting connections and curiosity?

Resume:

Linda Norris is an independent museum professional facilitating ways that creativity can transform museums, shaping more compelling narratives and creating more inclusive community connections. She is the co-author, with Rainey Tisdale, of *Creativity in Museum Practice* and blogs at The Uncataloged Museum. Linda was both US/Ukraine Fulbright Scholar and senior Fulbright Specialist (in 2015 working on the development of a museum studies program in Ukraine). This year she facilitated engagement workshops in Latvia. She is an adjunct in the Johns Hopkins University Museum Studies Program.

Linda Norris contact: Linda@lindabnorris.com

Blog: The Uncataloged Museum <http://uncatalogedmuseum.blogspot.com>

Dr. Kathrin Pabst, Challenges for active and relevant museums when working with sensitive themes

Abstract:

ICOM Norway is now developing a project, focusing on museum ethics. It is a guide for museum professionals in dealing with difficult issues. Museum professionals can often encounter demanding situations, especially when working with controversial issues.

Museums that strive to be active and relevant can encounter sensitive and controversial topics. Ethical dilemmas are often connected to working with participants contributing with personal stories to exhibitions on such topics, and the different needs and demands of the participants. In addition, museums are known as producers of history, truth and knowledge. The power connected to such a role in the society has to be used carefully. Whose stories are told, by whom, and why? And whose voices are not heard?

Our aim has been to produce a guide which is meant to assist in such situations. The end product will be a publication, meant to guide museum professionals in ethical questions when working with sensitive matters. The publication will be launched at the General Conference.

Resume:

Dr. Kathrin Pabst / Kathrin Pabst (1971) holds a doctorate in professional ethics, with a thesis concentrating on moral challenges museum employees could face when working with sensitive themes. She has been project leader for several exhibitions on sensitive topics, and recently been responsible for a survey initiated by the Norwegian ICOM among all museum employees in the country, asking for personal experiences while working with challenging themes. Kathrin Pabst works as the Head of the department for research, collection management and education at the Vest-Agder museum, Norway.

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Valeria Pica , Museum Educators Training: What Museums Do to Develop the Skills of their Communicators

Abstract:

The framework for Education to the Italian Cultural Heritage is characterised by a strong fragmentation due to a highly miscellaneous museum offer, testified to the multitude of different approaches at national level. The research carried out within this study aimed at identifying and framing a model which could become a reference point to educational departments to train educators across museums. Educators are the museum professionals who can “translate” and let the museum talk to different audiences and their proper guidance is crucial for a correct approach. The initial observation lies in the fact that most selected museums do not yet feature a learning model covering a precise pedagogical method, to be set up in order to teach educators to be able to meet all audience's needs and from which a thorough educational impact can be drawn. This analysis tries to balance two converging aspects which can be mutually enriched in an interdisciplinary context such as the one of museum professionals' pedagogy. The difficulty in defining and framing museum pedagogy for educators also lies in its richness and openness to topics not quintessentially museum-related, but ultimately leading to that same objective.

Résumé:

Museums should pay more attention on the educators training as they represent the connection between the institution and its audience. This research aimed to define a pedagogical model to teach new educator how to approach the collection, on the one side, and the audiences, on the other. The case studies presented are part of a survey conducted on the Educational Department of the Italian national museums.

Valeria Pica, Art Historian, is ICOM member since 2004.

She graduated in Art History at the University of Naples Federico II. She completed her studies in Museology at the École du Louvre and at the University of Copenhagen.

She has lectured in many International universities and collaborates with the Educational Department of the Vatican Museums since 2009.

She is a PhD candidate at the University of Malta with a research on museum identity and memory.

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**Vaida Rakaityte, A glorious view of delegate at V&A museum international training course
- a case study**

Abstract:

In my presentation I am going to share my experience about Victoria and Albert museum (V&A) with it's international training programme as powerful activity beyond the local museum walls after one week intensive course with delegates from Singapore, Mexico, Austria, Belgium, India, Luxembourg, Spain, Australia, Brazil, Ecuador, U.K., China, Hungary, Oman, Lithuania, Italy. Information about International Training Course "Creative Innovative Learning Programmes" is annually spreading by British Councils in all over the world, museums associations and via ICOM social networks. After interviewing candidates in remote distance, via Skype, - selections, by organisers, are made based on motivation of participants and excellent their English knowledge. Victoria and Albert museum is the world's leading museum of art and design with its numerous collections. The museum was founded in 1852 in London with original name "South Kensington Museum" and very soon was renamed under the names of Queen Victoria and Prince Albert. Today museum is the popular one with 3,5 million visitors per year: 48 % overseas, 20 % BAME, 17 % students, 11 % NSEC 5-8 and 10 % family groups; majority of visitors are aged 25-44 (40 %). A case study of international training programme is based on participatory method, observation and visual methodology.

Vaida Rakaityte, Ph.D. student at Vytautas Magnus University and M.A. at Vilnius Art Academy Kaunas Faculty. She is the project leader and finalist of ICOM CECA „*Best Practice 2. A tool to improve museum education internationally*“. She is the Highest Category Guide at Perkunas House-Museum and a volunteer at Kaunas Archdiocesan museum. As well, she is an international member of Museum Education Roundtable (USA) and an international member of Museums Association (UK).

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Dr. Patrizia Schettino, The impact of immersive technologies on museum staff

Abstract

What is the impact of immersive technology on the museum staff? The paper will present how immersive technologies can change the everyday work of people working in a museum. Managers, customer service, security staff, IT staff, designers, cleaners, etc., are all involved and they have their own interpretation of the new object in the museum. If the customers service as to deal every day with an interactive immersive tool, they become “special users” of the new tool. The paper will also present some specific training that can be done in a museum to help “the helpers” to deal with immersive technologies and visitors. The paper will also suggest some guidelines for the adoption for immersive technologies in museums.

Resume

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**Glen Sutter and Lynne Teather, Fostering Sustainability in Cultural Landscapes:
Reflections on Planning, Assessment, and Authentic Engagement**

Abstract:

As expressions of culture and heritage, cultural landscapes reflect the histories of our ideas and actions. At the same time, culture can be a powerful lens for sustainability work, because it is rooted in the values that drive our behaviours, and it responds and contributes to the systems that govern so much of our increasingly globalized world. This underscores the need for landscapes that encourage cultural reflection and adaptation, at both individual and collective levels. This talk will focus on emerging research that aims to evaluate and reorient the activities of ecomuseums and other community-engaged organizations, so they truly serve the cultural needs of their communities. A large challenge or opportunity for these organizations is to evolve a planning model that revolves around cultural outcomes and impacts at a range of levels, as opposed to cultural outputs like exhibits, collections and programs. These organizations also need to employ strategies that make them less dependent on government, foundations and donors, and demonstrate their value through more than attendance and revenue. With a focus on Canada and the prairie province of Saskatchewan, this project will shed light on steps that can be taken to ensure these organizations become effectively involved in transformative processes that foster a “culture of sustainability.”

Dr. Glenn Sutter is Curator of Human Ecology at the Royal Saskatchewan Museum. He is adjunct at both Saskatchewan universities and a Fellow of the Leadership for Environment and Development (LEAD) program. Through his research and teaching, he tries to foster a “culture of sustainability” to help us live well on a limited planet. For the last four years, he has been promoting local ecomuseum development as chair of the Saskatchewan Ecomuseums Initiative.

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Leena Tokila, Case study: The expanding museum - Museum without walls

Abstract:

Museums are increasingly expanding their activities outside the museum building, for example by providing exhibitions or events in places where museums are not usually present, or by finding ways to reach new visitors and to communicate with their audiences. By expanding outside of physical buildings, museums are able to display and connect their collections with local or even global cultural environments and cultural heritage. The cultural environment includes archaeological cultural heritage, built heritage and the cultural landscape. Today's museums have to create new tools for mediating information about the cultural environment, and provide audiences with new possibilities or channels to interact with the cultural ecosystem.

Museum without walls is a digital tool that provides visitors with smartphone-guided tours to art, culture and other historical sites and cultural landscapes outside of brick-and-mortar museums. The *Museum without walls* tool is used in over 40 museums across Finland. A tour may comprise a collection of routes on the map (e.g. public art or architecture routes), activity paths for schools, exhibition guides or integrated guides as a part of a museum's web pages. The next step is to encourage visitors to create their own digital routes and share their ideas about the cultural environment by using this tool. The Finnish Museums Association provides *Museums without walls* for museums in cooperation with the start-up company Momeo Ltd.

Resume:

Leena Tokila is Director of Training and Development for the Finnish Museums Association (FMA), and is responsible for the Association's training and development services. The Association provides training for approximately 1,100 museum professionals nationwide each year through seminars, workshops and courses (face-to-face and online). The Association runs several development projects (e.g. new collections management system and media education for museums). Leena is also responsible for the Association's international collaboration and has arranged a museum conference in St. Petersburg, Russia, for example. The FMA has arranged joint museum staff training with the Museums Association of Pakistan, MAP, and to this end Leena has delivered lectures and workshops in Pakistan. Leena has Master's degrees in Education and Ethnology, as well as Vocational Teacher Training. She is, and has been, a member of several nationwide project steering or advisory groups such as the National Digital Library Finland, Open Museum - Developing Learning Environment for Adults, and a member of the Advisory Board for the Degree Programme in Conservation at Metropolia University of Applied Sciences. Leena has also been European Museum Academy (EMA) National Representative since 2012. In addition, she has been a member of ICTOP since 1991, a member of the ICTOP board since 2013, and was a member of the board of ICOM Finland from 2009 to 2014.

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Anna Maria Visser, From the traditional museum to the one opened towards the cultural landscape-The reform of museums in Italy.

Abstract:

Only in the recent decades the Italian museums have devoted more attention to the public, the community and the cultural landscape. These assets have been included in the cultural heritage legislation and the recent reform of the *Ministero dei Beni, delle Attività Culturali e del Turismo* (2014 – 2016) has revolutionized the entire system of the Italian museums.

Previously the Italian model was fundamentally based on the protection of the works of art. The museums were mainly conceived as places for safekeeping and preservation and lacked autonomy. Now, the museum is the pivot of the entire system: the largest and most important state museums have gained autonomy, with a Director appointed according to the new criteria. This new vision involves also the thousands of municipal museums, expressions of local identity and cultural landscapes.

The transformation, furthermore, involves the redefinition of the competences of museum professionals and the review of the training offer, for the adaptation to the new requirements and the new tasks. In Italy, now, this is the issue that both the Ministry and the Universities have to face, in order to formulate homogeneous and coherent proposals. This ongoing change is the object of this paper.

Resume:

Prof. Anna Maria Visser - Archaeologist and museologist. Vice President of the Committee of Fine Arts of the Ministry of Cultural Property. Co-director of the Master MuSeC (Economics and Management of Museums and Cultural Services) and Lecturer of Museum Studies at Ferrara University. Former director of the Municipal Museums of Ferrara, UNESCO site. Member of ICOM Italy, coordinates the thematic Commission for the Training of the Personnel of ICOM Italy. Past - President of ANMLI (National Association of the Municipal Museums)

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Rita Capurro, **New scenarios for museums in Italy:**

A view on Italian museums and the challenges of the present*

Abstract:

While the recent reform of the Ministry of Culture and Tourism (MIBACT) is innovating the organization of the Italian state owned museums, the whole complex of museums of the country is gearing up to actively participate in the change.

The axiom of cultural heritage as a wealth to be shared is becoming increasingly important and museums, diverse for size, property, and mission, are confronting with wider participation with other cultural institutions. This new attitude generates dialogue at different levels such as: between the various Italian museum associations (e.g.: ANMLI - Association of Local Museums, ANMS - Association of Science Museums, AMEI - Association of Ecclesiastical Museums), through the Conference of Museums; between museums and other cultural institutions like in the MAB: a discussion table which stimulates the dialogue between museums, archives and libraries; but also between the Ministry and the museum associations as ANMS, that, in November of 2015, signed with the Ministry an agreement for collaboration.

In such a promising situation for the overall improvement of the Italian cultural heritage, what are the skills brought into play? Which gaps in museums' staff? What are the training needs? This paper aims at providing an overall view of the current situation and to suggest scenarios dependent on the adequate staffing of the museums with professional profiles.

Resume:

Dr. Rita Capurro, Graduated and specialized in History of Art from University of Genoa, and specialized in Management of Ecclesiastic Cultural Heritage (Università Cattolica-Milan). She holds a PhD in Design for Cultural Heritage (Politecnico di Milano). Her research interests are focused on Religious Art, Museology, Religious Tourism and Interpretation of Religious Cultural Heritage. She participates to various national and international research projects, and curates exhibitions of art. She also collaborates to didactic activities (Università Milano-Bicocca, Università Cattolica-Milan, Politecnico di Milano).

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Thank you all for your interest in the work of ICOM and ICTOP. See you next year!