



ICOFOM 42nd symposium
Kyoto, 1-7 September 2019

PROGRAM

Session 1

The future of tradition in Museology (1)

Sept. 2, 14:30-16:00
Conference Center, room D
Plenary session

Opening session of ICOFOM. What is tradition in museology and where are we going from here? What do we do with the theory we have? How have we brought, and will bring, museological theory and epistemological developments into museums and their practices? The purpose of the Kyoto symposium is to discuss the links between the past, present and future in museology and what theories we would need in the future to support a sustainable development of museums and heritage.

Moderator: Bruno Brulon Soares

Eiji Mizushima,

When the East meets the West - museum, museology, East Asian philosophy

What did the museum look like when the Japanese first became aware of the concept? How was the museum introduced to Japan and then institutionalized? How were museum studies formed? This presentation considers the relationship between East Asian philosophical thought and museums / museology.

Professor Eiji Mizushima is Director General, Nagasaki Museum of History and Culture; Former Professor, University of Tsukuba, Organizer of ICOFOM general meeting 2015 in University of Tsukuba, curator in several museums in Japan and abroad

François Mairesse

Museology as an intangible heritage: past, present and future

The International Committee for Museology, founded in 1977, has already seen the passage of several generations of museologists working to develop this discipline. In the space of just over four decades, some traditions have been developed, while others have gradually disappeared. We can consider this work in developing museology as an intangible heritage, passed down from generation to generation. This paper looks at the evolution of museology, its current state and considers how it could develop in the next few years.

Professor François Mairesse teaches museology and cultural economics at the Université Sorbonne nouvelle (Paris 3). He also teaches museology at the Ecole du Louvre. He is President of the International Committee for Museology of ICOM (ICOFOM). He was formerly Director of the Musée royal de Mariemont (Morlanwelz), in Belgium (2002-2010) and worked at the Fonds National de la Recherche scientifique, and at the Cabinet of the Minister President of the French speaking government of Belgium. He is the author of several articles and books on museology.

Sept. 2, 16:30-18:00
Workshops on the future of tradition in Museology

Workshop A Museology and Technology, room 679

Moderator, Daniel Schmitt

The Future of Tradition in Museology: Notes on different forms of Experimental Museology
Melissa Aguilar Rojas

Critical Audience Studies: A Hidden Tradition of Innovation in Museology
Kirsten Drotner

Current Research about the Museums' Roles in Digital Space and its Transfer into Practice
Claudia Roßkopf

The Future of Technology in Museums
Theopisti Stylianou-Lambert

Museum and Body in the Space of Virtual Technology: From a Perspective of Phenomenology
Siyi Wang, Wupeng Zhou

Workshop B The social and political role of Museology, room 680

Moderator Karen Brown

Décoloniser les musées du Pacifique : quelques défis pour le futur
Marion Bertin

Les muséologies insurgées: un avenir possible pour une tradition épistémologique
Manuelina M. Duarte Cândido,

Owning Who We Are: éléments de réflexion muséologique dans les écrits de praticiens autochtones canadiens
Julie Graff

More than Words. Museology in Postnormal Times (Belgium)
Olga Van Oost

Workshop C Museology, Theory and practice, room 681

Moderator, Anna Leshchenko

The Future of Tradition in Museology
Vincent R. Deschamps

The future of the phenomenon 'Tradition' and the future of Museology as a scientific discipline
Luciana Menezes de Carvalho

Reflexive communication as a methodology of museology
Željka Miklošević

Activist Museology: Implementing Museum Theory Through Action
Olga Zabalueva and Armando Perla

Observer les musées, prédire la muséologie
Olivia Guiragossian

Museological Value Discussion – A Tool to Transfer Tradition to the Future
Nina Robbins

Intellectual Structure and Evolution Patterns of Museum Research in China
Jiming Hu, Changlin Lyu

Session 2

What is cultural action?

Sept. 3, 13:30-15:00
Conference Center, room E
Plenary session

CECA and ICOFOM aim to discuss, through keynotes, what the expression “cultural action” stand for, how it is related to "education", and other newer notions such as "inclusion", "access", "mediation", etc.

Moderator Mila Chiovatto and François Mairesse, Chairs of CECA and ICOFOM

Bruno Brulon Soares

Cultural action for museums in action: genealogy of a concept in experimental practices and theories

This presentation approaches the concept of cultural action and its effects on the process of musealization in museological theory and in contemporary museum practice. From the genealogy of the concept based on the work of Brazilian educator Paulo Freire, to its influence on the movement of New Museology and on experimental museum practices around the world, I intend to examine cultural action and the creation and democratization of its uses of the museum. The theoretical notion of cultural action is found in social recognition and freedom in some uses of cultural heritage. In this sense, cultural action may be the path to an emancipatory museum practice based on methods of critical education.

Bruno Brulon Soares is full professor in the Department of Museology Studies and Processes and in the Post-Graduate Program of Museology and Heritage at Universidade Federal do Estado do Rio de Janeiro - UNIRIO. He coordinates the Laboratory of Experimental Museology at UNIRIO and is Vice-Chair of ICOFOM. His research encompasses experimental museology, theoretical museology and the history of museums and museology.

Marie-Clarté O’Neil

Cultural action: origin and evolution (in French, power point in English)

Our international ICOM committee, CECA, is designated by a dual identity: Committee for Education and Cultural Action. The network of members wanted to try and clarify the meaning given to these terms, starting with the term “cultural action”. This approach was conducted in two complementary ways: five in-depth studies of how various geographical areas regard cultural action in their territories (Argentina, USA, Canada, France, Spain) and a survey of members from various countries, enabling the establishment of the beginning of a glossary. These studies show that while the French origin of the notion is well established and defined, time and evolution of the relationship between museums and their audiences have considerably changed the notion, blurring the lines and the definitions. Cultural action, depending on the countries for which the term exists, has multiple meanings. It can exist in a way precisely identified by its users or can be integrated into diverse educational or socio-cultural activities, or can remain the definition of a cultural policy driven by various administrative entities depending on the countries (State, Regions, municipalities). In all these situations, the role of museums is reinterpreted, in particular with growing social relevance

Marie-Clarté O’Neill has a master in History of art and a Diploma in Mediation “Conférencier des Musées Nationaux”. She was head of the Museum Studies program at the Ecole du Louvre (1985-2005) and of training programs for curators in Institut National du Patrimoine (2005-2015). She has been a member of the ICOM-CECA board on diverse functions and co-author of ICOM-CECA Best Practice for Education and Cultural Programs Tool. She is currently Professor at the Ecole du Louvre and coordinator of the Best Practice Award

Daniel Schmitt

From cultural action to informal education: divergences and complementarities

The aim of cultural action was to "free" men and women from the unconscious frameworks to which they could be subjected. In museums, the idea was to question the values underlying artistic production in order to create awareness of dominant socio-historical systems. Human interpersonal relationships, animators, artists and visitors were at the heart of the dynamics of cultural action. Today, informal education has largely replaced cultural action and tends to give greater value to individual creativity and autonomy through "displays and devices". How does informal education share common intentions with cultural action and how does it introduce a major conceptual break?

Daniel Schmitt is senior lecturer HDR (ability to lead research) at the Polytechnique University Hauts-de-France. His teaching focuses on new media, new mediation devices and new narratives. His research deals with the lived experience of visitors in museums, particularly with mediation. He tries to identify the dynamics of the visitors' corporal, cognitive and emotional experience: what they are trying to understand, their expectations, the knowledge they mobilize and their emotions during their visits. He is currently treasurer of ICOFOM.

Colette Dufresne-Tassé

The Museum milieu: education and the words to talk about It (in French, power point in English)

In some countries, the term "education" has acquired a negative connotation in recent years. Yet it is very important and useful, as it identifies both a function of any society and a function that has been attributed to public museums since the 18th century. Moreover, the scope of its meaning is such that it makes it possible to situate a series of frequently used concepts, such as learning, access, inclusion and also mediation and cultural action. The paper identifies the part of the educational function entrusted to museums by society, and then shows how each of the above concepts relates to each other and to the term "education".

Colette Dufresne-Tassé has a Doctorate in psychology and a Doctorate in sociology. She was the head of the Maîtrise en muséologie at the Université de Montréal for 15 years and the CECA President for two mandates. She is currently Delegate to Research of this ICOM International Committee

Session 3

The future of tradition in Museology (2)

Sept. 3, 15:10-16:00
Conference Center, room H
Plenary session

Second session of keynotes from ICOFOM. What is tradition in museology and where are we going from here? What do we do with the theory we have? How have we brought, and will bring, museological theory and epistemological developments into museums and their practices? The purpose of the Kyoto symposium is to discuss the links between the past, present and future in museology and what theories we would need in the future to support a sustainable development of museums and heritage.

Moderator: Yves Bergeron

Anna Leshchenko

Cybermuseumology as an ethically charged discourse in museology

Five years ago, I suggested looking at the term “cybermuseumology” as a critical area of museological discussions about changes, problems and challenges in the relationship between museums and their visitors caused by the implementation of digital technologies. Coming back to this idea, I will present a review of where this field is heading. Do museum professionals see the digital as merely a tool for successful communication and collections management? Is there a critical field reflecting on the ethical implications and dilemmas of the use of the digital in and by museums?

Anna Leshchenko is a lecturer at the Museology department in the Russian State University for the Humanities. She is an active ICOFOM member, having been part of the ICOFOM Executive Board for two terms. Her current research interests include metamuseumology and museum ethics.

Luciana Menezes de Carvalho

For a tradition in museology: the relationship of ICOFOM with the foundation, dissemination and consolidation of a discipline considered scientific

This paper presents the importance of the ICOM International Committee for Museology (ICOFOM) to the building of the foundation, dissemination, and consolidation of a discipline called “Museology”, focusing on developing it as an academic and scientific discipline. ICOFOM, through its members, has been developing a key role in the building of a museology tradition as a discipline for over 40 years.

Luciana Menezes de Carvalho, PhD - Bachelor of Museology (Museology School, Federal University of State of Rio de Janeiro – UNIRIO). Master and Doctor – Museology and Heritage (Post-Graduation Program in Museology and Heritage, Federal University of State of Rio de Janeiro / Museum of Astronomy and Related Sciences). Thesis title: “From Museum to Museology: Constitution and Consolidation of a discipline”. Director of the Museum of Memory and Heritage of Federal University of Alfenas since 2011. Academic Secretary of ICOFOM's Subcommittee for Latin America and the Caribbean - ICOFOM LAM since 2014.

Sept. 3, 16:30-18:00
Workshops on the future of tradition in Museology

Workshop A From digital to tradition, room 679

Moderator Lynn Maranda

Challenges to be Digital: The Case of Lithuanian Municipal Museums

Aya Kimura

De la museología mestiza al cambio de guion. Reflexiones de una experiencia

Leonardo Mellado G., Pablo Andrade B.

Museums: Towards the Social Institution

Liubov Petrunina

From Tradition to Modernity: The Sight of Museum Collection, Exhibition Program and Interpretation of Religious Cultural Heritage — The Example of Museum of World Religions

KuoNing Chen

The Future of Tradition in Chinese Museums

Chen Yiwei

Workshop B Politics, environment, heritage, room 680

Moderator Anita Shah

El futuro de la tradición museológica. El uso de la TAR en la investigación museológica

Scarlet Rocío Galindo Monteagudo

El Mito del Museo moderno en las sociedades del siglo XXI

Héctor Valverde Martínez

Museums and the Concept of Intangible Heritage in South Korea

Gee Sun Hahn

“Welcome to the Anthropocene!” Where museum borders and responsibilities end?

Yuliya Glazyrina

Workshop C Epistemologies, room 681

Moderator Luciana Menezes de Carvalho

Imagined Museum. A new museological formula?

Raivis Simansons

Rhetorical Museology: Tradition for a Changing Path

M. Elizabeth Weiser

Why Wojciech Gluziński's theory of museology is significant for the future?

Anna Żakiewicz

The Influence of Visual Culture Theory in Museum Exhibition Practice: An Essay on Chinese Modern Art Exhibitions

Liu Jie

A Museological Future as a Cultural Hub: Interpretive Planning for Living Heritage Museums

Yun Shun Susie Chung

Session 4

What is the essence of Conservation?

Sept. 4, 13:30-15:30 and 16:00-18:00
Conference Center, room E
Plenary session

The global setting of the ICOM Kyoto Conference and the close context of the 1994 *Nara Document on Authenticity* and *Nara +20* inspire us to revisit the subtleties involved in the fundamental principles of conservation and examine questions around the essence of the discipline: the relation between conservation and authenticity, form and matter, conservation practices and conservation decision-making.

Moderator Renata Peters and François Mairesse, board member of ICOM CC and Chair of ICOFOM

Supreo Chanda

Veil of Modernity in conservation of living heritage

From the Athens Charter to Nara Documents, all stressed authenticity. Conservation of living heritage needs to be holistic, encompassing the tangible and the intangible along with an idea of authenticity that, at times, seems contradictory. Asian values, especially for those who believe in rebirth, often results in the replacement, element by element, of material components, preserving the essence of *soul/ spirit* and losing “authentic” parts. The paradoxical notion of the *veil of modernity* may be extended to cultural heritage as a whole, exploring progressive authenticity

Supreo Chanda is Associate Professor of Museology in the University of Calcutta with substantial experience in different types of museums. Expertise/ Research interests involve Exhibition Design, Intangible Heritage, Museum Education, Disability Studies, Care & Conservation of Cultural Properties, Visual Culture, Museum Ethnography, Curriculum Development and Online Course in Museology. Currently researching the Musealisation of Great Indian Epics in the South East Asian countries.

Robyn Sloggett

Evidence and authenticity - the problem of cultural relativism in conservation decision-making

Cultural materials conservation is, at its essence, concerned with knowledge transmission, with the construction of authenticity providing confidence in the security of this transmission. Discourse around cultural difference often problematizes attempts to provide singular approaches to conservation decision-making. Examining how an authentic record is constructed in diverse communities in Australia and South-East Asia demonstrates the use of the same methodologies used to verify authenticity, thereby contesting cultural relativism as a useful construct in conservation decision-making.

Robyn Sloggett is the Cripps Foundation Chair in Cultural Materials Conservation at the University of Melbourne. Her research interests include attribution of Australian paintings; collection development and history; materials and techniques of artists; and the preservation of cultural materials held in Australian Indigenous communities. She holds qualifications in art history, philosophy, and cultural materials conservation.

Mari Nakamura

Investigating the way of conserving originality for modern paper materials

There are fatal problems of acidic paper and deterioration in most of UNESCO's Memory of the World holdings of "The Sakubei Yamamoto Collection". Investigating the issues, I explore reversible and safe conservation methods, but there is no single reliable method and it is only possible to take prolongation measures. While the lifetime of the original material is limited and we consider the use of digital data and replicas etc. can we permanently maintain the identity of the original

Mari Nakamura is born in Fukuoka Prefecture, Japan. She completed the Graduate School of Conservation for Cultural Property, Tokyo University of the Arts. She appointed to current position in 2013 as curator

Scarlet Galindo

Constructing the future, lines to be consider

The essay explores Baudrillard's definition of virtue in objects, discussing authenticity and functionality and trying to solve the questions: what should we keep in the present world to be a myth of who and what are the future? Who decides this? What is the importance of one object over another? How important is authenticity, especially when we talk about objects that we conserve as museum artefacts which lose their primary functions? And how is this important to non-Western museums

Scarlet Galindo got her PHD in Social Sciences and Politics at the UIA with the thesis: The Social Production of art. Cooperation and controversy networks. She also has a M.A. in Museology at the ENCRYM/INAH and her B.A. in Graphic Design at the UNAM. In 2013 she received the INAH's award Miguel Covarrubias, for the best Master's degree thesis with her work: Mexico in two international exhibitions: Paris 1952 and Osaka 1970. Today she manages the National Watercolour Museum

Gina Levenspiel

Continuity by repetition - why form matters in architectural conservation

Architectural conservation has been misconstrued as either restoration, reconstruction or adaptation. In contrast, architectural replication, which by definition includes our knowledge that a repetition has occurred, has not been assigned a similar epistemic status. Examining a recent architectural replication in Australia, this paper articulates how the question of authenticity addressed by repetition, reliably grounded in architectural form, upholds conservation's capacity to acquire, transmit, contest and produce knowledge of architecture

Gina Levenspiel is a Miegunyah Postdoctoral Research Fellow at The Grimwade Centre, University of Melbourne. Her research interests include conservation history and theory, contemporary architecture, and the preservation of Australia's architectural heritage. She holds qualifications in science, architecture, and cultural materials conservation

Markus Walz

Authenticity—argued as affective, authoritative, and attributed

By crossing the Australian significance assessment framework with different approaches of theoretical museology, (material) authenticity gets three different perspectives: the individually felt "Alterswert" (Alois Riegl) or "aura" (Walter Benjamin), the scientifically declared source value of the "material witness", and the collectively noticed value (declared in public/constructed by participative projects/scientifically deconstructed). Except for the first, these perspectives touch the concept of collective memory. From these (changeable!) positions, three fundamentally different targets of conservation strategies will be derived.

Markus Walz studied cultural anthropology, history of art and educational science at Bonn (PhD), doctorate studies of history at Osnabrück. Academic trainee in the State Museum Koblenz (Rhineland-Palatinate), museum consultant at the Westphalian Museum Office, Münster (Rhineland-Westphalia). Since 2001 professor for theoretical and historical museology at the University of Applied Sciences Leipzig, Leipzig (Saxony)

Stéphanie Auffret

Considerations on the preservation of the authenticity of cultural heritage: a conservator's journey

This paper will explore the concepts of authenticity, originality and materiality and how they relate to conservation approaches in different cultures and contexts. Contents will draw from the author's PhD research on the authenticity of furniture, which incorporated criteria for the evaluation of authenticity based on the *Nara Document on Authenticity*, as well as recent thinking on the preservation of decorative surfaces and the necessity to connect various stakeholders such as conservators, curators and communities

Stephanie Auffret joined the Getty Conservation Institute in 2016 as a Projects Specialist, where she develops educational initiatives for conservators internationally. Previously, she worked as a furniture conservator for various US institutions as well as in private practice in France. She holds a PhD in art history from the University Paris IV-Sorbonne and a Master degree in art conservation from the University Paris I Pantheon-Sorbonne

Hsu Hsinhui

Museality, authenticity and reality: a Buddhist view on the conservation and exhibition of Buddhist objects

By exploring two Buddhist sculptures in the Chung Tai World Museum, my presentation reviews different aspects of "authenticity" in museum practices and Buddhist doctrines and rethinks briefly how secular reality is emphasised in museums, i.e. how museality and authenticity may resonate with religious reality from a Buddhist perspective

Hsin-Hui Hsu, also known as Jian-Pai Shih (Dharma name), is currently the deputy director of Chung Tai World Museum, taking charge of the Wood Sculpture Gallery. She was kindly supported by the Grand Master Wei-Chueh of the Chung Tai Chan Monastery to study respectively in Archaeology in China, Museum Studies and Conservation Studies in the UK. After her internships at the Bristol Museum and V&A Museum, she returned to the monastery feeding back by helping with museum affairs

Session 5 Towards a new museum definition?

Sept. 5, 9:00-12:15
Doshisha University - Ryoshinkan building
Plenary session

Due to the recent events, ICOFOM has decided to devote a special session to the museum definition, in order to present all the work done during the last three years on this subject, and give the floor to the national committees having devoted working sessions to the elaboration of a definition proposal.

Moderators, François Mairesse and Bruno Brulon Soares

Report on the ICOFOM Process on defining the museum, 2017-2019

During three years, ICOFOM organized a series of conferences around the word, in order to discuss the potential change on the museum definition. Around 1000 members participated to this conferences that were held in France, Argentina, Brazil, Great-Britain, China, Lithuania, Belgium, Russia, United States and Canada. Three books were written in this context.

Juliette Raoul Duval

A survey on the 273 definitions proposed through ICOM Website

In order to prepare the vote on the new museum definition, ICOM France decided to analyze the different definitions that were proposed by ICOM members and ICOM committees around the world. The results of this general analysis will be presented here.

Juliette Raoul-Duval is currently Chair of ICOM France and is Vice-Chair of CIMUSET (after being chair). She devoted all her professional career to museums, going from the Palais de la Découverte as Général Secretary to the Musée national des Arts et Métiers, as Managing Director.

Michèle Rivet

The ICOM Museum Definition in National Laws: To what Extent?

In 2017, Michèle Rivet undertook a research, under the aegis of ICOFOM, to evaluate how National Laws on Museums have included the 2007 ICOM Museum definition, and to assess what are the most important components specifically retained in the National laws, if so. She communicated with 23 countries, representing the 5 continents, randomly chosen.

Michèle Rivet is currently Vice-Chair of the Board of Trustees of the Canadian Museum for Human Rights, Michele Rivet is a member of ICOM-Canada Board since 2018. She was the first Judge-President of the Quebec Human Rights Tribunal (1990-2010). She holds a Diplôme d'études supérieures en droit privé (Paris) and a Master degree in museology (Montreal). She was invested a Member into the Order of Canada in 2019.

Round table with

**Tiziana Maffei, Chair of ICOM Italy,
Luis Raposo, Chair of ICOM Europe,
Markus Walz, Board of ICOM Germany,
Marie Lalonde, Chair of ICOM Canada,
*National committees and the process of ICOM New definition***

Workshops on the Museum Definition

Session 6 Conclusions of the symposium

Sept. 5. 13:30-15:30

Doshisha University - Ryoshinkan building

Plenary session

Conclusions of the different sessions of the symposium

Moderator, Bruno Brulon Soares

Kunio Yajima

Museology in Japan : history and eminent museologists

How was formed museology in Japan? I will present a historic survey of Museology in Japan along with a brief history of Japanese museums. Through that, I will point out several important Museologists and their ideas. I will also present the more recent museological situation in Japan

Kunio Yajima is Emeritus professor at Meiji University and Vice president of the Japanese Archaeological Association. He was born in Yokohama in 1948. In 1975, he received his Master of Arts at the Meiji University. He has been teaching museology at Meiji University from 1978 to 2019. Between 2008 and 2016, he was the president of the Museological Society of Japan. His major topics are Museology and Prehistoric archaeology

Anita Shah

Visitors to South Indian museums

Never has a visitor study in India been so thorough, giving the reader a guide to museology and its components, while examining extensive research gleaned from interviews with 2060 visitors from all walks of life at the Salar Museums in Chennai and Bengaluru, and Regional Museums in Thanjavur and Mysuru in south India.

Anita Bharat Shah obtained her PhD from Osmania University, Faculty of Psychology, in 1994. She has been active in the Museology Committee of the International Council of Museums since 1987, and served many years on its Executive Board. She has published extensively in the Committee's museological journal ICOFOM Study Series

14:30-15:30

Report of workshop A

Report of Workshop B

Report of Workshop C

Discussions and conclusions

Coffee Break

Session 7 Annual General Meeting and Elections

Sept. 5, 16:00-18:30
Doshisha University - Ryoshinkan building
Plenary session

16:00-17:00 Annual General Meeting

1. Call to Order
2. Approval of the Agenda
3. Approval of the Minutes of October 2018
4. President's Report
5. Sub-committee Reports
 - a. ICOFOM ASPAC
 - b. ICOFOM LAM
6. Treasurer's Report
7. Future plans
8. Other

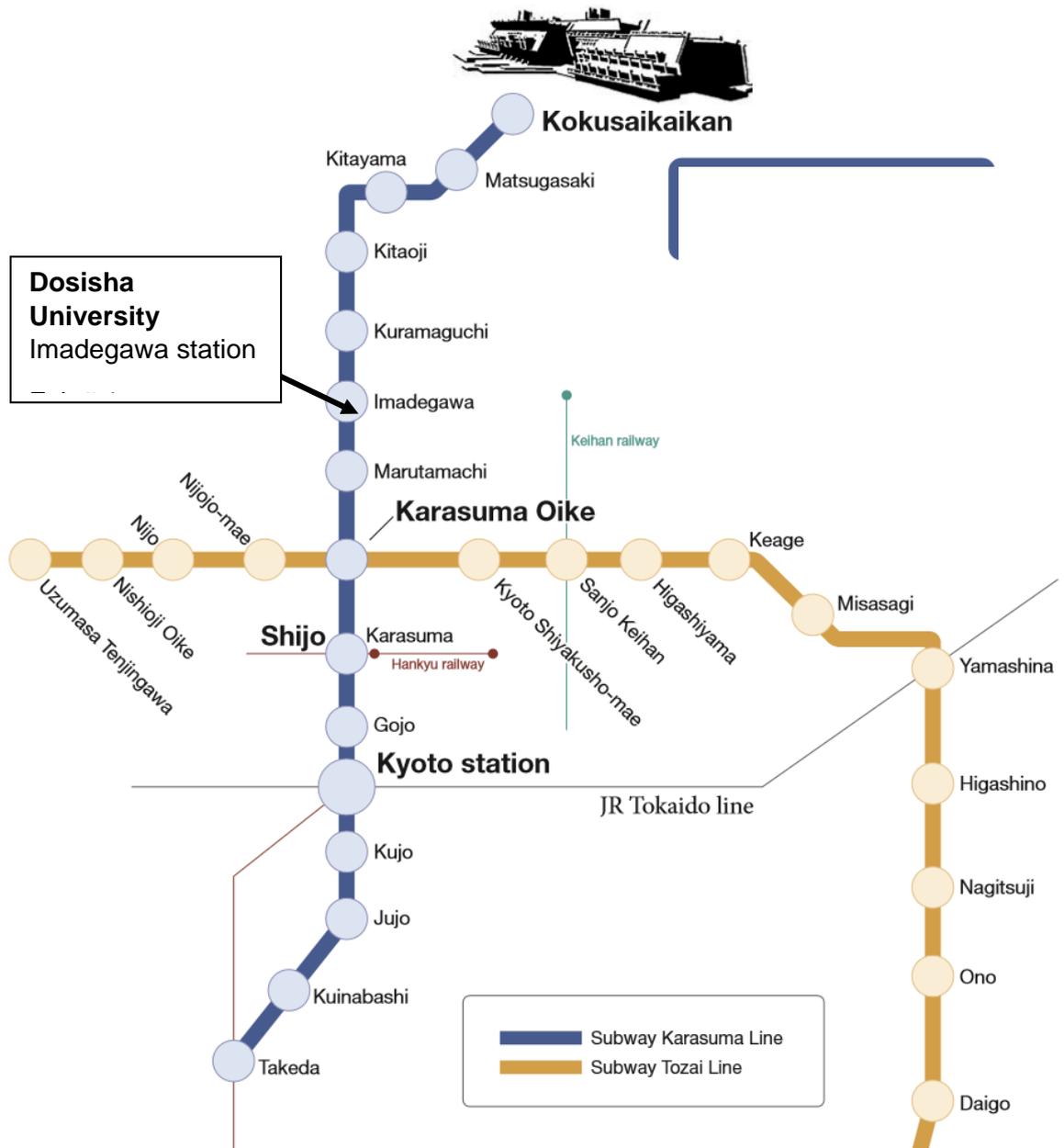
17:00-18:30 Elections

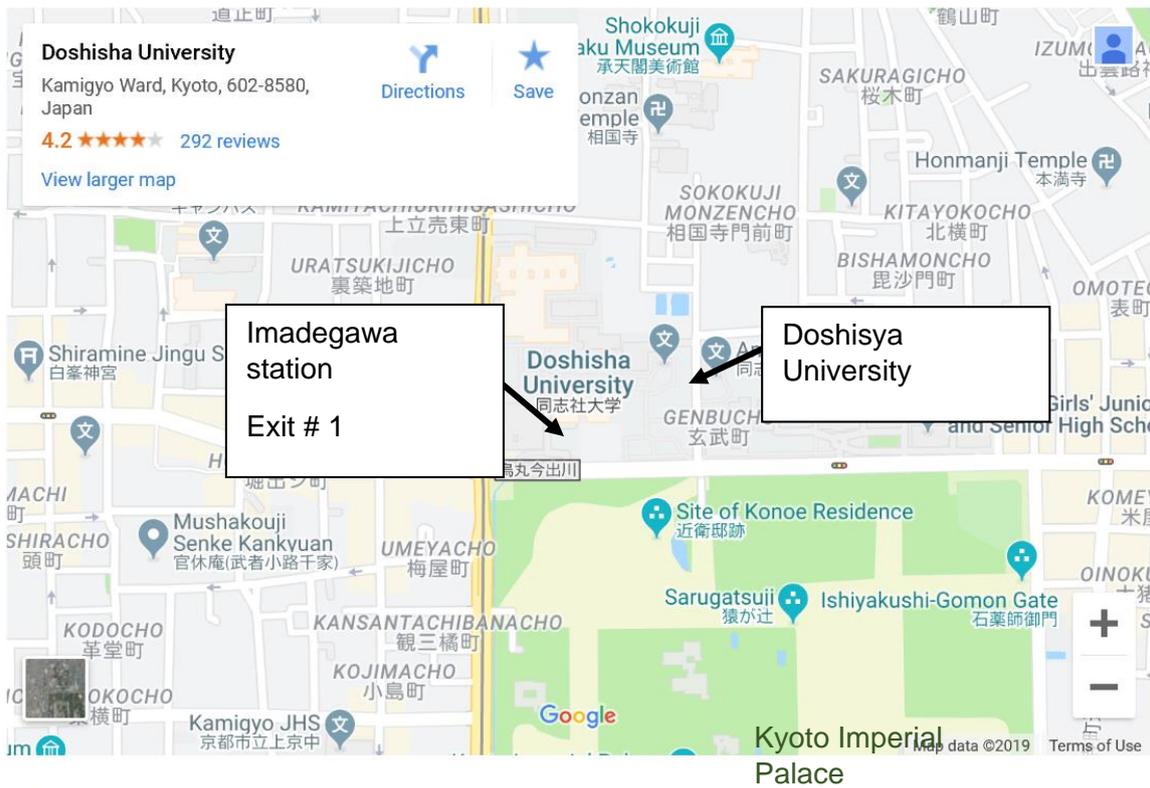
Board meetings (for board members only)

- 1/9 18:00-20:00: ICOFOM (Congress center, room 664)
- 2/9 13:00-14:30: ICOFOM LAM or ICOFOM ASPAC (Congress center, room D)
- 3/9 12:00-13:30: ICOFOM
- 4/9 12:00-13:30: ICOFOM LAM or ICOFOM ASPAC
- 5/9 18:30-20:00: ICOFOM (new board)

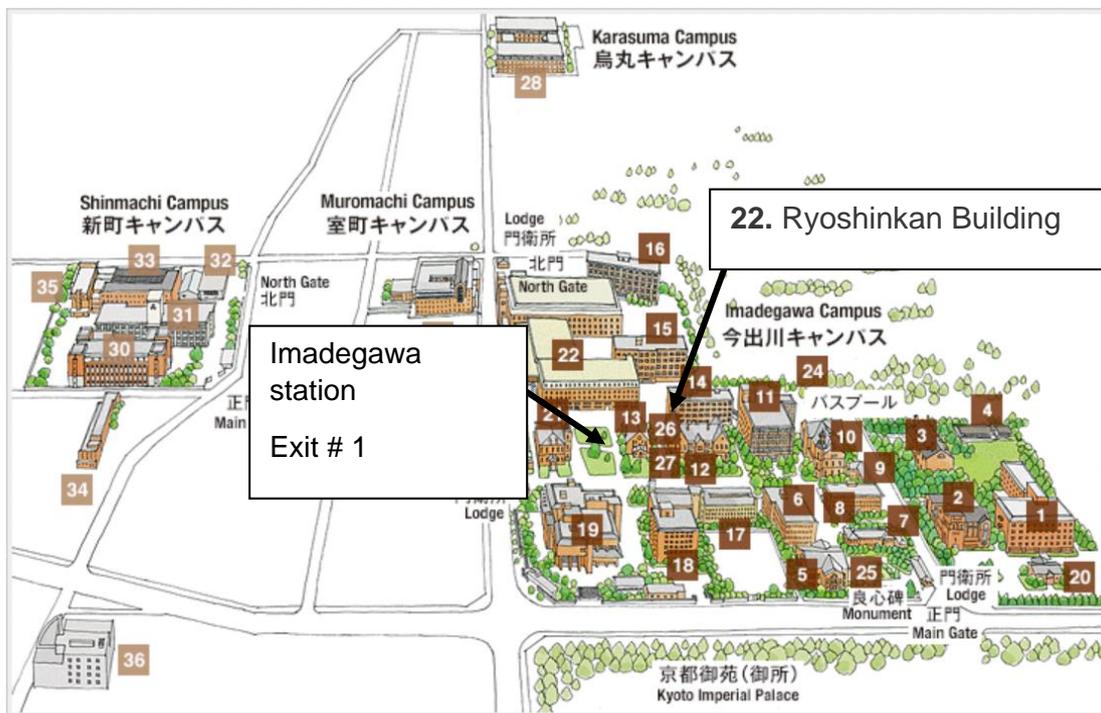
Doshisa University, Imadegawa Campus

Adress: Karasuma-higashi-iru, Imadegawa-dori, Kamigyo-ku, Kyoto-shi 602-8580





Campus Map



Plenary session: 1F Room # 102

Workshops: 4F Room #414, 415, 416

B1F: Cafeteria

*No smoking in the campus please.