

ICME 2015 Annual Conference, 25-26 October 2015
Vietnam Museum of Ethnology (VME), Hanoi-Vietnam

***Museums and Communities: Diversity,
Dialogue, Collaboration***

Museums and Communities: Diversity, Dialogue, Collaboration
Introductory words from Dr Viv Golding ICME Chair

I am writing as ICME Chair to welcome delegates to the 2015 ICME conference. ICME are especially pleased to be here in Hanoi, Vietnam, a nation with such a rich cultural heritage.

First I must extend a huge thank you to our kind hosts Dr. Vo Quang Trong, Director of the wonderful Vietnam Museum of Ethnology (VME) and his colleagues here. It is a special privilege for ICME to be at the VME where we see the material culture, intangible heritage and traditional ways of life of the 54 Indigenous Communities widely respected and so beautifully represented.

I must also acknowledge a great debt to Nguyen Hai Ninh, Vice-Head of Museum Management Bureau, Department of Cultural Heritage, and to Dr. Nguyen The Hung, President of ICOM Vietnam, Director of Cultural Heritage Department for their support. To Nguyen Hai Ninh in particular ICME greatly appreciate your exceptional organizational work.

This ICME conference addresses the contemporary museum's concern with power, representation and affect. Specifically conference considers the transformation of exhibition spaces from sites where knowledge is transmitted to passive audiences towards potential contact zones or forums where diverse community voices and visibilities are raised and new knowledge(s) actively constructed in on-going dialogue.

We are delighted to include papers considering this broad theme from a number of angles as a major ICME interest lies in the creativity of disciplinary and spatial border crossings. This conference raises a number of questions, which in one way or another have been vital considerations at ICME's conferences over the years.

How can we reinterpret and reimagine historical collections, together with source communities to engage diverse new audiences? What new collaborative ways of working with material culture and the intangible heritage from which it emerges might enhance the social value of museums?

Is social media and technology helpful to museums intent on engaging diverse audiences? Can technological innovations contribute to more

genuinely inclusive engagement? Does technology and interactivity detract from the aura of the real? Are traditional curatorial skills, knowledge and indeed posts put at risk by the 'turn' towards new media and audiences?

How might community perspectives and diverse new voices be integrated into curatorial practice in substantive ways? Can museums and communities partnerships promote genuine intercultural understanding in place of fearful stereotype? Is it possible that new collaborations might enable museum collections, often established in colonial times with all the 'difficult histories' of this heritage, be reemployed to progress a more positive future? What fresh collaborative relationships with artists, source communities and local communities may be seen to enhance understandings of 'us' and 'them' in the frontier zone of 'both-and' that lies beyond restrictive 'either-or' binary oppositions.

As you see from the programme below our 2015 speakers reflect on their professional practice and their research interests to address these concerns in innovative ways over six sessions: 1. *Voices, Dialogues and Exhibitions*; 2. *Identities, Ethnicities and Objects*; 3. *Difficult Histories, Nations, Ideologies*; 4. *Digital objects and museums without objects*; 5. *Audiences and Engagement*; 6. *Participatory Practice and Exhibitions*. We have scheduled time into the programme for questions following each session and we warmly welcome your contributions to the dialogue during this time. We are also pleased to have scheduled ample time over lunch and at the evening events for discussions to be continued.

Let us begin the 2015 ICME annual conference, *Museums and Communities: Diversity and Dialogue* in Vietnam. Reflecting on what a museum is (and may do) in the twenty-first century, opens up the potential role for developing more cohesive communities, working with similarities – ties that bind humanity – while perceiving differences as strengths. Please enjoy!

Program *[NIHNVGMBCA DRAFT 24.9.15]*

Day 1. Sunday 25 October 2015

9.15	Registration at VME
10.15	Welcome and overview
10.30-12.30	Tour of Museum Dr. Vo QuangTrong (Director VME) and his team
12.30- 2.30	Lunch and tour of gardens
2.30-3.00	Keynote address:

Dr. Vo QuangTrong and colleagues
'The Vietnam Museum of Ethnography in Vietnam'

Papers session 1:
Voices, Dialogues and Exhibitions. Chair: Mario Buletic

3.00-3.20 **Silvia Forni, Royal Ontario Museum - Canada**
'Of Africa: Old Tensions And New Dialogues at the Royal Ontario Museum'
This paper addresses some of the historical and recent developments of a troubled exhibitionary and relational history involving African objects, images and communities in Toronto Canada. In 1989, "Into the Heart of Africa" an exhibition, meant to critically explore the colonial premises of museum collecting in Africa, generated harsh controversy which altered the life of many people and created a very strong fracture between the African Canadian community and the Royal Ontario Museum (ROM). Since then, large segments of this community have continued to feel estranged from the ROM in ways that have become visibly at odds with the museum's institutional rebranding as a "space that connect people to their world and to one another". This paper reflects on the complicated intellectual, relational and affective issues that have informed my thinking and practice as curator of the African collection in the last 6 years. In particular I will discuss the "Of Africa" project a three year multiplatform initiative, initiated in 2014. Inspired by James Baldwin's insight that, "To accept ones past...ones history – is not the same as drowning in it; it is learning how to use it," "Of Africa" challenges a monolithic representations of Africa, museum collections, and colonial histories by engaging communities and broadening the discussion and presentation of what constitutes Africa and African art.

3.20-3.40 **Wycliffe Oloo, National Museums of Kenya**
'Museums and Communities: Diverse Voices in Heritage Management in Era of Change'
In the era of political dispensation in Kenya, County governments have come out strongly to profile and identify heritage sites within the various counties. This is envisaged to bring such heritage which according to county governments "have been neglected by the National government for years", to the limelight and enhance proper management on behalf of local communities. Various actors in the heritage sector have argued that this is a positive move since these actors at different levels are not only guardians of the past but they are also "influential and powerful constructs of heritage."

This paper will explore emergent complex re-ignition of importance to indigenous sacred heritage sites, associated with bottom up approaches in defining intangible heritage, the balance between heritage conservation and the various values attached to heritage sites-economic value, functional value, educational value, social value and political value. The paper will interrogate these issues

through a consideration of museum heritage sites, associated with intangible heritage but composed of different natural features and managed differently. These heritage sites can be regarded as “symbolic anchors that epitomize humankind as one overriding and all-encompassing local community identity, its history and present relationships,” thus rendering such sites invaluable to the local community using it. But do the politicians and the community members see such heritage through the same lens? What are the diverse community voices? Is there a contradiction between values attached to the site by various actors at different levels?

3.40-4.00

Keiko Kuroiwa, Learning Innovation Network - Japan

‘Exhibitions with Diverse Communities’ Voices’

Museums are one of the best places to learn about the diversity and the richness of culture in the world. The National Museum of Ethnology, Osaka, Japan (known as Minpaku) opened to the public in 1977 with the aim to ‘increase awareness and understanding of societies and cultures around the world’ based on cultural anthropological and ethnological research. Its permanent exhibition areas are divided into regional groups: Oceania, Americas, Europe, Africa, and Asia including Japan. Minpaku states that ‘one of Minpaku’s founding principles has been to design exhibits based on our awareness that all cultures are equal; no cultures or ethnic groups are superior to others. Our exhibits celebrate cultural difference as evidence of the richness and diversity of humanity.’ Minpaku has renewed its permanent exhibitions over years. Some of them employ audio videos to present the voices from various communities and such exhibits help visitors to understand their situations as part of real life. In this presentation, I will introduce the exhibitions with diverse communities’ voices at Minpaku, and examine how a museum can foster an understanding of culturally diverse societies and people.

4.00-4.20

Q&A

Tea Break

Papers session 2:

Identities, Ethnicities and Objects. Chair: Sylvia Wackernagel

4.20-4.40

Carsten Viggo Nielsen, The National Museum of Denmark

‘When Objects of Religious Significance Mediate Power’

In 1990, when the Native American Graves Protection and Repatriation Act (NAGPRA) was passed in the USA, lineal descendants of Native American tribes were given the legal right to repatriate religious equipment. This has led to a global trend, where religious rituals to an increasing extent have been performed in museums and museum collections. This paper addresses a hitherto unexplored area regarding such ritual performance in order

to illustrate how ritual authority is transferred between religious practitioners and museum personnel involved in the described rituals as well as to examine the rationale for such a transfer to take place.

The case considered is a television documentary of the desacralization of a Lakota sacred bundle stored at The Danish National Museum. On the basis of ritual theory as well as theories of museum presentation and narration it is argued that objects of religious significance in museum collections occupy a kind of potentially liminal position that may involve human actors relating to these objects. From this liminal position they may become part of discursive power struggles regarding the narrating of the objects' historicity, aiming to renegotiate hegemonic power structures.

4.40-5.00

Thein, Pham, University of Hanoi - Vietnam

'The Cabinet: Addressing LGBT Issues in Vietnam'

In recent years, social issues such as: LGBT (lesbians, gays, bisexual and transgender), HIV/AIDS and so on have increasingly attracted the general public's attention and have become target topics for research projects in many organizations. Nonetheless, these issues have limited appearance in museum's exhibitions, although museums around the world are increasingly considering their social role. The museum is not only a place to keep and conserve the memories of humankind but also a place to reflect social issues. Recent research has suggested that the museum is a place where people actively make and remake their identities (McLean and Cooke, 2000). This means that each community has its own identity. Museums therefore need to explore and reflect on this in their displays. It is difficult to display social issues and this paper will trace the challenges which museums face when constructing a particular exhibition about LGBT communities, sharing experiences from "The cabinet" exhibition. Finally, the author hopes this paper may contribute to answering the question: "How to add the voices of marginalised communities into exhibitions?"

5.00-5.20

Atsushi Nobayashi, National Museum of Ethnology - Japan

'Thinking Ethnicity through the Collections'

This paper aims to discuss ethnicity in the Museum's collection. The author introduces the ethnographic collection on Taiwan's Indigenous Peoples in the National Museum of Ethnology (Minpaku), Japan and discusses how it can reflect the ethnicity of the Indigenous Peoples. The author has planned some exhibitions on Taiwanese indigenous culture inside and outside Minpaku and the experience gave rise to a question: 'How could we explain the ethnicity of an object'.

The government of Taiwan has classified the Indigenous Peoples into different groups. Museums collected ethnographic objects and recorded their ethnicity according to an external system of classification at the time of collecting and the recorded ethnicity refers to specific factors bound by time and space.

On the other hand, during the last decade, the Indigenous Peoples of Taiwan have insisted on their variation in ethnicity. They have been trying to explore the museum's collection and explain its historical context from their particular viewpoint. They try to create a new product with reference to the historic objects, which have limited information on ethnicity. The author reflects on ethnicity today and will discuss what Indigenous Peoples can inherit from the museum's collection.

- 5.20-5.40 Q&A
- 5.45 Reception VME
- 7.45 Depart

Day 2. Monday 26 October 2015

- 9.15 Registration
- Welcome to Day 2 and overview

Papers session 3: ***Difficult Histories, Nations, Ideologies. Chair: Graeme Wear***

- 9.20-9.40 **Pi-Chun Chang, Department of East Asian Studies - National Taiwan Normal University - Taiwan**
'Museum Display and Nation-building in Malaysia'

This paper explores the nation-building aspect of the display of various official museums in Malaysia. Museums by nature tend to evoke debates about the valuing and valorization of cultural heritage and selective heritage preservation of traces of the past at the official level is thought to embody national identities. The display in museums as national inheritance thus plays the role of reflecting collective pasts or memory and has significant implications for nation-building. Since museums have become a physical space that defines national identity and that represents a collectivity or ideology, this paper deals with how the storyline of national identity is being (re)written by asking who owns the past and whose memories are privileged. As Melaka Sultanate has been regarded as the historical origin of the modern Malaysia, we will look at the

museums that are managed officially in Melaka as well as national museums in the capital city, Kuala Lumpur. Therefore, the paper is divided into the following parts: first reviewing the relationship between display, heritage and identity; secondly introducing what has been selected and highlighted in display; finally analyzing the symbolic manifestations that have been celebrated and concluding with their social meanings.

9.40-10.00

Sylvia Wackernagel, Silesian Museum of Görlitz - Germany

'The Balancing Act of Representation: A Regional Museum between Ideologies and Personal Memories'

In 2006 the Silesian Museum of Görlitz opened its doors. At this time it had just gathered enough objects of history, ethnography and fine arts from the Silesian region of the 15th century until 1945 to be presented to the public. Donations from the Silesian community and their descendants, who can be found in all parts of Germany today, but also in Poland and the Czech Republic, played an essential role. The process of collecting started in 1999, when a foundation for the Silesian Museum was created. It is legally based on the Federal Law on Refugees and Exiles, notably article 96, which states that the cultural heritage of displaced Germans and German war refugees must be preserved for future generations.

This paper aims to introduce the Silesian Museum of Görlitz with particular focus on its challenges of representing and dealing with difficult histories of the Silesian community. The author will concentrate on exhibitions and pedagogical practice which reach out into the local community. To what extent do the different stakeholders and the Silesian heritage community shape the museum's mission? Do they impede the museum's need to change? What about collaborations with Polish partners in today's Silesia?

10.00-10.20

Q&A

Tea Break

Papers session 4:

***Digital objects and museums without objects.* Chair: Tone Cecilie Karlgård**

10.20-10.40

Graeme Were, University of Queensland - Australia

'Digital heritage, Museums and Community Empowerment: Some Lessons from Melanesia'

Digital heritage has revolutionised museums. These technologies offer new opportunities for communities to access, engage and

learn about museum collections using imaging software, online databases and web-based tools. Digital heritage may empower communities by facilitating remote access to cultural heritage, fostering new knowledge of the past. Digital heritage, however, may also be contested as it challenges notions of authenticity and value, and raises issues of cultural property and ownership. This presentation will examine these issues critically through a focus on *Mobile Museum* – a recent collaborative project involving the University of Queensland, Queensland Museum and members of the Nalik community in New Ireland, Papua New Guinea. It will address the main themes that emerged from this community-based digital heritage project, the participatory design methods employed, and some of the key challenges of providing community access to museum objects housed in Queensland museums. In so doing, this presentation will critically reflect on the relation between museums, digital heritage and community empowerment, and the prevailing understanding that digital technologies are somehow 'emancipatory.'

10.40-11.00

Galia Gavish, Independent Artist and Curator - Israel

'Artists, Curators and Community Collaboration in Museums without Objects'

Over the past half century I have seen the design ideology of ethnographic exhibitions change to privilege context and environment where curators and designers build whole rooms complete with furniture and home utilities, until in the 1990s, photographs, interactives and electronic gadgets were increasingly added to attract audiences. My paper will outline this exhibitionary movement and contemporary audience reception.

In the paper I reflect on my collaborative curatorial work as an artist who started to work in exhibitions as assistant-designer in the middle of the 1960s. The paper will discuss a range of projects undertaken with communities, notably including the Yad Vashem Holocaust Memorial Museum, which was one of the first 'empty' museums without objects, constructed at a time when ethnographic museums were crowded with material culture. My paper will illustrate my curatorial work as part of an exhibitionary team working without objects, notably on an exhibition of the 'Heroism in the Ghettos from 1939-45', where making a virtue of our lack of tangible things we set to work creatively copying documents from the Archive.

11.00-11.20

Mario Buletic and Nusa Hauser, Ethnographic Museum of Istria/The Istrian center for Intangible Culture - Croatia

'*Questa son mi son boumbara*. Video documentation as a model to represent cultural practices and create collaborative relationships with communities'

Video camera was our primary tool during the research and documentation of the traditional vocal musical practice of *bassi* singing, which is specific for the local Italian community in the Istrian town Vodnjan. The editing process was employed as a method of creating the narrative structure of the short film that focuses the storyline on the portrait of Egle Katunar (Cetina), one of the most active singers of this traditional vocal practice at the time we were filming (2013). Video is a result of fieldwork research that privileges a collaborative relationship with its main characters. The video offers a brief reflection about the living character of traditional culture within this local community and its place in the everyday life of the people. The presentation we are proposing is not solely concerned with the research process itself, about the reasons that led us to communicate in fifteen minutes eight hours of footage, or to represent some messages rather than others. It is the film itself we want to show as the most pertinent way to communicate our work, the specific cultural practice and the relationship established with the community we are representing through this creative and collaborative process.

11.20-11.40 Q&A

Papers session 5:

Audiences and Engagement. Chair: Nguyễn Hải Ninh

11.40-12.00 **Pauline van der Zee, Ghent University - Belgium**
'Diverse Audiences or a Single Target Public'

This paper considers the Ethnographic Collections of Ghent University (EVUG) and its contemporary relevance. The paper argues for this relationship to be seen as a total interdependency towards diverse cultural and ethnic audiences. Ghent University is in the process of merging its collections into a Belgian University Museum where the academic authorities aim to serve the distinct needs of the academic community and the more diverse museum audiences. For the contemporary museum visitor the hunt for knowledge offers important routes to discover the ways in which people from all of walks of life and different backgrounds might come to a fuller realization of themselves or some stronger understanding of their full potential.

Although the objects of the Ethnographic Collections of the University of Ghent formerly belonged to an academic training in ethnic art, and therefore now are quite rightly considered as part of an academic heritage, they are also objects of what may be regarded as world art. The paper argues for the definitions of these objects as 'Art' since it is Art that can be said to enlarge and refine human experience. Therefore the aim of the University of Ghent's Ethnographic Collections is to welcome art lovers and all people

who are interested in the diversity of world cultures and to start a continuing dialogue on the value of the collections over time. Moreover, the paper will outline how, to promote genuine intercultural understanding, EVUG needs the active support of artists and the open-minded visitors of the present day as well as the source communities who are represented by the world art objects of the collections. Talking and working together adds new interpretations and new layers to these art objects.

12.00-12.20 Kenedy Atsutse, Ghana Museums and Monuments Board - Ghana
'Museums and Communities: Objects, Histories and Contemporary Engagement in the Cape Coast, Ghana'

In this paper I will outline my work as a Curator in a Historical Museum, specifically the Cape Coast Castle Museum in Ghana. Specifically I will discuss objects depicting the early contact of Europeans in West Africa, and materials that epitomize the Trans-Atlantic Slave Trade, including costume, furniture, ceramics, glass and silverware, smoking pipes, guns, shackles, maps, pictures, books and other documents, which are on display in the museum and in storage. The paper will also note activities revolving around establishing community museums, mounting temporal exhibitions, working with foreign researchers (Historical Archaeologists) in Ghana, and conducting general ethnographic research with my local community of Cape Coast.

12.20-12.40 Le Thi Thuy Hoan, Vietnamese Women's Museum - Vietnam
'Community Engagement in Vietnamese Museums – Perception, Fact and the Necessity to Change'

There has been a fundamental shift in museums, from inward-looking to outward-looking institutions. The museum is becoming a place that serves society rather than representing it, and museums have moved "from being *about* something to being *for* somebody" (Stephen Weil), towards "from being about something to being for somebody to being *with* someone" (Nina Simon). Encouraging community engagement in museums is also a fundamental trend that museums in Vietnam sooner or later need to consider, in order to make themselves become museums for people.

The paper analyses the way museums in Vietnam think of community engagement, how the voice of the community is present in museums, and seeks to answer the initial question: Do Vietnamese museums need to improve their community engagement? And how to do it?

12.40-1.00 Q&A

1.00-2.10 Lunch

Papers session 6:

Participatory Practice and Exhibitions. Chair: Zvezdana Antos and Viv Golding

2.10-2.30

**Julián Roa Triana, William Gamboa and Fernando Pérez,
Universidad Externado de Colombia**

'The Glass Museum Bogota: Identity and Participation with Transparency'

The exhibition of the Glass Museum of Bogotá was a project that sought to involve a vulnerable community of one of the former industrial areas of Bogotá (San Cristobal district) in a curatorial and exhibition design process. The Museum Studies Department of the "Universidad Externado de Colombia" implemented a theoretical framework and a participatory strategy as a methodology where citizens belonging to the community were engaged in the whole process of building an exhibition on glass production.

The strategy that we implemented revealed that the community was interested in telling their local stories, their pride as craftspeople, their artistic views and social and economical problems. Since Colonial times (about XVIth century) San Cristobal district has had a prosperous glass industry. Most of the people from the community were aware of "glassblowing" transmitted from generation to generation. However due to the imposition of neoliberal policies by the government during the 1990's most of the glass workshops of this district became bankrupt with an ensuing loss of a tradition on transmitting knowledge and the disappearance of part of the local economy.

Thanks to the implementation of a participatory strategy that comprised workshops to discuss, propose, make adjustments and evaluate the curatorial and exhibition design concept, things in the Glass Museum started to change. The exhibition design project was implemented then, as a participatory experience where the community had the opportunity to share their ideas, objects and memories, enhancing communal bonds, their identity, knowledge and pride for their territory. This paper describes this experience, a design methodology for the conceptual and final construction of a project focused on community involvement to see their views, memories and traditions faithfully depicted in walls, display cases, objects and spaces of the museum.

2.30-2.50

Jari Harju, Helsinki City Museum - Finland

'Planning a new permanent exhibition with the public'

Helsinki City Museum adopted a new strategy in February 2014. One of the three main strategic goals is planning and making the content together with the public. This is nothing revolutionary itself. When you look around, heritage and cultural institutions are involving the public more and more in the process of making the

content. Participatory projects have become important parts of the working processes for many museums in Finland as elsewhere. In Helsinki City Museum we have made a conscious decision to stress public participation in all aspects of our work. In this paper I concentrate on exhibitions. First I present the goals we have in our participatory work. After that I will give concrete examples of the practical solutions we have used in 2014-15. All these examples come from my own work as project leader of the new permanent exhibition. Finally, I will make a preliminary evaluation of the participatory projects. What kind of new skills and knowledge is required from the museum staff? Does the participatory approach change the role of the city museum? Is participation just a fashion or is it here to stay?

2.50-3.00 Comfort break

3.00-3.20 **Tone Cecilie Karlgård, Museum of Cultural History, University of Oslo**

'People, encounters and artifacts: Vision of Congo - Congo as eye catcher'

The museum's collection from DR Congo counts more than 3000 objects and thereby outnumbers other collections originating from one country. It represents the region's historic diversity and creativity while providing resonance to current events and trends. On the basis of a long term relationship between the museum and the Congolese community in Norway, this project has emerged; through studying the museum's collection Congolese people will identify objects that from their perspective are particularly interesting.

In June 2015 the project started, three people from the Congolese community made a visit to the museums storage to identify objects that gives resonance and evoke knowledge. The educational potential in strengthening knowledge about Congolese culture and history among children of Congolese family background is of great value. The collection may also provoke issues and contexts that link the objects to memories, events, experiences, dreams and visions of the future that has relevance for Congolese communities and society today both in DR Congo as well as in Norway. The paper will describe how the project evolves and discuss experiences until October 2015. An exhibition curated by the Congolese community to present life worlds and reflect upon life in the diaspora is regarded as the ideal outcome.

3.20-3.40 **Nguyen Thi Phuong Cham, Deputy Director, Institute of Cultural Studies, Vietnam Academy of Social Sciences,**
'The Vietnamese Bride in Guangxi, China: Challenges and Experiences'

In this paper, I would like to share my research experiences on the life stories of Vietnamese women who are married to Chinese men

and living in a coastal village near the Sino-Vietnamese border. Based on the ideas of auto-biographies and life histories, lives without voices, memories and construction of life histories, and approaches to life stories from the viewpoint of collaboration, dialogue and nourishment from time to time, I conducted field research to collect life stories of five women marrying Chinese men and living in Wanwei. I did not only provide a broad picture of these women's lives through their stories but also discuss social issues such as gender and gender experiences, urbanization and the constraints of traditional culture in the village, social status and voices of marginalised women's groups. This research has opened up a new approach which focuses on life stories especially those of marginalised and voiceless groups in society.

- 3.40-4.00** Q&A
- 4.00-4.20** End of conference, concluding thoughts, thanks
- 4.30** Depart.
- 5.00-5.45** Water Puppets Show
- 6.00-7.00** Hanoi Old Quarter Tour of this 1,000 year old city by electricity car

Email Speaker List ICME HANOI 2015

Papers session 1: *Voices, Dialogues and Exhibitions*

Silvia Forni, (silviaf@rom.on.ca)
Wycliffe Oloo, (woloo@museums.or.ke)
Keiko Kuroiwa (Kuroiwa523@gmail.com)

Papers session 2: *Identities, Ethnicities and Objects.*

Carsten Viggo Nielsen, (carsten.viggo.nielsen@natmus.dk)
Thein, Pham, (phamchithien1310@gmail.com)
Atsushi Nobayashi (nova@idc.minpaku.ac.jp),

Papers session 3: *Difficult Histories, Nations, Ideologies.*

Pi-Chun Chang, (pcc@ntnu.edu.tw)
Sylvia Wackernagel (swackernagel@yahoo.de)

Papers session 4: *Digital objects and museums without objects.*

Graeme Were, (g.were@uq.edu.au)

Galia Gavish, (gg1@bezeqint.net)

Mario Buletic and Nusa Hauser, (mario.buletic@gmail.com;
nusa.hauser@gmail.com)

Papers session 5: *Audiences and Engagement*

Pauline van der Zee, (Paulina.VanderZee@UGent.be)

Kenedy Atsutse, (kennedyatsutse@gmail.com)

Thi Thuy Hoan, (lethuyhoan@gmail.com),

Papers session 6: *Participatory Practice and Exhibitions.*

William Gamboa Triana and Fernando Pérez,

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Jari Harju, (jari.harju@hel.fi)

Tone Cecilie Simensen Karlgård (t.c.s.karlgard@khm.uio.no)

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Pre-conference Tour Programme

HANOI – NINH BINH – HALONG

3days/ 2nights

Day 1: 22/10/2015

HANOI – NINH BINH – HANOI (Lunch)

08:30

Pick up at your hotel and transfer for Ninh Binh (about 90km from Hanoi, located in the marshy Red River delta, featuring a network of waterways coupled with spectacular limestone formations rising up from rice paddy fields.

10:00

Arrive Hoa Lu, spend one hour visiting the Dinh and Le temples of the Ancient Capital Hoa Lu which are dedicated to King Dinh and King Le, the founders of the ancient capital during the 10th century.

11:30

Drive to Trang An for lunch.

14:00

Transfer directly to the port; get into a rowing boat (around 2.5 hours) to explore the picturesque waterways in Trang An ecological tourist site. Forested limestone mounts contrasting in emerald water, caves, lowland and rivers create a

mysterious fairytale-like scene. Then visit a network of 11 caves with beautiful stalactites of all shapes and colors.

16:30

Travel back to Hanoi

18:30

Arrive in Hanoi, free at leisure

Overnight at **Skylark hotel**

Day 2: 23/10/2015

HANOI – HALONG (Breakfast, Lunch, Dinner)

08:00

Pick-up at your hotel and leave for Halong. Enjoy the landscape of the Red River Delta country side.

12:00 – 12:30

Arrive at Tuan Chau Internation Wharf then check in our Halong Sails and Deluxe Cabin

13:00 - 14:30

Fresh seafood set lunch while our Halong Sails is peaceful passing Burn of incense, Dog, Fighting Cock Island.

15:00 – 16:00

Visit the most magical and beautiful Sung Sot Cave

16:30 - 18:00

Trekking and swimming at Soi sim/Titop island where you give you a chance to view panorama view of Halong bay from the top or kayaking nearby (if you request will surcharge)

19:00 - 20:30

Fresh seafood set dinner on the bay

20:30 - 223:00

Enjoy film or squid fishing in the night if request

Day 3: 24/10/2015

HALONG – HANOI (Breakfast, Lunch)

06:30 - 07:00

Sea sun rise on the sundeck

07:00 - 08:00

Set menu breakfast

08:00 – 09:00

Visit Luon Cave by small boat then the boat passes Man head island, Turtoi Island.

09:30

Check out the cabin and clear the bills

11:00

Check out the boat to transfer to Cua Vang for lunch or lunch at boat

14:00 Return to Hanoi.

16:30 Arrive in Hanoi. End of program