

MUSEUMS ARE NOT NEUTRAL

Armando Perla – SUBALTERNITY AS CURATORIAL PRACTICE

In his presentation Armando will analyze how from his social and geopolitical location, as a queer Salvadoran-Canadian curator who has lived through forced migration, he has curated several exhibitions that resist the erasure and misrepresentation of refugee stories. As someone who curates embracing his own history and geopolitical embodiment in the curatorial process, he will describe how he and other museum professional with lived experienced of forced migration have utilized their subalternity to curate exhibitions that reject the idea of “neutrality” still espoused by many museums.

Rok Kajzer – A KEY ALLIANCE OF MUSEUMS AND JOURNALISM IN THE FIGHT FOR DEMOCRACY AND AGAINST THE FALSIFICATION OF HISTORY

Cooperation between media and museums has always existed. Media was on museum events and exhibitions, occasional interviews and participation in some important anniversaries... Over the last decade, this perfectly correct coexistence has changed significantly. The rise of populist policies, the misuse of events from the past, the concealment and rewriting of history, attacks on museum institutions, all this has put cooperation between museums and the media on a whole new foundation, when the revision of history, its abuse, must be opposed, and when citizens need to be reminded of the evil that extreme policies, populism and the slow return to the gloom of world wars can bring, cooperation between the media and museums has become crucial. This time, it is not just a joint fight against abuses, populism or lessons from the past, it is about the media and museums forming an alliance in the fight for democracy and European values.

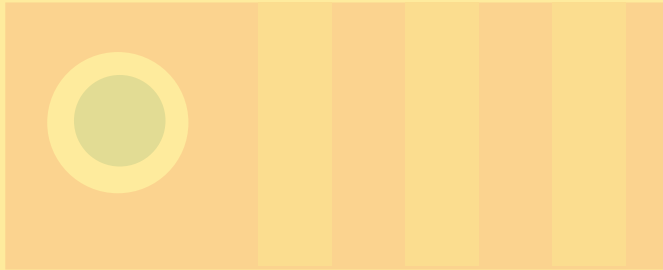
Uroš Doki – MUSEUM FOR PEACE FOR (UN)EQUAL PEACE

Speaker will enlighten the problem of different historical interpretations of II World War events on a local scale. This changes the perspective of the past among young pupils and students today. Various ideologies that caused turmoil and war-torn times in II world war are being reborn with a dangerous twist. Reason for that might be found in absence of knowledge and understanding of historical approaches. The problem of intentional misinterpretation is dividing young and deepens the gap between us and imaginative »other«. Lecture is built around the mentioned premise and how we deal with it through in museum through Museum for peace programme.

Sara Brighenti - CULTURE AND THE PROMOTION OF DEMOCRACY: RECOMMENDATIONS OF THE PORTO SANTO CHARTER FOR MUSEUMS

The Porto Santo Conference, a Portuguese Presidency of the Council of the European Union initiative, proposes Porto Santo Charter as a guiding map of principles and recommendations for applying and developing a working paradigm for cultural democracy in Europe.

The Porto Santo Charter is addressed to European policy makers at European institutions, national, regional and local levels; to cultural and educational organisations and institutions; and to European citizens to take responsibility for its common cultural landscape. The aim of the Porto Santo Charter is to outline and promote the impact of the cultural sector in strengthening democracy and democratic culture.



RETHINKING MUSEUMS – MUSEUMS FOR THE FUTURE

Adam Rozan – HOW WELLNESS CAN POSITIVELY IMPACT MUSEUMS

Join Adam Rozan, Director of Programs and Audience Development at the Smithsonian's National Museum of American History and founding member of the International Audience Engagement Network, as he explores the theme of "wellness." Rozan will discuss how wellness can positively impact museums and help create more sustainable, relevant, and engaging institutions for our staff, public, and communities at large.

Darko Babić – TOWARD COMPETENCIES OF MUSEUM PROFESSIONALS IN 2030

Heritage/Museum related management is a complex and demanding task, where a word management could be associate with collections, research, promotion or any other task within museum or heritage related work. When successful it will always show the compound multidisciplinary approach. Interpretation, not surprisingly, often plays a key role in this process. Contemporary understanding of heritage/museum management, by professionals as well as by laymen must take into account all relevant specific factors, foremost the social or economic beside essential preservation. 21st Century heritage/museum management tend towards ensuring 'tangible' benefits for a local communities and towards development of society in general. Critical heritage studies significantly influenced the perception of heritage over the last decade. Stress on the participative and inclusive approach has become crucial, where multi/polyvocality is self-evident/understandable. While the aforementioned became regular buzzwords today, we are looking for their origins. Aforesaid practice could be easily tracked to the early 1970s and the eco-museums movement which is quite a revealing experience. We attempt to demonstrate how practices of eco-museums could be interlinked with contemporary demands, the need for participative and inclusive interpretation and sustainable management approaches/practices. Finally, the paper/presentation will point toward the need for a socially responsible heritage/museum management which could indeed be recognised as a key demand for a heritage literacy, and as a model to mitigate diverse interests. All aforementioned will lead us toward concluding remarks focused on what kind of knowledge and skills, and capacities today and future museum/heritage professionals needs to have to perform their work successfully.

Kaja Širok – ETHICAL AND RESPONSIBLE – THE POWER OF MUSEUMS IN TIME OF CHANGE

The year 2020 showed us that the role and work of museums has changed. Museums have been forced to adapt and now, more than ever, it is imperative that people see culture as something positive and meaningful. The first sentence of ICOM's discarded definition of museums sounds even more real in the light of our new reality: a democratic, inclusive, critical space for all voices, all stories, a place to understand history and build a better future. What challenges do we face today? What does it mean to be resilient? Are ethics and a commitment to professionalism still important in our work and how do we adapt in times of political instability?

Museums must work in the best interests of the community and for the community. Culture and cultural goods must not be endangered and misused for political purposes. It is a question of our attitude towards cultural production, knowledge and heritage. Ensuring that knowledge is accessible to all users in a way that is respectful of all identities and interpretations of heritage should be more than just a sentence in a presentation that addresses the issue of ethics, responsibilities and challenges for museums in the future

Vana Gović - MUSEUM OF THE FUTURE - CIVIC MUSEUM COUNCIL AS A MODEL FOR PARTICIPATORY GOVERNANCE

In January 2019, the Maritime and Historical Museum of the Croatian Littoral Rijeka established the Civic Museum Council (GMV) as a permanent model of partnership between the Museum and civil society. The Council was established as part of the European Social Fund project called "Museum of the Future - Civic Museum Council as a model of participatory governance" with the intention of connecting the Museum with the community in which it operates. In cooperation with five associations, Maritime and Historical Museum of the Croatian Littoral Rijeka designed and implemented first museum participatory governance model in Croatia.

Members of the community are diversified in their opportunities, needs and interests towards culture. Despite their differences, museums are here to guarantee each one of them an equal right to culture. Therefore, they are expected to have a tailored approach in the future, to always be guided by the specific circumstances of their community members. Collaborating with the community, both in creating and implementing programs, and in managing cultural resources, is a way for a museum to make a social difference and improve the quality of life of each individual.

Maria Acaso - THE MUSEUM OF BONDS: HOW TO BUILD A RELATIONALLY ANARCHIC INSTITUTION

Departing from the consensus about the urge for a change of the institutional paradigm, this talk explores a proposal for working through this change of paradigm in intimacy. Using the metaphor of the opposition between monogamy and relational anarchy, we'll analyze ways of working in museums that are based on promiscuity, long-lasting bonds and the suppression of hierarchies.

THE GREEN POWER OF MUSEUMS

Nataša Nemeček, Eva Menart - CAN CONSERVATION-RESTORATION BE GREEN?

The aim of the conservation-restoration discipline is to preserve the past for the future – however, ironically, the field is quite unsustainable. In order to preserve the objects conservators use toxic materials, produce waste and demand climate conditions for museums, which require relatively high energy consumption. While in the past conservation utilized natural materials of low toxicity, advances in science and polymer technology transitioned the sector to using petroleum-based products and toxic chemicals. In recent years, the necessity to use environmentally friendly materials and methodologies has been promoted in the field of cultural heritage, aiming to lower the impact on both the operator health and the environment. Thanks also to an increasing attention to sustainability new scientific methodologies have been proposed for more sustainable and green interventions, promoting furthermore the concept of preventive conservation.

Betina Leidl - 17 MUSEUMS X 17 SDGS - MUSEUMS AS PIONEERS OF THE ECOLOGICAL TRANSFORMATION.

If one understands sustainability in its entirety, then one ends up with the 17 SDGs, the UN Sustainable Development Goals, which stipulate a sustainable transformation of our society by 2030. Against this background, ICOM Austria has developed the project 17x17: 17 MUSEUMS x 17 SDGs is a pilot project that aims to show that museums are committed to the SDGs and make concrete contributions to them. Starting in autumn 2021, the projects and activities around the 17 SDG's will be presented and made visible to a broad public by the museums.

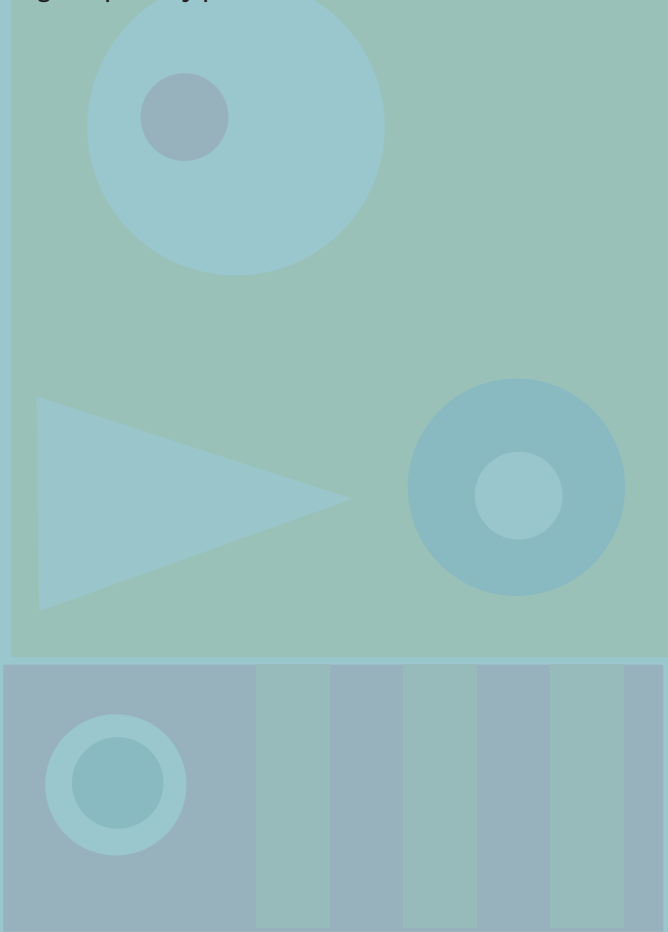
Saša Mesec, Irena Lačen Benedičič – THE MUSEUM IN TIMES OF CLIMATE CHANGE

On its tenth anniversary, the Slovenian Alpine Museum is setting an example for the direction of future development by making action on climate change a key element of broadening its activities. In October 2020 we concluded our project Visiting Mountains at a Time of Climate Change. Within the framework of the project we organised a number of museum activities, the aim of which was to raise awareness about climate change and call attention to responsible and sustainable actions with which we can ease its consequences. This also brought new groups of visitors to our museum, among them elderly hikers who used our Transport to the Mountains scheme.

As an Infopoint for the Alpine Convention and the Triglav National Park, we actively cooperate in audience development and are also committed to addressing and taking the lead on sustainability in the future.

Florian Schlederer – MUSEUMS FOR FUTURE

Museums and Cultural Organizations have a prominent role in society: They serve the public by informing and educating it, while being generally regarded as trustworthy and scientific. The movement Museums For Future unites professionals and institutions from the cultural sector behind the scientifically justified demand for rapid and rigorous climate action. The talk fans out the rich spectrum of actions, which individuals and institutions can and should take to promote the necessary societal transformation towards ecological and social sustainability. Furthermore, the question of political neutrality is addressed regarding the primary public interest: the survival of humankind.



THE DIGITAL IN MUSEUMS – WHAT'S NEXT?

Kaja Antlej – EXTENDED REALITY FOR HERITAGE INTERPRETATION OF POST-INDUSTRIAL CITIES: DESIGN AND MANUFACTURING OF GEELONG

This presentation discusses a community-centered design approach to develop an Extended Reality (XR) pop-up museum experience connecting home users with their local manufacturing and design heritage. The main aim is to investigate how XR can empower regional communities by creating stimulating learning environments about the history of inventions in Geelong, a UNESCO City of Design. The researchers teamed up with the City and all major local GLAM institutions to survey the community. The first Ford ute vehicle, a bellowed Australian invention from 1934, was selected to be first interpreted in XR. The user evaluation of the preliminary XR museum at home is also presented together with a scenario for a gamified story.

Emilija Stojmenova Duh – USING DIGITALISATION FOR VALUE CREATION IN CULTURAL AND CREATIVE INDUSTRIES

Nowadays, especially after COVID-19, most of us cannot imagine our lives without Internet and digital technologies. Digital transformation has affected almost all aspects of human activity and cultural and creative industries are no exception. Digital technology has huge potential to facilitate and democratise access to cultural resources. In addition, it can create value for both end-users, as well as cultural organisations and their employees. However, there are certain conditions that must be met. These conditions include digital infrastructure, digital equipment and most importantly good digital skills and knowledge. This talk will give an overview followed with practical examples about what museums can do to meet the conditions and how they can use digital transformation to improve their user experience, as well as business models and processes.

Ana Carvalho - THE DIGITAL IN MUSEUMS: FROM AWARENESS TO INTEGRATION

Over the last two years, the COVID-19 pandemic disrupted our ways of life and our perception around the use of the digital, to become omnipresent tools, with tangible effects in our working and personal lives. Museums are no exception. Although the concerns and experimentations around the use of technologies in museums had begun decades ago, for many museums the effects by the COVID-19 contributed to a more pressing awareness around the need to integrate technologies in museums to support communication and their mission. However, for many, it soon became evident the inequalities and constraints among museums, as well as the limitations and potentialities in promoting online content and activities. This talk will reflect around the current challenges related to digital integration and rethink museum's role in a changing society.

Elena Villaespesa – THE MUSEUM + AI NETWORK

The Museums + AI Network was formed in 2019 by Dr Oonagh Murphy, Goldsmiths, University of London and Dr Elena Villaespesa, School of Information, Pratt Institute. The network was funded through the AHRC Research Networking Scheme and so far has brought together 50 leading academics and museum professionals to critically examine current practice, challenges, and near future Artificial Intelligence (AI) technologies in both the United Kingdom and United States. The network has also engaged with more than 200 members of the public through various events. Through these conversations, workshops, and public events we challenged current practice, engaged with wider critical technology discourse and iteratively developed a series of worksheets. This talk will present the findings of this action research project and discuss the opportunities and challenges to apply AI technologies to museums.

