

**COMCOL Speakerslist  
annual conference KYOTO 2019**

**Museums as Hubs of Contemporary Collecting  
The Future of Collecting and its Traditions**

**KEYNOTE SPEAKERS:**

**NARA - 29<sup>th</sup> August**



**Mr. Nobuyuki Matsumoto**, Director of Nara National Museum

*Nobuyuki MATSUMOTO is Executive Director of Nara National Museum. He is originally from Tokyo, and he completed his graduate studies at Waseda University in 1985. That same year, he was hired as a curator at Kuboso Memorial Museum of Art in Izumi, Osaka. In 1990, he joined the staff at Tokyo National Museum (TNM) as a researcher. There, in 1994, he was appointed head of the Chinese Art department. He then became Director of General Affairs in 2003 and, in 2007, Director of the Department of Planning and Development. In 2014, he became Executive Vice-Director at Kyoto National Museum. In 2015, he returned to Tokyo National Museum as Executive Vice-Director and Director of Curatorial Planning. He has served in his current position since 2017.*

**Keynote Nara National Museum: Reflecting on the Past, Looking to the Future**

This COMCOL Pre-Conference keynote presentation contextualizes the history of Nara National Museum in the founding of national museums in Japan, providing an overview of Nara National Museum that is enriched by a sense of its past. It then considers where Nara National Museum and Japan's national museums must go from here, considering future directions for these essential institutions.

## NARA - 29<sup>th</sup> August



**Danielle Kuijten**, Co-Curator Imagine IC & Vice-president COMCOL

*Danielle Kuijten holds a Master of Museology (M. Museology) from the Reinwardt Academy in Amsterdam. As a freelancer, she is active in the heritage field under the name Heritage Concepting. Her main focus in projects is on participatory collecting methods, contemporary collecting, action curating and reflective practice. Since 2012 she also works as a co-curator on projects for Imagine IC, a pioneer in the field of heritage of the contemporary society. Here she is building a participative neighborhood archive on and in the Amsterdam district South East. Recent projects she produced here were on topics of resistance, gender and slavery. Danielle is a regular guest on international conferences giving presentations and workshops. Furthermore she is a board member (VP) at COMCOL, ICOM's international committee for collecting. Her research interests are contemporary collecting, participative collecting, community archives, diversity & inclusion, intangible heritage, critical - and socio museology.*

### **Keynote:** *The complexity of things*

In 2017 Elaine Heumann Gurian opened the Museumnext Melbourne advocating for the complexity theory as a new method for museological development. A new focus she argued fostered by the shifting paradigms in museums worldwide. In my presentation I would like to look at how we, in museums and heritage institutions, can use complexity and subjectivity as a means. What happens if we provide multiple voices, add continuously new significance, work non-hierarchical? In other words what happens if we change institutionally controlled narratives to ones where the objects are disconnected from explicit explanations, but linked laterally to multi-varied avenues of exploration.

I will do this by presenting a case from the Netherlands; a special project at Imagine IC. Based in the periferie of Amsterdam. A neighbourhood archive, that speaks on urban issues, that is built through participation with an activist approach. Where discussions are about heritage making and the social impact of heritage. A campaigning institution, an activist with a strong belief in the ability that heritage can change social discourse. But also a realist acknowledging that heritage making is often a highly political act and at times an active proces of exclusion. With this example I want to engage into a discussion of revisiting standardised thinking about collecting and collections, about archival processes and the act of heritage making. What happens when we bring the complexities, that were removed, back into our practice?

## KYOTO - 2<sup>nd</sup> September



**Leontine Meijer-van Mensch**, director ethnographic collections of Staatlichen Kunstsammlungen Dresden

*Léontine Meijer-van Mensch is director of the State Ethnographical Collections of Saxony (i.e. the ethnographical museums of Dresden, Leipzig and Herrnhut). Previously, she was programme-director of the Jewish Museum Berlin, deputy-director of the Museum of European Cultures at Berlin, and lecturer of heritage theory and professional ethics at the Reinwardt Academie, Amsterdam. She is active in the boards of several (international) museum organizations, for example member of the Executive Board of the International Council of Museums, and a regular guest lecturer at various heritage studies programmes throughout Europe.*

**Keynote** *Collecting, Collections and Performativity: a possible way in becoming more “hubbish”*

In our museum collections, often a lot of contextual information is unknown. Museums can benefit a lot from archival collecting methodologies, especially when documenting the present. This presentation argues that enhancing the contextual information of an exhibited object does not only increase the information value, but also makes collections and exhibitions more relevant. When museums want to act as dialogical hubs where tradition meets the contemporary, one important potential lies in enhancing the performativity in museums. Embracing this “performative” turn in exhibitions, documentation systems and in our collecting methodologies can serve as an important factor in the sustainability of museums and its societal relevancy.

COMCOL speakers Kyoto in alphabetical order:



**Gloriana Amador**

*Gloriana Amador Agüero. (San José, Costa Rica, 1987). Fulbright Foreign Student (2018-2020). MS Museums and Digital Culture candidate 2020 at Pratt Institute, New York. Recently completed a summer internship at the Minneapolis Institute of Art (Mia) in the Media and Technology division. Her project focused on researching and designing the integration of the museum's collections database and the collections website through an Application Programming Interface (API), for delivering complete exhibition content to the Web. Presented at the International Council of Museums (ICOM) in Dresden, Germany (2014); New Delhi, India (2015); Milan, Italy (2016); and Umeå, Sweden (2017). Former Vice-President of the Board of Directors of the Costa Rican National Committee (ICOM-CR).*

**Paper** *Art Collections Maker: Digital engagement in Contemporary Art*

Art education should promote more holistic methods to comprehend these languages. Online collections and archives are valuable resources to open up digital learning experiences. Art Collections Maker is a digital initiative that aims to close the gaps between people and contemporary art languages. As part of my academic objectives, this research aims to design pedagogy for contemporary art languages and its syntax, understand the needs and interests of the populations that are not familiar with contemporary art, do an inventory of Online Collections and Archives implementing educational resources promote Art Collections Maker as a museum pedagogical practice that is digital and visitor-centered



**Leen Beyers**

*Leen Beyers is head of the curatorial department of the MAS museum. She is also curator of the MAS collection 'culture and history Antwerp, 19th – 21st century'. Her expertise as curator and researcher mainly relates to urban history, migration, food culture, oral history and memory and collection policy. She has a PhD in history and an Ma. in anthropology.*

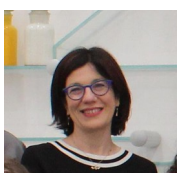
**Paper** *Multiperspectivity in documenting and interpreting collections discussion*

At MAS rather than functioning as an isolated knowledge centre, the ambition is to act as an intersubjective platform for giving meaning to and documenting collections. Currently, we are dealing with two collections that are challenging. One is a collection of African art, collected in large part during the decades Congo was a colony of Belgium. Because of the power inequality between Belgian and Congolese people in the colonial period, it is questionable to strive for consensus in

documenting the objects today. A new exhibition and catalogue project for this collection has the ambition to document and interpret the objects from different perspectives.

The other is a collection of about 10 000 daily objects, mostly European consumer items from the 20th century, collected by Belgian philosopher Jaap Kruithof as a statement against the throwaway society. Questioning the value of things was a philosophical quest for Jaap Kruithof and the value of this collection is precisely that it can stimulate thoughts and emotions about the value of things. Artists currently create an installation with this collection. Together with them we research ways in which to capture the statements of museum visitors and other people when they will see the installation. Can we keep these statements or tags, and document the collection in this way? If yes, how can we register this?

In this paper, I would like to give an overview of several experiments of the MAS with regard to multiperspectivity and documenting collections and develop thoughts about the (im)possibilities of creating collection inventories which embrace diverse interpretations of collections.



**Alexandra Bounia**

*Alexandra studied Archaeology and History of Art at the University of Athens (Greece) and Museology at the University of Leicester (UK). Her research interests focus on the history, theory and management of collections and museums, museum ethics, museum sustainability, the role of museums in dealing with difficult and political issues. She is a Professor of Museology at the University of the Aegean in Greece and holds the position of Degree Director for the MA Course in Museum and Gallery Practice in UCL Qatar. She has also served as the Chair of the Hellenic Committee of ICOM (2016-2018), as well as the Board's Executive Secretary (2012-2016).*

**Paper** *Contemporary collecting of Tangible & Intangible heritage in Qatar: bringing together tradition and modernity in the Gulf*

Museums of the Gulf region are usually discussed in the media in association with exceptionally expensive acquisitions of art works (see, for instance, the recent story of Rembrandt's 'Head of a young man with clasped hands' – Ludel 2019 – or, the infamous, Leonardo's 'Salvator Mundi' – Shaheen 2017 – both acquired by Louvre Abu Dhabi). The construction of new impressive museums by star architects is also often debated in relation to ideas such as cosmopolitanism or globalisation (Exell 2016a; 2018). Beyond the sensational media coverage, though, museums in the Gulf, like in other parts of the world, struggle to balance the need to respond to contemporary requirements, as these are defined by various stakeholders, while preserving and presenting the past in a meaningful way.

In the case of Qatar, Exell (2016b) has discussed collecting traditions in the light of national identity building; she has argued that there are two different approaches currently in place: one that is based on the western philosophical and scientific models, and can be found mainly in the state museums, and one that is based on local beliefs and values, and can be found mainly in private collections and/or artistic projects. Both of these co-exist and represent the efforts of contemporary Qatar to define its modern national identity and project it to the world.

This paper aims to take this point further and to explore how museums in Qatar currently balance the need to collect both tangible and intangible evidence of the past in a meaningful way, how they try to become hubs where traditional values and modern ideas co-exist and are used to inspire future generations.



**Maria Florencia Croizet**

*Florencia Croizet was born in Buenos Aires, in 1993. As a museologist, she has worked in Argentinean public museums since 2014 (Yrurtia House Museum and Evita Museum). She has been selected twice to participate in French Museology Courses (Ecole du Louvre and the Ministry of Culture). Thanks to her current research on LGBT+ narratives in museums, in 2018, she was invited by ICOM and the Chinese Museum Association as a lecturer in the International Forum of Young Museum Professional.*

**Paper Evita: Collecting the icon**

The Evita Museum, created in 2002, is located in Buenos Aires, Argentina. Its mission is to diffuse the life and work of one of the greatest Argentinean political leaders from the 20th century: Eva Peron, who conquered the right to vote for Argentinean women and transformed charity into dignity by ensuring home, health, nutrition to the humble. The Museum collection is composed by Evita's personal belongings and a good variety of objects donated by ordinary people, which are not only testimonies of a period of Argentinean history but also represent personal memories and experiences linked to Evita. In other words, the collection represents Evita as a historical figure.

However, soon after her death (1952) and despite the censorship imposed around her figure by the Coup d'état that took place in 1955, Evita achieved to become a global myth who still connotes Revolution. That is the reason why she was chosen to be the main symbol for a great variety of sectors. From the Peronist party and national unions to guerrillas groups from the 70's. And, in matter of gender, Evita has become a 21st century icon for some Argentinean and Latin-American feminists and for the local and international LGBT+ community.

Therefore, in terms of contemporary collecting, the current challenge for the Museum is to take into consideration objects that reflect the re-significances that have emerged (and will keep on emerging) from her figure, such as accessories and clothes, digital art, films, literacy productions. By doing this, the institution would become more relevant among the different audiences that have made of Evita, a global icon.



**Susan Douglas**

*Dr Susan Douglas lectures on Cultural Heritage and Art Crimes at the University of Guelph, Canada, where she teaches undergraduate and graduate courses on 21st Century Museums, Collections and Digital Art History. She is the Graduate Coordinator of the Art History and Visual Culture Master's Programme at Guelph and has delivered lectures at more than 70 conferences worldwide.*

## **Paper *Problematic Proveniences: A Case Study of Wartime Plunder and Repatriation in Dresden***

This paper examines how, with an escalation in global art crime linked to the art market, heritage institutions and museums are working towards the goal of greater information dissemination in the public realm and analyzes what this means for 'lost' art. The main argument is that a detailed asset inventory is hindered by the perception of art reproductions as property. The question of photographic likenesses caught in copyright disputes and ownership represents a larger conflict between private and public interests, and in terms of the sharing of information to recover stolen works, and the prevalent definition of digitized images as property maintained absolutely by copyright ultimately hinders law enforcement's efforts to stem art crime.



**Cathalina Sanchez Escobar**

*Cathalina Sanchez Escobar is the director of the Casa de la Memoria Museum. She has four years of experience in legal research and legal education in Human rights, international law, legal history, sociolegal studies and constitutional law; four years of experience as a litigator.*

## **Paper *The challenges of a living Memory Collection***

The House of Memory Museum in Medellín is the first public memory museum in Colombia. It is young and small but it has a great challenge: to contribute to the transformation of the logics of war towards peaceful practices, through the construction and circulation of the memories of violence and the resistance of a society that is still in conflict. Our methodologies could be of global interest in countries with similar problems. The Museum is currently in the process of setting up its collection. After a diagnosis, the museum is aware of the opportunity of vindicating the needs of collective grief, the defense of human rights and actions of symbolic reparation. Thus, the raw material of its collection is the tradition of resistance practices and the knowledge of the communities, which makes it to be constituted mainly by living memories in different contemporary formats, media, narratives and pedagogical actions, derived from current critical social phenomena that relate the past and future possibilities.

The contemporary collections have the great challenge of facing the speed of the creation of collectable information within the framework of visual culture; the need to co-opt in legacy collections intangible aspects and not only pieces or objects. Which can transcend the traditional ways of managing the collection: from the construction of open digital repositories that allow both the contribution of information income in two ways as well as the updates in reduced time; the participation of the communities in the constitution and decision on the contents and the opening of networks that allow the reproduction and use of material by diverse publics, which can be analyzed through big data systems of global interest; with a specific ethical treatment for the action without damage. This leads to the need to formulate international law policies that allow it.



**Ingrid Frederick**

*Ingrid Frederick lives in Bogota, Colombia, and studied Conservation and Restoration of Movable Cultural Heritage at the Externado University of Colombia, and holds a Master's in World Heritage Studies from the Brandenburg University of Technology, in Germany. Ingrid started her career as a preventive conservator at the MAMU Museum of the Banco de la Republica in Colombia from 2012 to 2015 where she was responsible for different tasks in collections management, registrar and preventive conservation. Ingrid has also been a teacher in the Heritage Masters Programs (TPTI Professional Masters and Erasmus Mundus Joint Masters Degree) at the Panthéon-Sorbonne University. Most recently, she has served as a consultant at UNESCO's World Heritage Centre in Paris, France, where she was entrusted with the monitoring of World Heritage sites in UK, Ireland, Germany, Spain and Portugal. Her academic and professional interests have centred in the study of heritage as a whole, including tangible and intangible aspects. She has been studying the strategies of collection management in museums, and presented her Masters dissertation titled "Preserving the Present: A Study of Rapid Response Collecting", which was awarded with distinction.*

**Paper** *Preserving the present: A study of 'Rapid Response Collecting'*

Museums have been exploring new ways of responding to the present needs of society and shifting perspectives of the social role of museums. With changing times, museums face the challenge of demonstrating their continued relevance in society. There are two important aspects of the social role of museums that I will focus on: first, the idea of the museum as a forum for critical thinking and debate, and second, the museum as a potential agent of and activist for social inclusion. But, how can museums achieve this? Although these new demands to museums have led to an increased focus into issues concerning communication, education and access, I believe that the potentials that contemporary collecting has in responding to these needs has not been fully addressed. Museums have the responsibility of finding new ways to redefine collecting, an activity which has been central to museums throughout their history, in view of facing the current challenges museums have to substantiate their social purpose in contemporary society. I believe that contemporary collecting can carry out a steering role in fulfilling this social purpose of museums. There is an increasing interest among a number of museums around the world to address pressing social concerns as well as other contemporary issues as a way to engage people in discussing subjects that have a sociopolitical or cultural currency. This research is the study of Rapid Response Collecting (RRC) approach that has been adopted at the Victoria and Albert Museum since 2013. My aim in this study is to respond to the question of how RRC contributes to the museum's social role as mentioned above. That is, how is RRC contributing to the function of the museum as a forum for critical thinking and debate, and how is it enabling the museum's potential role promoting social inclusion?





**Nara Galvao**

*Nara Galvão: Journalist and anthropologist and PhD candidate in Anthropology at the Federal University of Pernambuco (UFPE|Brazil). Currently, she is a member of the Advisory Board and General Coordinator of the Ricardo Brennand Institute, Recife - PE. She has experience in Management and Cultural Studies and has coordinated groundbreaking exhibitions such as Frans Post and Dutch Brazil, Michelangelo, Botero: Colombian Pains, among many others. She was a Rotary Foundation fellow for Museum and Arts for Young Professionals in the State of New York| USA (2005). Organized the first International Colloquium on Dutch Brazil: History, Memory and Shared Heritage and the first International Symposium on Collections and Collecting: Practices and Narratives in Contemporary Times. Her research interest include: collecting, performing, art market, art and politics, gender and cultural studies.*

### **Paper** *Museums as Markets for the Culture Industries: The Paradigm of “Collecting.”*

The way the museum functions nowadays is much different from the 18<sup>th</sup> and 19<sup>th</sup> museum. In this current post-industrial revolution, post-capitalist and post-truth eras, which includes the boom in technological and digital media that prize in an immediate response. With technological advances and financial support, the museum has transformed their spaces into true markets of products and services- and sites of collection – the collection of objects and the collection of money and revenue. In the museum, revenues are generated by activating the economy, boosting the productive chain of art and stimulating the consumption of culture in everyday life. Many strategies can be launched in this mediation between the institutional universe of the collection and the universe of the consumers through a menu of entertainment capable of attracting a large public. This menu of entertainment (or, what I am calling a mercantile model) includes: the development of theoretical and practical courses, workshops, performances, exhibitions, technological resources, cafés, shops, and rental spaces for events. However, is this mercantile model something pejorative? Alternatively, is it possible to think of a balance - a dialectic - between the socio-educational role of the museum and the management paradigm dominated by capital and revenue? This article proposes to reflect on the effects of globalization, capitalism, and marketing in the museum and how culture articulates the conflicts of a society in times of usability and disposability. Finally, this article will explore the ways in which the museum legitimizes, moves or controls discourses and narratives imposed as "truths" in the windows, on the displays, and within the gallery. Rethinking the museums of the present in which transience gives way to permanence is the role of an engaged and conscious museology. Is it possible to guarantee the right and access to memory in times when everything seems disposable? What are our museums for, and for whom do they target their actions? To an individual? To a society? What does it mean to think of museums as cultural hubs and what the future of tradition are we talking about? Is it about the tradition of the first museums of the 18<sup>th</sup> century, originally created for a politically, culturally and socially framed citizen? This article reflects the urgent need of building a new symbolic temple for museums. It is necessary to break away from the elitist and non-inclusive tradition of the museums of the past and to start on the long and welcome path of debates capable of producing museums as cultural hubs. These hubs would be inclusive of other sexes, colors, and races in the displays and museum spaces, and ultimately balancing their mission with the challenge of self-sustainability.



**Bianca Gendreau**

*Bianca Gendreau is a manager in the Research Division at the Canadian Museum of History since 2015. She supervises a team of 11 curators whose research and collection development activities relate to the events, ideas and experiences that have shaped Canada since Confederation in 1867. Previously she was the Curator, Post and Communications from 1995 to 2015, and published in the fields of postal history and public history and curated many exhibitions. She has served from 2009 to 2017 first as a board member and then as Vice President of the International Association of Transport and Communications Museums, an ICOM affiliated organization.*

**Paper** *Contemporary collecting at the Canadian Museum of History: How to bridge the theory-practice divide*

Over the past decade, museums all over the world have faced increasing pressure to transform because of financial challenges, technical advancement, globalization and changing priorities. During this presentation I will be looking at how the Canadian Museum of History is undergoing contemporary collecting. The museum is responding to changes and is actively engaged in documenting and collecting current cultural developments. I will examine issues and questions raised in the process, and although it may no longer be necessary to demonstrate the importance of a contemporary collections, the question remains as how we go about it. What should we collect, who should decide, or what should be our methodology for collecting the “now”. All these questions will be part of this discussion. This interest in contemporary collecting reflects the desire for the Museum to rethink the conventional model of acquiring collections and to engage and strengthen the connections with audience.



**Alina Gromova**

*Dr. Alina Gromova is a Research Associate for Academy Programs of the Jewish Museum Berlin with focus on Migration and Diversity as well as Cultures of Commemoration. She was trained in Jewish Studies and Urban Anthropology/European Ethnology in Berlin, Potsdam and Melbourne. Her PhD focused on Jewish migrants from the former Soviet Union and appeared 2014 under the title Generation ‘koscher light’. Urban Spaces and Practices of Young Russian-Speaking Jews in Berlin. Since 2017 she is part of the project at the Jewish Museum Berlin Object Days – Jewish Migration in Germany after 1945. Her work focuses on bridging tangible and intangible heritage and curating objects and their social lives. She critically deals with marginalization, religion, ethnicity, multidirectional heritage, appropriation and entanglement in museological context.*

## **Paper** *Future Memories, Multidirectional Ways of connecting Heritage*

Museums have enormous potential and undeniable responsibility in establishing connections. Not only can they connect museum and communities, but also communities among each other. In times of inevitable occupation with provenience of post-colonial objects, which have been appropriated through means of violence and oppression; in times of increasing racism, antisemitism, islamophobia and xenophobia, large public group museums cannot stand up for the rights of their renounced target community only. Instead, they are obliged to take a multidirectional approach to the heritage of the targeted community, but also to the narratives of those communities, who are marginalised, oppressed or suffer discrimination right now or in the past.

The documentation “Future Memories” by the Jewish Museum Berlin presents the results of a 4-day workshop on marginalised memories in a migration society and establishes multidirectional ways of connections between a) tangible and intangible heritage, b) marginalised narratives and memories of different communities living in Germany and abroad, c) theory of multidirectional memory (Michal Rothberg) and museological praxis, d) dynamic, fluid and fragmented collected material and digital format of interactive, non-linear documentation.

“Future Memories” shows how the usage of new digital tools allows museums to visualise interconnectedness between dynamics and contents of multiple collective memories. Especially in the light of recent public debates in which the Jewish Museum Berlin has been accused of preferring Arab-Muslim and anti-Israeli views to the Jewish ones, a multidirectional approach to heritage is able to prevent the olympiade of suffering and discrimination . It rather aims to advocate for the view of future, intangled heritage, which bear within itself the power of connection, relevance and dialogue.



**Lucia Patrizio Gunning**

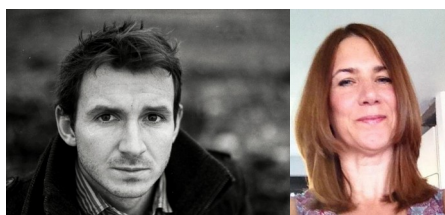
*Lucia Patrizio Gunning is a Modern Historian specialising in cultural heritage, with a particular focus on the history of collecting for European museums. She is a teaching fellow at the History Department, University College London. She specialises in museum formation, state involvement in the collection of antiquities in the 19th century and its implications on contemporary issues of collecting and restitution. She has experience on the protection of heritage at risk, especially post-earthquake, including the use of information technology to empower communities and reconnect them to their cultural heritage. Her areas of interest, research and expertise also cover the ethics of collecting and the position and nature of museums in today's globalised society.*

## **Paper** *Collecting Practices in the Ottoman Empire 1800-1912*

In order to engage with an ever emerging amount of restitution requests and understand their future in an increasingly globalised world, it is important for museums to understand the precise history of their collections. The British Museum is keen to understand the policies that guided its collecting activity in the 19th and early 20th century, to understand that history and to actively engage in conversation regarding the public value of the collections. These histories are complex, there is no one fits all approach, but often methodologies of collecting changed according to the different historical moments. A pilot in collaboration with the British Museum Archives seeks to

understand the precise use of diplomacy in the procurement of antiquities in the territory of the former Ottoman Empire across those different historical moments. It seeks to assess how the methodology of collecting pieces evolved and modified according to the different political circumstances, international trends and the multiple personalities in charge at the Museum.

This research has the potential to enable the Museum to address increasing demands of restitution and activism from indigenous communities, pairing with academics and other European institutions to discuss and find the most durable and effective way to open up its history and set the standard for institutional transparency in relation to the provenance of its collections. The paper will present the results of the pilot and the history of a selection of pieces across 4 different historical times to explain concretely how generalisation is impossible and provenance history is critical when trying to understand the past to reassess the future.



**Gruffydd Jones and Kay Hanson**

*Gruffydd E. Jones works at the National Library of Wales. Passionate about Wales and her people, he delivers the People's Collection Wales community engagement programme across the country, supporting groups and institutions to discover their rich cultural heritage and to share it with a wider audience.*

*Kay Hanson works at the National Museum of Wales. Kay Hanson has worked for the Museum since 1991. She studied web technologies eight years ago and was appointed Digital Developer for People's Collection Wales website. Kay is now Senior Digital Developer, responsible for maintaining and developing the platform.*

#### **Paper** *The People's Collection Wales: A Model of Community-based Collection*

The issue of documentation is important. As CIDOC states: Documentation is essential to all aspects of a museums activities. The collections are of more interest and importance to the public today than earlier in the museum tradition, but there is more to be done to make the collections accessible and interesting to the public.

How can traditional documentation and collection management systems evolve as the needs for increased contextual collection knowledge is growing as well as the need for making the collections public and interesting online? How can documentation include an accessibility for the public? Digitisation, digital workflows and presentation methods using new technologies – as seen as a whole – need to be based on documentation and standards and could allow much wider access. What digital strategies for working with collections are there? How are the standards being reflected in the digital strategies? Are there examples of best-practices?



**Shikibu Horiuchi**

*Shikibu Horiuchi is the coordinator for International Affairs at the Nara National Museum. She studied Human Geography and earned her Master of Arts at Nara Women's University. She is a member of the Steering Committee for ICOM Kyoto 2019.*

**Paper** *Community Involvement in Collection from Far Away in Time: Case of Kō*

Archaeological artifacts are particularly helpful to understand the local history and culture. Therefore, where they were excavated from is significant when they are exhibited. Nara National Museum in Japan, which mainly collects and exhibits Buddhist Art, has fascinating archeological collections including objects designated as Important Cultural Properties. Some of them were excavated from areas hundreds of miles away from Nara, for example: Kanto, Tohoku and Kyushu districts. The reason why NNM owns such artifacts is related to the history of Japanese archaeological administration. Until the 1970s, some of the excavated archaeological artifacts had been transported to Tokyo National Museum and appraised by researchers there because the local archaeological administration system had not been developed enough. Part of the academically significant ones became national properties and then were distributed to national museums, such as NNM.

Archaeological collections at NNM have been protected well, but unfortunately, the museum has limited opportunities to showcase the artifacts because they are in most cases, not Buddhist Art objects and not related to Nara. To make full use of those cultural properties, "The Project to Promote Shared Use of Archaeological Artifacts" has been carried out. This project, financially supported by the Agency for Cultural Affairs, promotes the exchange of archaeological collections between national and local museums. Having undertaken this project for about fifteen years, NNM has lent its artifacts each year to local museums which are in or close to the original places, and those local museums held "homecoming" exhibitions with the artifacts.

In this presentation, I would like to introduce this project as an example of making full use of museum collections with the communities they came from and reconsider the role which national museums can play.



**Riitta Kela**

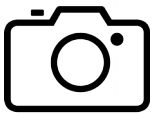
*Riitta Kela is Head of Service Unit, Information Services at Espoo City Museum, Finland. As a part of her work she is responsible for the museum's collections, digital services and information policies. Riitta is the Board Member of COMCOL (since 2016) and Editor of the COMCOL Newsletter. She was a Board Member of the steering group of the network for collection management collaboration (Finnish acronym TAKO) in 2010–2014 and is currently taking part in the KAM work (libraries, archives, museums together) as a member of the Description Work Group.*

**Paper** *Opening collections as open data. Developing new practices and finding new ways to improve accessibility of collections and work together with audiences*

Approaching the theme of museum collections' accessibility and increasing importance to its public, this case study presents how we have started to change our digital strategy towards open data in Espoo City Museum, Finland. We are looking for answers for the questions: How to operate with digitized collections to improve their accessibility and remain true to communities and collections while taking determined steps towards broader audiences with digitizing and opening the collections?

Open data is one of the possibilities to improve digital approach of collections and to try new presentation methods using new technologies. The key point of this presentation is to point out how opening collections and data will increase the accessibility for the public. Another important point is community engagement, increasing contextual collection knowledge is an important part of opening collections online. This presentation looks answers for the questions how to find new ways to collect contextual information about collection items and discuss with audiences about their memories and stories.

This presentation also shows an example from Helsinki City Museum's new public photo service <https://www.helsinkikuvia.fi/> with a strategic decision to open all digitized collections as open data and ongoing cooperation/development work of the photo service with two other cities, Vantaa and Espoo.



**Cynthia Chavez Lamar**

*Dr. Cynthia Chavez Lamar is assistant director for collections at the Smithsonian's National Museum of the American Indian (NMAI) in Washington, D.C. She oversees and manages the collections stewardship departments at NMAI including conservation, registration, Archives Center, and collections management. These departments regularly engage in collaborations and consultations with Native communities. She was a key member of a team that wrote and edited guidelines for collaboration resulting in two sets of guidelines for collaboration for museums and Native communities.*

*Her career experience includes serving as an associate curator at NMAI where she led curated the inaugural exhibition, *Our Lives: Contemporary Life and Identities*. She has also held the positions of director of the Indian Pueblo Cultural Center in Albuquerque, NM, and director of the Indian Arts Research Center at The School for Advanced Research in Santa Fe, NM. She has been active in the museum field since 2000 and most of her work and research focuses on collaborations between Native peoples and art and cultural institutions.*

**Paper** *Reconnecting Indigenous People with collections at the Smithsonian's National Museum of the American Indians*

The sharing of museum collections through loans for exhibitions is common practice, but smaller museums often have limited capacity to pursue loans from major institutions due to stringent requirements for security, environmental conditions, conservation, packing, shipping, etc. In recognition of these potential obstacles, the National Museum of the American Indian (NMAI) began a pilot project to increase access to NMAI's collections by partnering with museums and cultural centers located in indigenous communities. This project includes funding, technical

assistance, and training to ensure that tribal museums and cultural centers will have the support necessary to secure a loan of NMAI's collections for exhibitions or programming. Collaborative work sessions are embedded in the project's loan process: NMAI staff and indigenous community representatives participate in conservation treatment and exhibit mount discussions, storage housing and condition reporting workshops, collections documentation sessions to improve catalogue information, and exhibit mount training.

The collaborative loan process has resulted in improved stewardship of NMAI's collections due to the reconnection of these collections to their descendant community members. It is through direct interactions between indigenous peoples and collections that a more complete and complex understanding of these collections' uses and meanings emerge. More importantly, connecting indigenous people with collections can contribute to the cultural, artistic, and linguistic continuance and renewal in their communities. This paper will highlight the project and provide examples of the collaborative work sessions embedded throughout the loan process and illustrate how NMAI adapts its museum practices due to its relationships with indigenous communities.



**Joanna Lang**

*Lang did her master in Conservation and Restoration of Works of Art at the Nicolaus Copernicus University in Torun Poland. Followed by a post-graduate in Museology at the University of Warsaw. She is currently holds head of Iconography and Photography department at the Warsaw Rising Museum.*

#### **Paper** *The Warsaw Uprising Museum 's iconography collection*

The first modern museum in Poland, launched in 2004, with 700 000 visitors a year, is a great example of collection based on local and global society. We received more than 9 000 donations of memorabilia from all over the world. Starting from scratch, now we have 50 000 original photos, allowing us to reconstruction pictures of Warsaw during occupation, uprising, destruction. Museum represents an important contribution to Warsaw society. We rebuild, not only the image of the city which no longer exists, but also the identity of the current citizens. Working with iconography collection we deal with tangible and intangible heritage - silver- gelatine negative and picture of historical moment.

Showing the original items through the digital copies, we can provide them broader. Our on-line photo- library started in 2007, an effective tool to promote collection, having 77 000 users and 1 400 000 views in 70.th anniversary of Uprising All high-resolution digitalised photos have descriptions, very important is provenience, behind items we have personal story of donators or photo-reporters. Context of real inhabitants is strong and evokes to increase the interest of society. Large number of photos are linked with interviews recorded with soldiers or civilians. Localisation of archival photos in contemporary landscape is precise, we are using airplane photos and google earth.

Our last project involved the creation of digital maps of Warsaw, derived from thousands of aerial photographs, one of them taken on 27.07. 1944, shows the city just before the Warsaw Rising. The latest technology gives new possibilities to demonstrate history and encourage us to discuss a new mission of museum's collection and its impact on society. In collecting strategy we are

focused on private sources or archival market but sharing collections with other museums is our next step – not so difficult in digital world.



**Ying-Ying Lin**

*She now is a professor at the Graduate School of Arts Management and Cultural Policy, National Taiwan University of Arts. She is also active as the Secretary General of the Chinese Museum Association, Taiwan, Director of the Research Center for Museum Studies based in National Taiwan University of Arts, a council member of FIHRM. She served as the Deputy Director of the Museum of Contemporary Art, Taipei and worked over 20 years as a senior curator at the Taipei Fine Arts Museum.*

**Paper** *Collecting for Tomorrow: a documentary writing project on cultures of Asia-Pacific*

People migrate in pursuit of a better life. If museums can serve as cultural hubs, can we take museums to express more appreciation and build up more knowledge of other cultures and people? Taking Taiwan as an example, we have more than a million people who came to Taiwan as factory workers, domestic helpers, for marriage and other reasons. However, discrimination and prejudice are common phenomena due to lack of understanding and appreciation among nations in the region. With limited resources, Museum Link Asia-Pacific (MLA) was kicked-off under the objectives of promoting dignity and respect for people from different cultures in the society, to consolidate and share related resources and experience, jointly support the professional development of museums, as well as construct a collaboration network and cultural recognition for the region. From 2017 until today, we have collected more than 100 articles from 15 different countries and regions covering stories of war, gender, cultural infusion, migration, human rights, and colonization based on museum projects, exhibitions, collections, etc.

For public accessibility and economic reasons, all the MLA writings are posted on the official website of the Chinese Association of Museums (CAM). With beautiful images, Chinese and English abstracts, keywords and further readings, the articles have transformed an information-oriented website into a popular digital collection. For promotion, it take advantages of free social media platforms, such as Facebook and Instagram, together with online curating of themes including but not limited to human rights, migration, and mobile museum, so as to keep readers returning. MLA not only developed a good collection of regional studies for future museum projects, building up professional writing skill in the region, but also document, educate and demonstrate a new possibility of participatory museum culture. The museum profession in Asia-Pacific is still developing along with its fast growing quantity. Considering online writing as an emerging practice for museum documentation, MLA aims to reflect on the missions and visions of museum in the region.





**Haruka Matsuki**

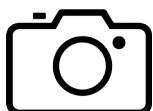
*Haruka Matsuki is working at Nara National Museum as an administrator of the planning, loans, and conservation sections of its Curatorial Division. She studied Sociology and earned her BA and MA at Kyoto University. Her research interest is how local communities handed down the folk performing arts to its next generations, and how they altered them in the process. Her research focused on the Lion Dance in Ishikawa, and Toyama prefectures, Japan. When she studied abroad in the UK in 2014, she grew the interest in the Museology through visiting various museums. She would like to extend her knowledge on various methods of museum management in Japan and other countries.*

**Paper** *Archaeological Collections of National Museums: The Project to Use Them with Communities Close to Their Original Place*

Archaeological artifacts are particularly helpful to understand the local history and culture. Therefore, where they were excavated from is significant when they are exhibited. Nara National Museum in Japan, which mainly collects and exhibits Buddhist Art, has fascinating archeological collections including objects designated as Important Cultural Properties. Some of them were excavated from areas hundreds of miles away from Nara, for example: Kanto, Tohoku and Kyushu districts. The reason why NNM owns such artifacts is related to the history of Japanese archaeological administration. Until the 1970s, some of the excavated archaeological artifacts had been transported to Tokyo National Museum and appraised by researchers there because the local archaeological administration system had not been developed enough. Part of the academically significant ones became national properties and then were distributed to national museums, such as NNM.

Archaeological collections at NNM have been protected well, but unfortunately, the museum has limited opportunities to showcase the artifacts because they are in most cases, not Buddhist Art objects and not related to Nara. To make full use of those cultural properties, “The Project to Promote Shared Use of Archaeological Artifacts” has been carried out. This project, financially supported by Agency for Cultural Affairs, promotes exchange of archaeological collections between national and local museums. Having undertaken this project for about fifteen years, NNM has lent its artifacts each year to local museums which are in or close to the original places, and those local museums held “homecoming” exhibitions with the artifacts.

In this presentation, I would like to introduce this project as an example of making full use of museum collections with the communities they came from and reconsider the role which national museums can play.



**Rebecca Naidoo**

*Rebecca Naidoo works in the museum field for over 16 years within the eThekweni Local History Museums which is home to one of the largest collection in Kwa-Zulu Natal, South Africa. She takes care of the diverse museum collection, include the rare indigenous objects and the archives, which exemplify the cultures within the different communities. She ensures the collection is documented, preserved, conserved and made available for the use of further*

*generations and is easily accessible to varied users interested in the study of the KwaZulu-Natal's heritage and culture. She also embarks on research of the various collections so that the history and heritage is available to the diverse communities of this city for posterity.*

### **Paper Native of Nowhere?**

Museums can play a new role in supporting and contributing to processes of cultural renewal. This involves serious consideration of why we preserve things and for whom. It requires museum staff to look beyond the walls of their own institutions and the local community and recognize the values and needs of communities, and to consider the contribution that museums can make to society as a whole, not just to museum visitors and the academic community. By giving greater consideration to the contemporary cultural, social and economic circumstances that traditional owners face, museums can, through the repatriation process, contribute to indigenous peoples' efforts to renew cultural practices.

One such example is Nat Nakasa, a complex figure, an articulate journalist and a highly gifted writer. In fact he was a man who defined his time through his lived experiences and writings. He left his motherland SA on an exit permit leaving him to be a stateless person. He later described himself as a "Native of Nowhere". South Africans are proud to say we have restored his dignity and given him back his citizenship. It also brings closure and healing to the family. The reunification of Nat Nakasa with his people meant that South Africa was proud to say to the world Nat Nakasa has returned to his ancestral land not as a native of nowhere, but as a true South African patriot, an African, and as a citizen of the world. In addition, the repatriation of Nakasa is a positive testament to nation building and social cohesion that he wrote about.

The process of organizing the collection, return and reburial of the ancestors is an emotional journey for a community, but one that has stimulated the renewal of cultural knowledge and activities and contributed to the process of community healing.



**Peter Ostritsch**

*Peter did his M.A. in Cultural Anthropology and American Studies at the University of Tübingen, Germany. He worked as assistant Curator at the City Museum of Stuttgart, Germany and curator at Landesmuseum Württemberg/Museum of Everyday Culture, Stuttgart, Germany. Currently he holds the position of Head of Dep. of Collections at Sörmlands Museum, Nyköping, Sweden.*

### **Paper Collected – and then? Why collections should focus on narratives.**

During the recent years museums of cultural history have increasingly become aware of the complexities of collecting and maintaining collections. Focus has shifted towards more active ways of collecting and documenting, and towards a more self-critical approach questioning what/whom and how to collect. However, how museums can make use of the collected material and how they can let the public take part of the collections has, in comparison, been somewhat neglected. If museums should be thought of as cultural hubs in the long term, it is necessary to plan in holistic terms and to think "collecting" and "making use of the collections" as one.

I would like to show how collections can be made more accessible and usable, and how collecting should be combined with making use of the collections – both by giving examples from Sörmlands museum, a regional museum of cultural history in Sweden.

Sörmlands museum has recently in a unique way made its collections accessible to the public – not only digitally or by physically and visually making the storages facilities the center-piece of a new museum building, but by re-thinking the ways of structuring them: it is no longer the objects themselves (prioritizing material, form, object category) that are the main criteria of the ordering structure but narratives and biographies. Instead of being confronted by hundreds of anonymous chairs or thousands of cups, visitors can see both a jacket, a photograph and a pen that have a common provenience next to each other. Suddenly, stories become alive and visitors can “meet” human beings instead of things. Thereby, collected material becomes more accessible, understandable and interesting. With this approach the museum has been able to encourage more people to contribute with their stories, especially individuals and groups who have been underrepresented in a major social narrative.



**Tanja Rozenbergar**

*Tanja holds a Ph.d. of ethnology and cultural anthropology, Faculty of Arts in Ljubljana, Slovenia, EU. She is professionally involved in cultural heritage almost 30 years and has worked in various fields of museum work: research work, working with visitors, educational work in museology field, publishing, visual documentation and presentations, formation of national cultural strategies, management. She has worked as a secretary for the movable cultural heritage at the Slovenian Ministry of Culture and as an ethnologist and director at the Museum of Recent History Celje, where she established the department of urban ethnology, as a co-creator the children's museum Herman's Den and School of museology Celje. She is director of the Slovene Ethnographic Museum since 2015. Tanja Roženbergar is a member of several professional associations, member of UNESCO National Commission, treasurer of COMCOL – ICOM committee. She was ICOM Slovenia chair from 2010 to 2017.*

#### **Paper** *World culture, Ethnographic, Ethnological - museums and their Community involvement*

At the end of the second millennium, ethnographic/ethnological museums underwent a conceptual transformation and now, one hundred years after their emergence, they are once again recognising the new socio--political changes and the needs of society. In the past, the primary focus of ethnographic/ethnological museums' presentations was not on urban contents – in line with their basic mission, however, in this new age, various forms of contemporary urban processes are being incorporated into these museums. The new socio-political integration, disengagement and the merging of cultures have placed the answers to questions about the cultural identities of individual countries, nations and ethnic groups into different and new contexts. In an urbanised society, the attention of these museums is directed to transnational aspects, to the creation of new identities and cultural patterns, as well as to the changes in cultural environments and behaviour. Modern urban society has thus tasked ethnographic/ethnological museums with the most responsible jobs aimed at achieving a global balance and new perspectives for understanding the cultural space. Simultaneously with the changes in the national identity museums, some major shifts took place in the museums of World cultures too. In the early 21st century, the European museum arena now boasts institutions that, from man's perspective, present issues of the present day and the phenomena related to transnational occurrences, cultural contacts and integration.

The European SWICH project—»Sharing a World of Inclusion, Creativity and Heritage« – (2015–2018), with the Slovene Ethnographic Museum as one of the project partners, took a critical look at the various chapters from the history of ethnographic/ethnological museums and employed a dynamic scientific and research methodology to irrevocably position ethnographic/ethnological museums and world culture museums into the new museum and social network. Conceptual changes, reorganisations of ethnographic/ethnological house museums and the consequent renamings are proof of a new era of ethnographic/ethnological museums and of their transformation into the museums of cultures.



**Minna Sarantola-Weiss**

*Dr. Minna Sarantola-Weiss is Head of Research at Helsinki City Museum and responsible for the museum's collections policy process. Her interests include collections development, value assessment and contemporary collecting. Minna was the Chair of the steering group of the network for collection management collaboration (Finnish acronym TAKO) in 2009–2013) and a board member of COMCOL in 2010–2013 and ICOM Finland in 2014–2018. At present, she is the Chair of the Finnish working committee of Nordisk museumsförbund (Nordic Museums Association).*

*Minna is also Adjunct Professor in Cultural History at the University of Helsinki. Her research interests include the history of interiors and design history, as well as the history of the post-war consumer society.*

#### **Paper** *Inclusive strategies in making a collection policy*

My paper is a case study about the on-going collection policy process of Helsinki City museum. The first collection policy of the museum was introduced in 2001, and several updates have been done since. The challenge of the recent updating process is to find methods for applying the inclusive vision and strategy of the City Museum in collection policy work. The aim is to deepen our understanding about the significance of the collections to the city dwellers. We want to engage new groups of audiences and communities in order to make the collections meaningful to so many Helsinki inhabitants as possible.

The non-traditional visitor groups form a special challenge. In Helsinki this is particularly true about various groups of non-Helsinki and non-ethnic Finnish origin because the process of multiculturalization has started late in international comparison in Finland. How can collections that are deeply rooted in local culture and historical developments speak to audiences living in the flow of global cultural influences, and for whom the local life and its material representations are remote in terms of time and cultural meanings? The aim of the participation process are collections that are culturally easily accessed and meaningful for new and wider audiences at home and globally.



**Ya-Hsuan Wang**

*Ya-Hsuan Wang works for National Museum of History (NMH, Taiwan), Creativity and Marketing Division. She manage cross-over cases of image and brand licensing for museum, and recently focus on creative projects for developing interesting content for museum licensing system. She also served as the primary coordinator for "Program for the Promotion of International Digital Image Licensing" of NMH, collaborating with different international institutions. Ya-Hsuan Wang is Ph.D. Candidate of Graduate School of Art Management and Culture Policy, National Taiwan University of Art.*

### **Paper Open Innovation in Digital Image Licensing of NMH**

Taiwanese museums have experienced a rapidly-expanding era of digitalization, accumulating a massive number of digital images of high-quality collections. Throughout the process of digitization, many museums have assumed the role of copyright owners for some national collection digital images. Therefore, in addition to the social responsibility of “protector” for collections, museums now also play the potential role of “licensor”, and how museums define this emerging role and how to systematically manage a huge number of digital assets has become an important common issue in the digital collection era.

In 2010, Taiwan government promulgated the Cultural and Creative Industry Development Law, which provided a clearer framework outside the copyright law at the policy level, strengthened the linkage between the museum image licensing and the development of the cultural and creative industries. We use Open Innovation theory of Management Science to explore how museums use image licensing systems for co-creation of creativity. Open innovation is a strategy by which organization allow a flow of knowledge across their boundaries as they look for ways to enhance their innovation capability.

We will present the case of Taiwan's National Museum of History (NMH) as one of our research objects. We will look at the cooperation between the NMH and the Taiwanese young brand ‘JUSTINXX’ as the main case. In this case study, collections became the inspiration for both parties, and the long-term cooperation between them which also promoted the co-creation of creativity and resources. Therefore, the “Meet Sanyu” series became the first case of Taiwan's museum joined the 2018 Spring and Summer New York Fashion Week, and also successfully assisted the external effects such as the growth of Taiwan's young brands.



**Zheng Zhang**

*ZHANG Zheng is an early career researcher at the School of Museum Studies, University of Leicester, U.K. Receiving her Bachelor's and Master's degrees in China, Zheng completed her Ph. D in February 2019 in Museum Studies at the University of Leicester. Her research interests include, but not limited to the following areas: repatriation, museum ethics and international collaboration.*

*Being funded by the China Scholarship Council (CSC), her PhD research investigates the potential and limitations of emerging ways of sharing cultural heritage that can advance Chinese-Japanese*

*repatriation by building constructive and ethical relationships between Chinese and Japanese participants. Seeing repatriation as a process of building relationship goes to the heart of her research. On this basis, her research aims to lay the groundwork for what could be a more open, sustainable process of negotiating repatriation for Chinese and Japanese participants in terms of repatriation, in light of a larger environment of caution amid wider political tensions.*

**Paper** *Sharing physical access to controversial cultural heritage: A long-term loan agreement as a potential ethical strategy for Chinese-Japanese repatriation*

The issue of repatriation has evoked international controversy for centuries. It not only refers to the restitution of cultural properties, taken from the country of origin through unethical approaches such as war plunder, illicit trafficking and stolen; but also indicates the construction of mutual responsibility and trust among museums, communities and other related institutions. In the context of China and Japan, conventional approaches such as lawsuits or diplomatic strategies usually lead to a paralysis of repatriation, due to cautious and sensitive China-Japan relations.

This paper concerns museums' physical engagement of stolen cultural objects, exploring an ethically compromised model of sharing physical access to a stolen Buddhist statue through the strategy of long-term loan in a Chinese-Japanese repatriation case between a Japanese private museum (Miho Museum), the Chinese government and a Chinese provincial museum (Shandong Provincial Museum).

Through the lens of relational ethics, this paper analyses the long-term loan agreement as a potential ethical strategy for all parties to achieve common aims, establish a long-lasting friendship and shared guardianship with mutual understanding between Chinese and Japanese museums. For the Chinese side, it redeems the blank history of this stolen Buddhist statue, reinforcing both spiritual and physical connections between Chinese people and the statue. For the Japanese side, further plan of collaboration is guaranteed by the agreement, which to some extent helps ease Japanese museums' panic of permanently losing their private collection. In addition, the strategy of long-term loans will be easier to be accepted and faces less external pressure when working outside the state museum system. Accordingly, this ethical model not only builds a bridge for partnership, but also has the potential to alleviate possible tensions between Chinese and Japanese museums in terms of Chinese-Japanese repatriation.