Museum NOW!

Articles from Talks Presented at Academic Conferences

National Discovery Museum Institute
Thailand, 2018

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Editors	Chewasit Boonyakiet
	Alexandra Dalferro
Assistant Editor	Chonchanok Phonsing
Production Director	Kusra Kamawan Mukdawijitra
Speakers	Ksenia Duxfield-Karyakina
	Tara Gujadhur
	Andriyati Rahayu
	Duong Bich Hanh
	Asmah Alias
	Nguyen Duc Tang
	Ana Maria Theresa Labrador
	Alvin Tan
	Huei-hsien Lin
	Stefano Harney
Graphic Designers	Sakolchanok Puenpong
	Parbpim

Trainees Jutarat Hongkhu
Yannapat Sootprajan
Dolruedee Wankhong
Taksina Boonmark

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Message from Director of the National Discovery Museum Institute

In Thailand, academic conferences about museums have been held at the National Discovery Museum Institute since 2015, with the aim of bringing together museum practitioners, researchers, and other interested parties to exchange and to learn about experiences of working in museums. These conferences provide opportunities for researchers and academics from young generations to present their findings that are drawn from practice and study and that use the museum as a unit of analysis. As such, this space is critical for encouraging individuals from young generations to enter both the professional and academic spheres of museums.

This volume, Museum Now! Articles from Talks Presented at Academic Conferences, is a compilation of talks given by experts at academic conferences held in 2016 and 2017. Each talk given by these experts has content that is fresh, relevant, and offers interesting lessons for museum practitioners from curators to educators, academics, and researchers who are interested in the role of education in museums and in society.

These lessons are not intended to serve as ready-made formulas that museums and cultural institutions can take and apply completely to their work. Rather, those who are interested should use these talks to understand foundational thinking, work processes and even the limitations and obstacles that are faced by museums as they implement education programs. In this way, every museum can adapt these approaches and apply them in ways that are appropriate for their circumstances. The word “appropriate” in this context refers to the differing missions and abilities of institutions and staff. What’s most important is that communities that surround museums can access education programs that reflect the belief, “Museums are institutions that serve society.” This encapsulates the definition of “museum” established by ICOM (the International Council of Museums) with the hope of realizing it to its fullest and most genuine extent.

Mr. Rames Promyen

Director of National Discovery Museum Institute

Contents

Introduction

The chapters in this volume are edited versions of eleven talks given by ten speakers in two different academic conferences about museums organized by the National Discovery Museum Institute, which is based in Bangkok, Thailand. One conference was held in 2016 with the theme, "Museums without Walls," at the Bangkok Art and Culture Center (BACC), and seven of the talks come from this conference. The other conference, "Museum Education NOW!," occurred in 2017 at the Princess Maha Chakri Sirindhorn Anthropology Center (Public Organization) in Bangkok, and the remaining four talks were presented at this forum. Other researchers and practitioners gave talks at these conferences, but they do not appear in this volume.

The talks were first recorded and transcribed in English and Thai. Two editors then examined and revised each transcription as appropriate to make them accessible in written form. The Thai language editor is Chewasit Boonyakiat, who used the Thai transcriptions to write summaries that highlight the main ideas, arguments, and content of each talk. The English language editor is Alexandra Dalferro, who endeavored to maintain the unique style and voice of each speaker and to preserve an element of the original spoken format. The content of each talk is not published exactly as it was delivered in the conferences; rather, both editors modified the talks to emphasize and clarify important points and restructured them so that they are similar in length.

A few overarching themes can be distilled from these chapters. They all offer insights into the ways museums have both shaped and been shaped by different interest groups over the two centuries during which the institution of the museum has existed in different locations around the world. The museum's main directives of

collection and preservation can't ever be implemented to their fullest or final extents, and museums will continue to develop and change as they carry out their duties of gathering material objects and intangible practices, safeguarding cultural heritage, and preserving and transmitting knowledge for all people.

The late 1960s saw a critical turning point for museums: these institutions could no longer assume positions of singular, supreme authority in knowledge production, and they began to engage in dialogic relations with society, responding to questions about the interpretation and presentation of stories, histories, and identities. These changes resulted in the development of the practice of participatory museology, whereby members of surrounding and source communities collaborate as experts in museum activities, from curating exhibitions to engaging in the safeguarding of their own cultural heritage.

Another significant shift relates to the acknowledgement of the importance of museum audiences. Visitors must be at the core of considerations over appropriate methods of curation, and distinct visitor groups must be taken into account, such as those that can be divided according to sex/gender identification, age, socioeconomic background, and differing educational and physical needs. In addition, visitors are now recognized as performing a crucial role for museums: they are co-creators and holders of the knowledge presented in the museum. Visitors are not simply passive receptacles of expert knowledge; knowledge instead emerges through the exchanges and debates that occur in, around, and against the physical or theoretical space of the museum.

In the eleven talks given by the ten speakers, the editors have identified at least three main themes that are explored in a variety of ways: accessibility, "voice," and social change.

Accessibility: Social and Virtual Aspects

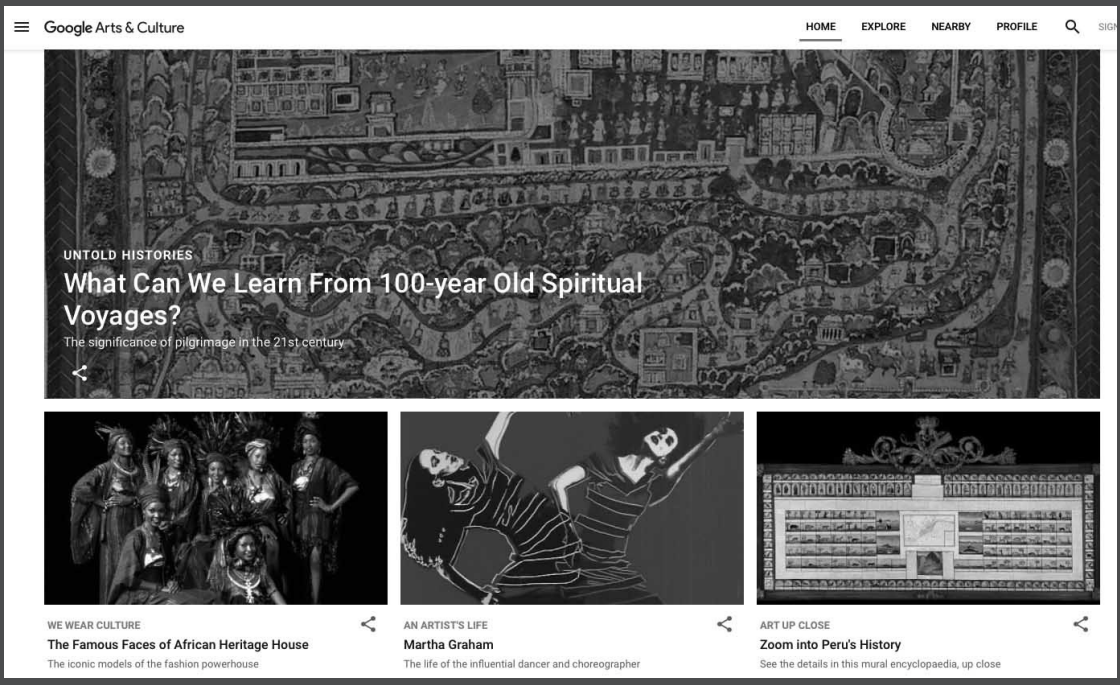
Accessibility is a primary concern for all museums today, and obstacles of access must be confronted and addressed so that people of diverse backgrounds can benefit from museum content. These obstacles might be social in nature, involving physical, educational, or geographic barriers, among others.

Andriyati Rahayu discusses the case of the National Museum in Indonesia, using the example of programming for people with Alzheimer's disease to illustrate how the museum can benefit people from overlooked or marginalized groups. These programs help to support and treat people with Alzheimer's through memory games that connect ancient inscriptions in the museum's collection with personal experiences of participants, who use ancient alphabets to narrate their own stories. The activities also strengthen bonds between the participants and the caregivers who accompany them. The programs demonstrate how museums can meet the needs of elderly people and people with different physical and mental abilities.

Moving to programs that target youth serving time in prison, **Huei-hsien Lin** describes the efforts of the National Palace Museum (NPM) in Taipei, Taiwan, to partner with reform schools located in juvenile prisons. The NPM uses reproductions of objects in their collections and traveling exhibitions to engage with children and adolescents in reform schools. Many of the youth haven't had the opportunity to learn about cultural heritage in the past, so museum educators invite them to use their own experiences to interpret the exhibits and to share this knowledge with guardians and friends. This work reflects the ways museums can reach out to social groups that are viewed as peripheral and are often stigmatized.

Digital and information technologies are tools that can be used to share knowledge with people and reduce barriers of access. **Ksenia Duxfield-Karyakina** speaks about the work of the Google Arts & Culture initiative, which has developed digital tools to enhance the ways people experience works of art, ancient objects, and cultural practices at institutions all over the world. These tools reveal the capacity of technology to facilitate work about arts and culture, especially for people who are interested in learning more about certain topics but are not able to visit the physical spaces of museums that may be located far away. The Google Arts & Culture platform is also a space for young people to explore cultural heritage and to discover new worlds that may inspire them to continue seeking knowledge and preserving it for the future.

Certain difficulties in accessing museums, such as differing physical and educational needs and factors of geographic distance, need not remain as obstacles if museums and cultural institutions continue to apply creative solutions that redefine the notion of "access." In this way, museums will demonstrate their continuing educational role while diversifying audiences and contributing to the building of more open, tolerant, and vibrant communities. Protecting and conserving heritage is not only about ensuring that objects and practices remain for the use of future



generations, but this work must be carried out in ways that encourage and inspire members of these generations to promote social change through deep knowledge of history, arts, and culture.

"Voice" in the Context of the Museum

The concept of "voice" does not simply refer to the act of making sounds, but "voice" in the context of the museum is the inclusion of the perspectives of all people and groups who come together to make the "museum" an institution that exists in the world. Five case studies discussed in this volume reveal the crucial role of communities in sharing stories for use in museum exhibitions and programs. Duong Bich Hanh provides an overview of UNESCO's macro-level mechanisms designed to promote and support participatory museum and cultural heritage work, while four speakers offer micro-level examples that complement and resonate with UNESCO principles.

Tara Gujadhur presents the work of the Traditional Arts and Ethnology Center (TAEC) in Luang Prabang, Lao PDR, and focuses on the importance of

learning about the intangible cultural values that are always embedded in tangible heritage objects. TAEC uses participatory and collaborative research methods so that members of source communities play primary roles in knowledge creation, interpretation, and exhibit curation. Another key component of TAEC's work is the promotion of sustainable livelihood development through handicraft production.

In Thanh Toan village, Vietnam, local organizations and community members collectively redesigned the Thanh Toan Museum with support from UNESCO, and **Nguyen Duc Tang** describes these efforts and processes in his talk. The objects displayed in the museum are collaboratively curated and interpreted with stories and knowledge of local people. When the museum was ready to open, community volunteers served as guides and demonstrated how to correctly use the agricultural implements that are part of the exhibits. The Thanh Toan Museum is a space where people from within the village can come together to learn and exchange, and people from outside the village can also join in this dialogue, with the objects in the museum facilitating new connections and relationships.

Ana Maria Theresa Labrador shares her experiences at the National Museum of the Philippines, where participatory interpretation of cultural artifacts is a priority. Members of source communities also act as guides and give demonstrations for visitors. The group of "experts" working at the National Museum therefore includes local people who are involved in exhibit creation and education.

The activities of the National Heritage Board (NHB) of Singapore are presented by **Asmah Alias** and **Alvin Tan**. The NHB implements projects for teachers and students to research histories of their schools with the aim of helping young people to realize that history and heritage surround them in their daily lives. Students who participate in these projects are trained as guides so that they can teach their friends, parents, and others about the exhibits they have helped to create.

These examples draw attention to the role of the memories and knowledge of local experts and people in source communities in museums. The participation of community members in meaning-making for the museum demonstrates how the form of the museum is always incomplete and still becoming, as the institution follows both the conditions of its mandate and the desires of the surrounding community. The "voices" that are present in the context of the museum's exhibits, objects, and practices open spaces for the emergence of new identities and for the acceptance of difference in society.

Social Change and the Museum

The themes of accessibility and "voice" discussed above reinforce the need for the continuing development of the role of the museum in society. Museums can no longer exist as "collectors" but must act as "communicators," or social institutions that establish directions and enhance relationships for the benefit and advancement of society. Huei-hsien Lin and **Stefano Harney** both ponder the impact of different kinds of education in the museum; processes and methods of teaching and learning are even more important than the knowledge that is held there.

Huei-hsien Lin's example of working with young offenders in prisons in Taiwan reminds us of the significance of emotion in museum education. If museums are able to connect with visitors' emotions, then visitors may be more likely to reflect upon life lessons. Looking at education in the context of the museum reveals the potential for museums to change lives. This power is evident in the talk given by Stefano Harney, who urges people to set aside their own self-interested preoccupations and to engage in "reading," an activity that can help us to understand the thoughts and imaginations of others. "Reading" can contribute to the creation of what he calls a "sensible education," or achieving understanding through empathy.

"Museum NOW!" as it is discussed in this volume illuminates many critical themes about museum work and museum education. Firstly, museums must continue to increase their public positions and provide opportunities for all people to access their resources. Moreover, "museum walls" should not be viewed as obstacles that hinder communication and exchange; museums should be spaces where community demands, desires, and differing viewpoints can be presented and considered. The museum will persist as an institution only by listening to and working with members of the public, both by supporting issues of concern and by raising questions. If the museum without walls can adapt and transform itself as it responds to the needs of the people that surround it, it will thrive through change.

Chewasit Boonyakiet

Alexandra Dalferro

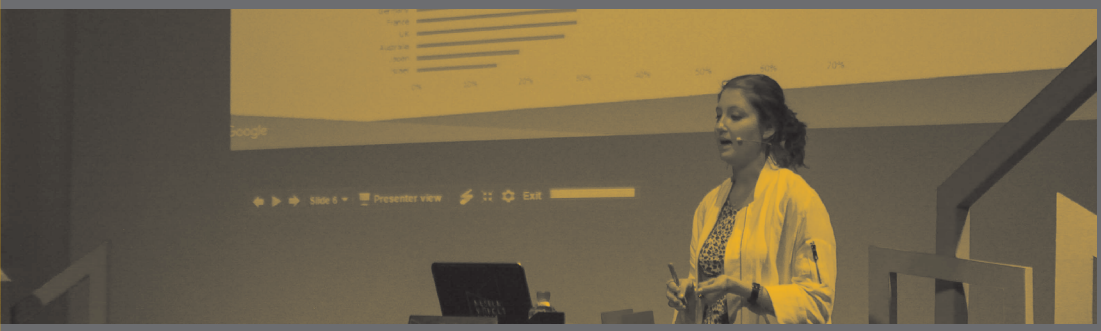
When we think about the role that technology can play for cultural activities today, some key aspects come to mind; one relates to digital preservation or conserving something for generations to come and another one is accessibility or making arts and cultural heritage universally accessible from anywhere in the world, anytime of the night, for every audience.

Ksenia Duxfield-Karyakina

Cultural Heritage at Your Fingerprints in the Mobile-first World

Ksenia Duxfield-Karyakina

Public Policy Strategy & Operations Google Cultural Institute



Overview

Ksenia Duxfield-Karyakina *outlines some of the new opportunities for the cultural sector offered by technology today, focusing on the role of projects supported by or developed by Google, such as Google Cardboard and the Google Cultural Institute. Google is able to influence young audiences composed of "digital natives" by making information about cultural and historical heritage available to them with the help of mobile devices. Users become excited and inspired as they encounter new ways to explore traditional arts and cultural practices through technology.*

Google believes that technology and culture have a lot in common. For example, both require courage for experimentation and understanding of how ideas and mediums can blend to impact audiences; both seek to impact knowledge and to inspire through new creations. Most importantly, Google, as a tech company, believes that digital and mobile technologies have a critical role to play in processes of cultural preservation today. Not only can they help to conserve art and culture in digital forms but they can also be used to create new interactive and educational ways of storytelling, bringing local heritage and history to the fingertips of global audiences. These technologies allow individual artists and creatives to share their experiences worldwide. Smaller and lesser-known museums and art galleries can find different audiences by targeting people of diverse backgrounds. This phenomenon also increases the amount of artworks available online and it enables these new audiences to become curious about cultural issues and themes while they are online, which in turn may cause them to visit museums "offline."

As the internet democratizes access to culture and opens new opportunities for promoting cultural diversity, more artworks are being created today than ever before. This is the power of technologies and expanded access: today, an artist in India can sell her textiles to consumers in California; or a historian can study van Gogh paintings from different museums across the world; or an aspiring young violinist who lives in a small village in Thailand can take lessons in her living room from skilled musicians from the Royal Opera House in London by watching videos on YouTube -- maybe one day she will sit among them as a member of an orchestra in a top concert hall.

This talk outlines some of the new opportunities for the cultural sector offered by technology today. Processes of digital preservation are eye-opening to observe. Google is able to influence younger audiences, who are often called "digital natives," or people who have grown up with their smartphones and other gadgets and who know how to use them well. Information about cultural and historical heritage can be made available to this group with the help of mobile devices, and users become excited as they encounter new ways to explore traditional arts and cultural practices through technology. For example, Google has developed a simple device called Google Cardboard, which is made from a piece of cardboard, a carton and a couple of lenses. Cardboard turns mobile devices in to virtual reality devices. Users can travel the world and visit famous museums with the help of a mobile phone and a basic paper apparatus, a development that is thrilling for children as well as adults.

When we think about the role that technology can play for cultural activities today, some key aspects come to mind; one relates to digital preservation or conserving something for generations to come and another one is accessibility or making arts and cultural heritage universally accessible from anywhere in the world, anytime of the night, for every audience. Another way that technology can assist is in envisioning new ways of exploration and education. Younger audiences can connect to platforms filled with information about art and cultural heritage with the help of mobile technologies, especially in Asia, where most people connect to the internet by using mobile devices. In some countries, smartphones are the first and, in many cases, the only devices that people use to stay connected. Therefore, we must develop strategies to bring cultural heritage to audiences on their smartphones so that local heritage can be promoted globally.

When thinking about the concept of the "museum without walls," we might think about a museum that is open 24 hours a day and is accessible from any part

of the world. How can such a museum be designed with technology to meet the needs of target groups and to expand their worldviews? The Economist Intelligence Unit, with the support of Google, has initiated a project that responds to this question. Project staff are examining the role that technology plays in the lives of people from across the world, in countries in Asia, Europe, North America, and Latin America. Through the data they collected they hope to understand how people in different countries consume cultural content with the help of technology.

The findings reveal interesting trends. Most participants have reported that they attend more cultural events and consume more cultural content "offline" as a result of being able to access information digitally. This has long been a concern of professionals at many cultural institutions who wonder whether digital technologies can actually replace access to "offline" museums and whether technological advances will lead to a decrease in museum visitors. The results of this study prove the opposite; people feel excited about cultural experiences that they are exposed to online, which causes them to want to visit museums to see the same objects and content "offline." Using technology, people are able to plan trips to museums by familiarizing themselves with exhibitions and content beforehand. Furthermore, digital tools expose people to cultural exhibitions and events which they might not be able to attend in person as it is impossible to visit every museum in the world. For example, in 2011, Google initiated the project Google Arts and Culture, which showcases a selection of world-class art museums. What started as a small niche project has grown into a global platform with over one thousand partners from communities all over the world. The platform features over 2,000 different exhibits and over six million cultural objects that users can explore on desktop computers or smartphones.

Researchers investigating how people use technology to promote cultural heritage globally have shared thought-provoking findings. People are not only motivated to access content for themselves but they also want to use technology to promote local heritage and culture to international audiences especially in developing countries. Almost 50% of survey respondents in Thailand are eager to use the internet to promote their local heritage. To this end, Google has been digitizing cultural sites across the world, including UNESCO world heritage sites. The use of 3D technology makes it possible for internet users to explore 3D panoramas and other mapping features. When Google launched a 3D panorama of ancient Pompeii, the Ministry of Tourism in Italy reported a 30% increase in tourists to the site. Even though some people might think that Pompeii, as a long-established historical attraction, did not require further

promotional efforts, this digital panorama clearly sparked renewed interest and led to "offline" visits. Similarly, when Google made it possible for internet users to view the interior of Angkor Wat on Google Maps, Google searches on Angkor increased over 180% worldwide. These digital innovations contribute to a diversification of audiences at museums and heritage sites as visitors from different age groups and geographic origins travel to new places to experience sites they first learned about online.

Under the Google Cultural Institute program, researchers investigate how people consume content. Today, internet users are not only consumers of content but also generators and creators of content. Many young artists create their own YouTube channels or websites with examples of their work. For example, Lindsey Stirling is an American violinist who has toured all over the world. She made a small YouTube channel featuring videos of her playing violin in her room, and she was noticed by a producer. This technology helped her to achieve recognition and fame. Another example is the Thai YouTube channel "Ormschool," which produces educational content for students, helping them to understand different topics. The channel enables access to education in remote areas, and if students are sick, they can catch up on the lessons they missed. Ormschool also benefitted from the program YouTube Spaces, which works with local communities of YouTube creators, providing them with training and education workshops. In May, Ormschool joined a workshop about using technology to connect audiences with cultural heritage alongside other young creators. Participants shared their areas of expertise and had the chance to meet the Minister of Education.

Technology can play a role in conserving and preserving cultural forms and archives digitally, and Google is committed to using technology to achieve this goal. Taking the example of street art, this is an actively fragile form. One that can appear and disappear in the span of a couple of days. In one Google project, users can explore over 10,000 works of street art from all over the world, gathered by street artists and cultural institutions in different countries. 3D virtual tours enhanced by Google Cardboard allow people to explore different sites and spaces across Asia, including Bukruk, an international street art festival in Bangkok, or the work of the King of Kowloon. The King of Kowloon was a well-known Chinese artist from Hong Kong who created many calligraphic street art works in Kowloon. Today, most of his works have disappeared in situ but they can still be viewed through this digital platform. This database illustrates how technology can contribute to the digital safeguarding of local heritage, urban arts, and cultural forms created by both traditional and emerging artists.

Google's projects are driven by the concept of "exploration" or the search for new innovative ways to share cultural heritage with audiences through technology. This concept is evident in the Google Art Camera, which enables cultural institutions to digitize art work at high resolutions for free. Works in collections can be explored in greater detail and elements not visible to the naked eye are illuminated. The ceiling of the Paris National Opera was painted by Marc Chagall and is twenty meters from the ground. While visitors inside the opera house can look up at the ceiling to appreciate the painting, the intricate details are impossible to perceive due to their distance. With Art Camera technology, however, users can zoom in and out to examine these details and they can even view Chagall's original signature. When the digitization of the ceiling was complete, Google invited Chagall's son to the Cultural Institute Lab in Paris to show him the work and the experience moved him to tears. For the first time, he could see a part of the painting containing the face of an infant. Chagall had always told his son that he had painted him into the mural but his son never knew where to look. Finally, he realized that the infant's face was his. Art Camera is also a valuable tool for comparing artworks, such as a series by Vincent van Gogh, who painted three similar paintings, all of them titled Bedroom in Arles. They are located in three different museums; the Van Gogh Museum in Amsterdam, the Art Institute of Chicago in the US, and the Musee d'Orsay in Paris. Because of Art Camera, all of these paintings and the preliminary sketches can be examined together online, allowing for an in-depth understanding of changes in techniques and content. Many museums have joined this collaborative project so that their collections can be brought together in digital exhibitions that reach audiences all over the world.

Mobile phones facilitate these new forms of exploration and storytelling, exposing audiences to social issues and histories in immersive context-rich ways. For example, people can use their phones to take a virtual 3D tour of Robben Island in South Africa, walking around the island and its museum. The cell where Nelson Mandela was imprisoned can be viewed and soundscapes and interviews about the history of the place are available. Moving from South Africa to the United States, people can also walk along the New York City skyline to investigate the city's water tanks, or they can experience a virtual reality tour produced by the Guardian about solitary confinement at prisons in the US.

Google works with many cultural and performing arts organizations to make arts and cultural heritage more accessible to diverse audiences, such as the Sydney Opera House. Using 3D virtual reality and 360° view technology, users can explore

the heart of the opera house and watch performances on the Cultural Institute's YouTube channel. These new mediums can also inspire younger audiences to become interested in arts and crafts heritage. Several years ago, Google collaborated with Ministry of Trade and Tourism in Italy to launch the program "Made in Italy," which tells stories about the different crafts made across Italy and allows users to locate their places of production on the map and explore how they are created. A similar program was launched in Japan focusing on local cultural heritage and craft traditions, such as Bonsai landscape design and kimono making. The meanings and production processes of the crafts are explained with interactive exhibitions, videos, and interviews with the craftspeople. These craft traditions and bodies of knowledge can be compared with those that exist in places like Korea and Thailand due to the breadth of ongoing programs.

Google Cultural Institute is a global digital platform but its physical base is in Paris at the Cultural Institute Lab, where engineers develop new technologies for the cultural sector, such as Google Cardboard. Currently, the lab is working on several new programs related to technology for young artists. A residency was opened for young artists interested in technology from all over the world and they were invited to spend time in the lab, experimenting with digital tools like 3D printing, artificial intelligence and machine learning technologies, and the recently launched Tilt Brush, which allows the creation of 3D artwork. These experiences enabled them to push their work in new directions.

Returning to a theme outlined above, Google strives to find ways to excite young people about cultural heritage through technology. Information about social movements, historical and art historical periods, and objects and works of art can all be investigated on the Cultural Institute platform, and people can use this content to make their own digital projects, experimenting with presentation styles and structures. A student can learn about Impressionism and then build timeline understand how the movement developed over time. She or he can sort artwork by artist or even by color, focusing in on color palettes to examine trends and changes. These options are engineered using machine learning and other new approaches that result in innovative and interactive ways for young audiences to learn about cultural topics.

Mobile device experimentation is another priority at Google, in conjunction with museums. When the Van Gogh Museum in Amsterdam was closed for construction, most of the art was moved to a temporary exhibition hall located one mile away from the original museum. Many tourists didn't know about the construction and arrived

at the museum to find it closed, but they were offered a guidebook and invited to download an app called Van Gogh Moves. This app could be used to access a route from the museum to the temporary exhibition hall. Through augmented reality technology, scenes and information about Van Gogh's life came alive at different points on the path, such as some of his paintings, a sunflower field, and the place where he spent the last day of his life. The application enabled tourists to learn about Van Gogh in context, connected them interactively to his work and experiences and prepared them to spend time in the exhibit. Another museum, the Smithsonian National Museum of Natural History in Washington, D.C., has used similar technology to create a customized version of the World of Warcraft, a popular multiplayer game. Visitors can use the app to learn about the history of the world's creation from when dinosaurs roamed the earth to today. After launching this app, the museum reported an increase in the number of young visitors. Similar projects have been undertaken at the National History Museum in Hong Kong, which created a series of 3D virtual reality installations about the ancient world, and at the Asian Civilizations Museum in Singapore. Google assists these museums with development and in strategizing how to bring young visitors to "offline" cultural institutions with the help of mobile technologies.

One final initiative that I will discuss is the Expedition programme. Developed for the classroom, the programme provides an augmented version of a virtual reality tour where users can explore various sites. Teachers can set up expeditions that correspond with curriculum and the whole class can take a virtual field trip to different parts of the world. For instance, if students are learning about Shakespeare's Romeo and Juliet in literature class, the teacher can bring them to Verona to see the house where Romeo and Juliet met. Using a navigation device, the teacher can point out important details and students experience sites almost as if they were visiting the actual places. An Expeditions pilot program has been implemented at different schools in Singapore and soon it will be available to schools globally.

Before the age of the internet, people could not experience visiting small local museums in Thailand while sitting in their homes in the United States, Cambodia, Russia, or anywhere with internet. Today, this can be achieved in accessible and affordable ways with technology. New content forms are being tested that have revolutionized possibilities for creative storytelling and knowledge sharing and Google will continue to develop technology that helps to enrich and spread awareness of cultural topics and issues.

We work with community members to identify resource people, beliefs, practices, and knowledge in the community that they see as valuable and important to their culture. Then we think about ways to document them together.

Tara Gujadhur

Using Intangible Cultural Heritage to Move Beyond the Museum

Tara Gujadhur

Co-Director, Traditional Arts and Ethnology Centre, Laos PDR

Overview

Tara Gujadhur *presents the mission and programme of the Traditional Arts and Ethnology Centre (TAEC), an independent organization in Luang Prabang, which is a UNESCO World Heritage site in Luang Prabang Province in northern Lao PDR. TAEC and its exhibitions endeavor to showcase the changing lifestyles of Laos, highlighting the contemporary as well as the traditional. Like most museums, the center engages in research, preservation, and documentation work. It also conducts primary research in communities and supports handicraft production as a form of supplementary income for ethnic minority groups. TAEC's mission is to promote pride and appreciation for the cultures and knowledge of Laos' diverse peoples to support ethnic communities to safeguard their tangible and intangible cultural heritage and to promote their sustainable livelihood development.*

Lao PDR has great ethnic and cultural diversity, and independent cultural organizations like the Traditional Arts and Ethnology Centre (TAEC) play an important role in promoting understanding and appreciation of this diversity. TAEC is an independent organization in Luang Prabang, a UNESCO World Heritage site in northern Lao PDR.

TAEC was established in 2005 by myself, Tara Gujadhur, and Thongkhoun Soutthivilay, and today we serve as co-directors. Thongkhoun Soutthivilay is Lao and she worked for ten years at the National Museum of Luang Prabang or the former royal palace. Her background is in museums while my experiences have been more focused on anthropology and sustainable development work. We started TAEC because we noticed a lack of accessible and engaging information about the rich ethnic cultural heritage of Lao PDR. Start-up funding came from private donors and foundations. The center opened in July 2007 after much preparatory work. As TAEC is completely independent, we raised funds, renovated the building, acquired the collections, and researched and compiled all the content by ourselves. The organization is registered as a business in Lao PDR, where clear laws regarding civil society do not exist due in part to the country's communist form of government. Currently, TAEC curates permanent and temporary exhibitions, runs two brick-and-mortar shops, and organizes a range of activities "beyond the walls" of the center. It operates as a social enterprise with all profits being reinvested in programmes and in our communities.

Over the past decade, the number of tourist arrivals in Luang Prabang has increased by 400%. The town is growing rapidly in terms of tourism and the other kinds of development that accompany it. Lao PDR, however, can still be considered a developing country. 67% of the population live in rural areas and lead agriculture-based livelihoods, and large urban centers do not exist. In addition, ethnic minorities make up a disproportionate share of people living in poverty in Lao PDR; a rural Hmong community is going to be much poorer than a rural Lao community.

Lao PDR is one of the most ethnically diverse countries in Southeast Asia and is home to 6.8 million people. Ethnic Tai Lao people only make up about 53% of the population – a slim majority. Lao people who belong to the Tai-Kadai ethnic group have generally settled along the Mekong River and its tributaries. A larger number of ethnically Lao people dwell in Northeast Thailand than in Lao PDR itself. Highlands can be found in the northern and eastern parts of the country. 49 different ethnic groups are officially recognized in Lao PDR but most anthropologists agree that there are many more than 49. Listing or trying to categorize ethnic groups and cultures is not an easy or uncontroversial task; cultures are constantly shifting and the ways that people self-identify are always changing. It is impossible to assert that at any point in time there are exactly that many people belonging to a particular group.

We have curated a permanent exhibition highlighting seven different ethnic groups of Laos with text, photographs, and objects. Currently a temporary exhibition

is on display called “Caregivers to Cultural Keepers: Stories from Women in a Changing Laos.” This exhibition was community curated and it is the outcome of a TAEC activity with young ethnic minority women who documented their own cultures in and around Luang Prabang. Working with an American organization who helped to train the women to use cameras and video, TAEC encouraged participants to conduct interviews and document issues they felt were important in their own lives. The project and exhibit were undertaken with the goal of showing how members of ethnic minority groups and young people can interpret and represent their own cultures for others to consume and understand.

TAEC and its exhibitions endeavor to show the changing lifestyles of Laos, highlighting the contemporary as well as the traditional. The collection holds over 5400 objects from 30 different ethnic groups, many of which TAEC collected itself. TAEC always tries to provide contextual information about objects – the maker, the materials, the usage, the significance, etc. Many of TAEC’s objects also incorporate modern designs and materials to show how material culture is always changing.

TAEC has an education and outreach division and we have set up a small library. A team does school outreach work visiting primary schools to teach young Lao people about their country’s cultural diversity, a topic that is rarely covered in the general curriculum. For two years now, we have been funding children to visit the museum. We pay for their transportation and arrange the schedule with their schools so that they can do activities at TAEC like taking a tour of the museum, going on a treasure hunt in the exhibition, and learning basket weaving and Hmong embroidery.

TAEC also has an advocacy and livelihood program based on traditional skills. We are not only trying to interpret culture in a museum setting or talk about it in the abstract but to show how culture can have meaning and enable economic achievements for rural communities. The handicraft program includes over 600 producers in 33 villages across the country. They sell their products through the museum shops and online. This program enables rural ethnic minorities to make money from their traditional skills and supports TAEC’s work as well.

The largest number of visitors to TAEC are foreign tourists. Tickets cost $3.00 for foreigners, Lao citizens enter for free because we want to make sure the museum is accessible for local people. We have received about 21,000 visitors per year for the past couple of years and foreign tourists generally learn about TAEC from Trip Advisor, other online forums, guidebooks, and word of mouth

recommendations. Foreign visitors are familiar with the museum experience. They know how to go to the museum, and they understand that once you buy a ticket, you visit the galleries, read exhibition text, and look at the objects. For Lao visitors, the situation is different. Fewer than 10% of visitors are Lao people, which is something we would like to change. TAEC is striving to increase this number, and the school outreach program has helped attract more local visitors, with an increase in university, high school and primary school student visitors. TAEC staff have noticed that Lao visitors need to be engaged more in the museum, as they are not sure how to navigate the space themselves and are not used to the museum experience. Some of them might view museums as dry historical places that they are forced to visit on school trips. This is compounded by the fact that Luang Prabang receives many tourists so some locals might assume that TAEC is only for tourists and not really for local people. Another visitor group type is members of ethnic minority communities. Most of them come because they are invited by TAEC to sell their handicrafts or to talk about

projects. Sometimes they come on their own to visit too, and these groups make up our source communities who we try to represent through our work and exhibits. In addition, most of the 20 TAEC staff identify as members of ethnic minority groups.

TAEC's mission is to promote pride and appreciation for the cultures and knowledge of Laos' diverse peoples, to support ethnic communities to safeguard their tangible and intangible cultural heritage, and to promote their sustainable livelihood development. This is not a strict museum-type mission, but one that is much broader. The International Council of Museums (ICOM) defines a museum as an institution that "acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment." While there are overlaps in this conceptualization and TAEC's mission, ICOM's definition is a less active kind of definition for a museum.

TAEC is an ethnology museum that represents living cultures that are always changing and evolving. We explore the similarities and differences between people, where people have come from, where they are going, and how they are changing all the time. Since TAEC was established, documenting Intangible Cultural Heritage (ICH) has always been an important goal, because it is a way of giving context and showing that these ethnic groups are still living. TAEC builds relationships with communities and integrates ICH in the process of conducting research and documentation. The purpose of the research is to develop exhibitions, to do documentation for collections, and to more deeply understand cultural practices. Most of our exhibits are based on current research carried out with communities or with anthropologists who are working in those communities. We build relationships with those communities instead of simply interviewing them and then leaving to set up our exhibits. To the extent that is possible, we bring community members to the exhibits and engage them in handicraft development as well if they are interested, so that they feel that they are also benefiting from their relationship with us.

Documenting ICH is complex and requires multiple research methods beyond simple collection of objects. TAEC staff document ICH through field research, and we take photographs, make audio and video recordings, and conduct interviews and oral histories, among other methods. We try to use community researchers who can document parts of their own culture, and we seek interlocutors whose voices might not always be heard, like those of women and older people, instead of only speaking with the village leadership. We do approach village chiefs, but as

a women-led organization, we recognize that so much knowledge is held by women who might not always be confident enough to speak up. When undertaking research, we do not begin with a specific hypothesis or strict research question but rather with a theme, like documenting the Katu wood crafting tradition. Through TAEC's participatory cultural mapping projects, we work with community members to identify resource people, beliefs, practices, and knowledge in the community that they see as valuable and important to their culture. Then we think about ways to document them together. TAEC research is qualitative and focuses on issues relevant to communities that develop around ongoing changes.

TAEC's collection is contemporary as well as "antique." We have pieces in our collection that were made two or three years ago and we have pieces that might have been made over 100 years ago. Very few of the objects in our collection would be deemed precious or historically significant but they are important in showing ideas about the traditional and the modern and how living culture is constantly changing and evolving. In addition to objects, we integrate videos, audio recordings and photographs into our exhibits but the design and content is always dependent on funding. TAEC is an independent organization without an endowment and we do not receive any funding from the government. Over the past few years we have been able to add more video and now with smartphone and digital technologies, enhancing exhibits with video and audio features has become easier. A major priority in exhibition design is creating exhibits with the collaboration of community members.

Returning to our advocacy and livelihood development initiatives, TAEC has a handicraft program that comprises a large part of our programming. The exhibitions might only change once a year but the shop and handicraft activities are constantly evolving. Handicraft practices include wood carving, bamboo work, silver making, and textile work such as weaving, embroidery, applique, and batik using cotton, silk and hemp. Currently we work with over 600 producers, most of whom are ethnic minority women in rural areas, the poorest population in Laos. 50% of the income from the shop goes directly back to artists themselves. TAEC operates with fair-trade principles and we are a member of Fair Trade Laos. Handicrafts have become such an important part of our work because they provide supplementary income for these communities. Handicraft production also helps to eliminate the need to sell family antiques and heirlooms. We hope that if new pieces are being produced and a market exists for these new pieces so people will not be forced

to raise cash to improve their house or to buy a motorbike by selling their antique textiles or antique silver necklaces. The objects can remain in the families and in the communities. Even though this might be a capitalism-based and market-oriented logic of promotion, it helps with the transmission of traditional skill and knowledge. Laos is a rapidly developing country and young people desire formal education to access well-paid jobs. They are not content to stay at home to weave on the loom or to learn how to make a basket that will take them two weeks to make, unless they know the work will benefit them. These practices must possess economic values in addition to their cultural values. If a market exists for a bamboo basket, young people will be more interested in learning how to make the basket.

Now I will elaborate on our research and documentation activities by sharing the example of an exhibition project funded by the US Embassy, "Splendor and Sacrifice: Taoism in Northern Laos." We worked with community resource people over three years to research the exhibition, which sought to document the religious rituals of the Iu Mien and Kim Di Mun ethnic minorities of Northern Laos, to recognize the importance that Taoist and shamanistic rituals play in their identity and to promote appreciation and preservation of these cultural resources for future generations. We observed and recorded a number of ceremonies using film and photography. We also documented the making of the ritual materials on video to capture the processes of creating these ephemeral instruments that are made from paper, straw, and bamboo, that degrade easily. This work was carried out along with an anthropologist who has worked on this topic for decades.

When it was time to install the exhibit, we invited community resource people to come to TAEC to help and we funded their travel. Community members also helped recreate the ephemeral objects for the ordination scene display, such as paper decorations and offerings to the gods. They made them the week before the exhibition opened and then they participated in the opening and demonstrated some of their traditional arts like calligraphy work. Tour guides also came and spoke with community members to learn about how to interpret the information in the exhibit. The exhibit had an education and outreach component as well. TAEC identified four ethnic youth interns from each community who were then based at TAEC for a month after the exhibition. They participated in activities with us and led tours with youth from local schools. Once they returned home, they continued to work with us as community researchers. Some of them remain in touch and we work with them on handicraft development. Our hope is that these experiences strengthened their

pride in their own culture and allowed them to reflect on the aspects of their culture that they want to hold on to.

The exhibit also involved the advocacy and livelihoods program. Community members were given the opportunity to interpret their own culture for audiences instead of TAEC staff presenting this information and this was a powerful way for them to advocate for their own interests. We also created Yao Mien and Yao Mun sections in the TAEC museum shop with products that came from the communities. In the years following the exhibit they have earned over $15,000 from handicraft sales.

I will finish with a discussion of some challenges that arise when doing this kind of work. Researching ICH is much more time consuming and complex than just collecting and researching objects especially for small or independent museums. Staff might have a hard time initially as documenting ICH requires different sets of skills. It also requires an understanding of the cultural and linguistic gaps and barriers that might exist between staff and source communities so that these barriers can be diminished. In addition, displaying ICH in an exhibition is more complicated than exhibiting material culture. Simply hanging some textiles and placing some labels on them is different from trying to show how the textiles are woven and dyed, who made them, why they were made, how they used to be made 30 years ago, and how they are made today. This approach requires a larger budget and more technology. Planning outside exhibitions and activities is a strain on resources too. If we want to hold handicraft demonstrations or organize a festival then more people, more time, and more resources are needed.

Using ICH in educational programs is an effective way of engaging young people and moving beyond the museum itself or beyond the museum walls. However, again, it takes resources. For example, currently we are working on a project to document oral story telling by ethnic minority women called “Women and Folktales.” We have added it to YouTube so you can visit our website to watch. The project features women from Hmong, Kmhmu, and Tai Lue communities telling traditional stories in their own languages with translation. We selected one story from each group and animated them to make them more accessible for young people who like to watch cartoons. This project required outside funding and took more than a year to complete with 19 stories documented.

In thinking about livelihood development, we are very proud of the benefits we have seen from handicraft production but this work takes a lot of time. We partner

with communities that in many cases have low formal education levels. TAEC staff must figure out how to get handicrafts from rural communities to Luang Prabang and then to the market. This involves transferring money, arranging shipments and transportation, and sometimes opening bank accounts for producers so that they can receive the money from sales. In addition, in the past these handmade goods were made by one person in a completely individual way. Today we ask them to make 100 pieces that all have similar colors, sizes, and qualities so that we can sell them. This melding of handiwork with market demands is complex.

Unfortunately, all over the world, the importance of cultural heritage and the need to revitalize cultural traditions is often not recognized in communities that have a lot of competing interests on their time. However, we believe that fostering pride and identity in communities is important and we think intangible cultural heritage can be used effectively to do this. TAEC can promote appreciation for ethnic minority cultures through our intangible cultural heritage work, such as ethnic minority festivals, programs in local schools, and exhibitions that are created along with communities themselves. TAEC would like to be able to do even more revitalization work but this depends on financial and human resources. In the future, we hope to move into the realm of community museums, working with communities with which we have established relationships to help them to interpret their culture for visitors in and on their own terms.

The museum exists not only to provide information and knowledge but also to address social issues, such as community struggles and socioeconomic inequalities.

Andriyati Rahayu

The Museum Program for Alzheimer's Patients: A Pilot Project at the National Museum of Indonesia

Andriyati Rahayu

Lecturer, Faculty of Humanities, Universitas Indonesia

Overview

Andriyati Rahayu *presents The Museum Program for Alzheimer's Patients that was implemented at the National Museum of Indonesia as a case study for museum workers who want to develop educational programs for seniors, especially Alzheimer's patients. The entire process of planning and implementation is described, including the importance of preparing museum staff and creating appropriate content. The project is significant in its commitment to opening the museum to diverse audiences. Youth should not be the only focus of museum programming; older and differently-abled people must also be included when thinking about the future of society.*

At the National Museum of Indonesia, a pilot community engagement program called The Museum Program for Alzheimer's Patients has been launched by a team from the Department of Archaeology. Universitas Indonesia. The museum exists not only to provide information and knowledge but also to address social issues, such as community struggles and socioeconomic inequalities. Furthermore, it strives to promote understanding among diverse groups and to push for greater accountability in maintaining the health of society and the natural environment. The Museum Program for Alzheimer's Patients grew from these overlapping objectives.

Alzheimer's is a progressive disease that attacks the brain and causes loss of brain functions. Those diagnosed with Alzheimer's gradually lose the ability to hold conversations and to respond to their environments. Alzheimer's mostly affects the elderly population but the disease should not be thought of as a state that commonly characterizes the aging process. Some treatments have been developed to reduce symptoms, including social and cognitive activities, such as crossword puzzles, reading, writing a diary, and singing. In multicomponent therapy, patients and their caregivers participate in educational sessions, group training, and mentoring to refresh and recall memories.

Many museums around the world have launched projects related to Alzheimer's, such as the Museum of Modern Art (MOMA) in New York's "Meet Me at MOMA – The MOMA Alzheimer's Project: Making Art Accessible for People with Dementia," the National Museums Liverpool's "The House of Memories," and the Stedelijk Museum in Amsterdam's "Alzheimer Program." All of these programs inspired and influenced lecturess in the Archeology Department, Universitas Indonesia to initiate the pilot project at the National Museum of Indonesia.

The project is called "Prasasti & Memori: Peran Koleksi Museum bagi Penderita Alzheimer's," or "Inscriptions and Memory: The Role of Museum Collections and Alzheimer's Patients." The program was initiated by lecturess of the Archeology Department, Faculty of Humanities, Universitas Indonesia. The head of the team is Ajeng Ayu Arainikasih, M.Arts. The members are Andriyati Rahayu, Chaidir Ashari, Alqiz Lukman and Raihan Fadhillah Fauzi.

The program was held once in a week at the National Museum during the month of September, which is World Alzheimer's Month. The team collaborated with other institutions, such as the Center for the Study of Ageing at Universitas Indonesia and Alzheimer's Indonesia, as well as media partners to implement the program.

One activity that was developed as part of the project was a brain challenge puzzle that used ancient script from Indonesian inscriptions. The activity allowed participants to think about and discuss a range of themes and topics. One puzzle theme was about family trees. The Yupa Inscription presents the family tree of King Mūlavarman so each participant was asked to describe their own family trees. Another theme was related to gifts, using the Amoghapasa Inscription, which lists gifts from the King of Java to the King of Sumatra. War was also discussed using the Baru Inscription, which is about the war of Airlangga. Finally, religion became a

focus through the use of the Palungan Inscription, which details donations for religious activities. Participants were also asked to match each example of ancient script with its corresponding Roman alphabet script and they practiced writing different words with the different scripts After doing the puzzle, participants watched a video about the inscriptions and then they discussed the activity as group along with facilitators and caregivers. Caregivers were able to share experiences about working with and caring for their patients and medical assistance was provided if needed.

Facilitators conducted the Hopkins Verbal Learning Test (HVLT), a test that measures verbal memory, before and after the activity to assess participants' memories and to evaluate whether the activity influences memory. The HVLT results reveal that the ability to memorize increased slightly among Alzheimer's patients who completed the puzzle activity and other activities. In addition, the program was appealing not only to Alzheimer's patients but also to the general elderly population. Many expressed interest in taking the Hopkins Verbal Learning Test in order to determine if they experienced any symptoms of Alzheimer's.

The results of this program indicate that all museums should find ways to engage elderly groups especially Alzheimer's patients. Target audiences must first be determined before the program can be developed as project organizers must decide if they would like to target individuals, families, or larger groups and institutions such as elderly homes. Then museum staff must be trained and prepared and appropriate collaborators must be selected, such as medical institutions, educational institutions and centers of ageing studies. Organizers must also choose a theme related to the museum collections to guide the program and activities.

Adequate promotion is extremely important. Due to a lack of promotion at the National Museum, fewer than ten Alzheimer's patients participated in the program. Effective strategies for promotion include making brochures that are printed, emailed or uploaded to social media. The brochures can be sent to elderly homes and nursing homes and media and press can be invited to attend the program to increase exposure.

Care must be taken to prepare the museum space in ways that meet the needs of the participants. Medical assistants should be present in case any emergencies arise or if participants need any medical attention. The Department of Archeology, Universitas Indonesia launched the program with a small group of participants so that these important aspects could be fully addressed. Finally, conducting program evaluations is crucial for obtaining feedback and suggestions.

In conclusion, the museum space can be a healing beneficial space for people with Alzheimer's disease. Programs like the one implemented by the Department of Archeology, Universitas Indonesia at the National Museum of Indonesia can help to improve quality of life but it must be emphasized that this program is not a medical program nor does it replace medical care. The program provides the opportunity for socializing among people with Alzheimer's and their caregivers and illustrates how museums can use their collections to attract overlooked, marginalized audiences, such as the elderly. At many museums in Indonesia, target audiences are school students and families but by initiating programs like "Inscriptions and Memory," museum workers and scholars hope to expand visitor possibilities and to make museums accessible to more diverse groups, such as people living with Alzheimer's.

Through its mechanisms and recommendations, **UNESCO seeks to keep communities at the heart of heritage preservation** and conservation work to achieve sustainable and equitable outcomes.

Duong Bich Hanh

Potential Contributions of Museums without Walls in Implementing the UNESCO Recommendations on Museums

Duong Bich Hanh

Chief of Culture Unit, UNESCO Bangkok Office

Overview

Duong Bich Hanh *explores the role of UNESCO in the preservation of cultural heritage and supporting museums. UNESCO works on several levels: at the global level, UNESCO develops global instruments such as the Conventions and their respective operational guidelines and recommendations. At the country level, UNESCO works with Member States on policy development and capacity building. The Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society was developed in 2015 as a tool to encourage Member States to extend further support to their museums. Through its mechanisms and recommendations, UNESCO seeks to keep communities at the heart of heritage preservation and conservation work to achieve sustainable and equitable outcomes.*

In addition to education, natural sciences, social and human sciences, and communication and information sectors, the culture sector constitutes a significant component of UNESCO's global agenda. UNESCO is also the only UN agency with a mandate on culture. UNESCO works with Member States to promote the role of and to set standards for museums at the global level, while we also work with other organizations such as ICOM (International Council of Museums) to provide capacity-building activities and to promote museum policies.

UNESCO and museums share some similarities as institutions. UNESCO is an organization that works to promote social cohesion, to engage the participation of communities, and to build peace in the minds of people. As the UNESCO constitution asserts, "Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed." In addition, UNESCO seeks to assure "the conservation and protection of the world's heritage of books, works of art, and monuments of history and science." Hence museums are at the heart of the mandate. Unfortunately, funding constraints are common; most museum work carried out by UNESCO offices relies on extra-budgetary sources and constant fundraising is necessary.

The *Recommendation on the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society* is a new non-binding international instrument regarding the protection and promotion of museums and collections, and it was first discussed in 2011. Although it is non-binding, UNESCO does encourage state parties to take the instrument into consideration and to implement it to the fullest extent possible in their countries. Six cultural conventions inform and provide the cornerstone of the Recommendation, of which the most well-known are the World Heritage Convention and the Convention for Safeguarding Intangible Cultural Heritage. Thailand recently ratified the Intangible Cultural Heritage convention, becoming the 169th state party to sign. The recommendation on museums and collections also draws on the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which relates to creative economies and cultural industries, and the longstanding convention on fighting illicit trafficking, which is crucial in the context of the work of museums and the composition of their collections.

Beginning in 2011, the Recommendation was developed through a series of meetings and activities. An expert meeting was held in Brazil in July 2012 and UNESCO commissioned expert studies in 2012 and 2013. In 2013, UNESCO decided to move forward with the creation of the Recommendation, so an intergovernmental expert meeting was convened in May 2015 to establish the draft recommendation. Finally, in November 2015, the draft recommendation was adopted after being brought before the UNESCO General Conference, which is the highest body that determines the policies and main lines of work of the organization.

At the global level, the number of museums has increased significantly over the past few decades. In 1975, 22,000 museums are estimated to have existed,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Организация
Объединенных Наций по
вопросам образования,
науки и культуры
منظمة الأمم المتحدة
للتربية والعلم والثقافة
联合国教育、
科学及文化组织
Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society
Adopted by the General Conference at its 38th Session
Paris, 17 November 2015
Recommandation concernant la protection et la promotion des musées et des collections, leur diversité et leur rôle dans la société
Adoptée par la conférence générale à sa 38e session
Paris, le 17 novembre 2015
Recomendación relativa a la protección y promoción de los museos y colecciones, su diversidad y su función en la sociedad
Aprobada por la conferencia general en su 38ª reunión
París, 17 de noviembre de 2015
Рекомендация об охране и популяризации музеев и коллекций, их разнообразия и их роли в обществе
Принята генеральной конференцией на ее 38-й сессии
Париж, 17 ноября 2015 г.
关于保护和加强博物馆与收藏
及其多样性和社会作用的建议书
大会第三十八届会议通过
巴黎，2015年11月17日
التوصية الخاصةبحماية وتعزيز المتاحف ومجموعات
التحف وتنوعها والدور الذي تؤديه في المجتمع
اعتمدها المؤتمر العام في دورته الثامنة والثلاثين
باريس، في ١٧ تشرين الثاني/نوفمبر ٢٠١٥

while in 2012, the number rose to 55,000 museums worldwide. Today museums face many new challenges that is while maintaining traditional functions, they also must assume new roles and responsibilities. For instance, the Traditional Arts and Ethnology Centre in Laos (TAEC) has recently launched a program to support people with Alzheimer's disease, thereby reaching out to diverse communities and engaging these communities in their work.

One widely-discussed challenge facing museums is the tension between economic development and the preservation of heritage, which revolves around questions of whether to sacrifice heritage for the sake of economic development or to preserve heritage in ways that do not address potential amelioration of conditions of poverty. However, heritage conservation and heritage preservation can be part of sustainable development efforts. These objectives should not be mutually exclusive and heritage preservation can bring economic development to target communities. Local communities are becoming increasingly important stakeholders in heritage work as is evident in the language of all recent conventions on heritage. The Convention on Safeguarding Intangible Cultural Heritage emphasizes the need to engage local communities in heritage projects and a new initiative intended to strengthen the role of the community and intangible cultural heritage in social and economic development is about to be launched.

Museum professionals agree that museums can serve as platforms for education, international or intercontinental dialogues, and sustainable development. Globalization and the increasing mobility that characterizes its flows pose both challenges and opportunities for museums. Institutions are able to collaborate in new ways, not only within a single country but also within a region or even beyond the region. On a smaller scale, patterns of strong collaboration are emerging between museums and local communities with regard to their creative economies; creative industries that encompass arts/crafts, performances, and other expressions and practices are being developed in ways that enrich the experiences of the visitors and benefit local groups and producers. In addition, the rapid growth of the IT sector and the expansion of tourism has brought new challenges and opportunities; visitors to museums are often tourists.

Another serious issue that UNESCO and other organizations are trying to address is illicit trafficking. UNESCO's work with museums primarily focuses on fighting the illicit trafficking of objects into the museum. Much attention is being

paid to areas in the Middle East, where the escalation of violent conflict has created opportunities for looting and resulted in the destruction of many forms of material and intangible heritage.

The UNESCO website has published recommendations for tangible and intangible heritage projects that are designed to reinforce protections provided by already-existing standards and principles related to the roles of museums and collections. One noteworthy component of the recommendations highlights "Museums without Walls," or the idea that museums should be integrated into communities and vice versa, that communities should be brought into museums to engage with collections and museum professionals in new ways. Museums are important channels for organizing public events and they can serve as spaces for conversation, public debate and exchange. Ideally, these moments of interaction can result in social inclusion and more collaboration among diverse configurations of people and groups. UNESCO Member States have been tasked with the responsibility to implement the recommendations and to file reports on their implementation in 2019. Further details and sections of the recommendations can be found on the website, including strategies on how to integrate museum policies into overall policies and how to use funds for capacity-building and developing museum programs. Public agencies and organizations are encouraged to use the recommendations as justifications to request government funding during new budget cycles because the mandate has been authorized and endorsed by UNESCO. Additional resources and publications are also available on the website, including practical handbooks for museum practitioners in several languages, such as a series on "Moveable Heritage Outreach Programs" and volumes on "Security at Museums," "Care and Handling of Manuscripts," "Documentation of Artefacts and Collections," "Handling of Collections in Storage," and "Securing Heritage of Religious Interest." The handbooks are in easy-to-understand formats and can be downloaded for free from the website.

One example of how UNESCO works to support museums on the ground can be drawn from a recent project supported by Government of Japan and implemented by UNESCO museum sector in collaboration with the field offices in Bangkok, Phnom Penh, and Hanoi. The project had a four-year, two-phase plan with the objective of capacity building for heritage and museum professionals at six world heritage sites and nine museums in Cambodia, Lao PDR and Viet Nam. During the first phase, participants focused on strategies for developing exhibitions, and in the second phase, they will work on developing ideas for community outreach and engagement. Thirty

participants from nine institutions – four museums in Cambodia, one in Lao PDR, and four in Viet Nam – were brought together to discuss exhibit development and then they all started working on collaboratively selected themes. Exhibitions featuring common characteristics of the sites across the countries as well as site specific elements were launched at same time at the nine locations. This has helped to raise awareness about heritage in all countries as well. For example, a person who visited Angkor Wat could learn about My Son in Viet Nam and someone who went to My Son could learn about Wat Phu in Laos. This approach allows for urges visitors to think about shared themes and connections across distinct places and spaces.

The project has engaged many experts from UNESCO, ICOM, and ICCROM. Four hundred objects have been recorded, documented, and presented as part of the joint project. The exhibitions did not display actual artifacts, but visitors can learn about objects held in storage at different museums. A catalog was written and translated into four versions: English, Vietnamese-English, Khmer-English, and Lao. Educational programs were then developed to encourage local students to come to the exhibits.

Resonating with the work at TAEC, phase two of the project seeks to explore elements of intangible cultural heritage practiced by communities living around the sites. The working group has decided to use the method of "photovoice," or giving local people cameras that they can use to document different aspects of heritage around the world heritage sites to see what they consider to be important or concerning, as well as their impressions of and feelings about these sites and practices. The photos were featured in exhibitions, accompanied by captions that share stories told by photographers and local people themselves. Through the photovoice project, locals experienced the heritage that they see around them every day in new ways when it was interpreted through other people's eyes.

Working with museums presents great opportunities to preserve cultural heritage, to engage with local communities and to demonstrate the role of culture in promoting inter-cultural dialogues and achieving sustainable development.

These programs extend beyond curriculum, beyond school classrooms, and outside of museums, **with the aim of building capability to ensure sustainability.**

Asmah Alias

Singapore's Little Treasure

Asmah Alias

Senior Assistant Director, Education and Community Outreach,
National Heritage Board, Singapore

Overview

Asmah Alias *discusses Singapore's Little Treasure, an award-winning program that brings objects from national collections into schools. She also presents other National Heritage Board education and community outreach initiatives in Singapore that target youth. These programs seek to raise awareness among young people that history and heritage are important parts of everyday life with the long-term goal of cultivating a culture of museum visiting and sparking interest in careers in the museum and heritage industry.*

Singapore's National Heritage Board (NHB) is a statutory board or a government agency under the Ministry of Culture, Community and Youth (MCCY). It was established in 1993 with the mission of instilling pride and passion in Singaporeans about the heritage and the history of the country and to this end, the Board organizes various programs and outreach activities. NHB manages the national museums in Singapore, namely the National Museum of Singapore; the Asian Civilizations Museum which focuses on Southeast Asian history, the Peranakan Museum which presents the history and culture of the Peranakan people in Singapore, and the Philatelic Museum. Heritage institutions administered by the Board include the Indian Heritage Centre, the Malay Heritage Centre, and the Sun Yat Sen Nanyang Memorial Hall. In addition, the NHB is involved in research, preservation, and conservation. A conservation center at Jurong Port Road in Singapore houses all national collections and here objects are restored and conserved before they are put on display in museums.

I am from the Education and Community Outreach Division, one of the divisions based at the NHB headquarters. We work closely with our colleagues at the museums, especially museum educators. Typically each museum has one or two staff who oversee their education programmes and school visits, thus, my team assists education colleagues at the museums. We work with education partners like the Ministry of Education (MOE), the Early Childhood Development Agency (ECDA), and others to encourage more student visits to the museums.

NHB's education initiatives are broadly governed by three strategies. First, the concept of museums as repositories is promoted. Museum-based content, artifacts, and information about national collections is included in textbooks. NHB has worked with MOE to include artefacts from our museums' collections into Social Studies textbooks at the Primary School level and history textbooks for the lower Secondary School level starting in 2014. NHB ensures that these featured collections are displayed in the galleries. The primary goals are to enable educators to draw connections between our heritage content and the MOE curriculum and to facilitate a seamless and enriching educational experience within our museums.

This paper will focus more on NHB's signature outreach programs. These programs extend beyond curriculum, beyond school classrooms, and outside of museums, with the aim of building capability to ensure sustainability. This is achieved by training students as guides, and by training teachers and educators about how to use museum resources to enhance teaching.

What follows is a summary of the range of outreach programs for all age groups. Singapore's Little Treasures (SLT) is a collaborative effort between NHB and the Early Childhood Development Agency (ECDA) to bring Singapore's shared history and heritage to the pre-school sector. The program offers pre-schoolers the opportunity to discover Singapore's multi-cultural heritage through creative, engaging and purposeful museum visits and classroom activities.

SLT comprises 3 main components:

a) Teacher Engagement & Training

This two-day training equips educators with knowledge of Singapore's history and heritage as well as strategies to promote heritage learning using specially curated resources from the museums. Teachers are also brought on guided tours to orient them to the museum spaces and exhibits, and they are offered opportunities to

work with museum professionals to co-design innovative lessons and spaces for pre-school classrooms.

b) Museum Visits

Pre-schoolers engage in free-choice play at our museums through activities developed and facilitated by their teachers as a result of the two-day training. To follow-up on the museum visit, teachers are encouraged to develop extension activities, aimed at encouraging families' appreciation of Singapore's heritage, for their classroom as well as for students to work on at home. These could include art-making, dialogues about cultural objects, or encouraging family bonding through visits to the museum.

c) Outreach & Sharing

Each pre-school also receives a trunk with objects specially selected from the museums' collections, such as a tiffin carrier, a kueh mould, a Chinese glove puppet, and an old wooden pillow, and a rotary telephone. The trunk also comes with

teaching aids and ideas to support educators in creating learning experiences in their classrooms over a school term. Learning takes the form of inter-generational projects and activities with family and community members, e.g. parents, grandparents, and elderly community resource persons. These activities could include sharing stories and personal memorabilia about the Singapore they knew as children.

The next project, the Heritage Explorers Program, seeks to raise awareness among primary school students and started as a pilot programme with the participation of two schools. The target group is students from primary three (age nine) and above. As part of the pilot project, NHB sought input from teachers and curriculum planners from the Ministry of Education to assess the materials and to evaluate whether the proposed tasks and activities for the students were appropriate based on their education level. Students can choose from a total of five heritage professions, namely curator, historian, designer, educator and ambassador. Each profession is explained through a set of five tasks, bringing students beyond the classroom to explore their neighbourhoods, national museums, heritage institutions, historic sites, and cultural precincts. Upon selecting a particular profession, students are required to complete three of the five tasks to earn a Heritage Explorers badge. Students are encouraged to complete all five professions, so as to collect the full set of five Heritage Explorers badges. The tasks in the booklet are simple and are designed to convey to students that heritage is part of everyday life, not just something you see in the museum. For example, one task is go out into a neighborhood to learn to play a traditional game. Then the student must write an instructional guide for friends or record a video to teach people how to play. Another task asks students to go and talk to their neighbors about the different cultures in Singapore so that they become interested in cultural diversity. Singapore is a multicultural society as are most large cities and instilling this awareness and appreciation for Singapore's different cultures is crucial. After the pilot project finished, the program was reviewed and made available to all primary schools in Singapore with no participation fees. Teachers simply must inform the NHB how many students will participate. Today about 40 schools are participating, or about 17,000 students.

Primary schools can also join the NHB heritage trail programs, which encourage social bonding and appreciation and awareness of heritage. Last year, as part of Singapore's 50th birthday celebrations, the NHB created a mega trail called the Jubilee Walk. To encourage students to walk the trail, NHB created an activity sheet, choosing five sites and linking them to the primary education curriculum. The

activity sheet was given to teachers to distribute to all primary school students from primary one to primary six. The teachers then explained to students that they should ask their families to walk the trail together over the weekend and to try the activities at the sites, such as taking a family selfie or solving a quiz. Some of the sites were located in the museums so the students would visit a museum too. When they completed the activity sheet, they could bring it to any museum to receive a small prize. The NHB encouraged them to promote the activity by using a hashtag on Instagram and posting photos on social media.

The NHB also develops content for tertiary education curricula. In Singapore, tertiary education includes polytechnics, universities, and institutes of technical education. Museum management and heritage courses are lacking in Singapore and across Asia more broadly, and only short workshops or courses on these topics are offered. Therefore, the NHB has partnered with universities and polytechnics to offer elective modules on museum management, trails, exhibitions, and heritage. For example, the National Museum is located across from Singapore Management University, which has a Bachelor of Arts course in arts and culture management. After partnering with an interested professor, the NHB developed and offered an elective module on museum management that lasted about thirteen to fifteen weeks. Five or six sessions were conducted at museums or at the conservation center and featured discussions with curators, conservators, educators, programmers, and even staff from the facility and operations divisions. NHB staff helped to devise final assignments with hands-on components that met the needs of different museums and they assisted with the evaluation and feedback so that the students could receive comments from industry partners and professionals.

Another program has been implemented at Temasek Polytechnic. This elective module is divided into two tracks, heritage trails and exhibitions, and students are given real-life assignments. For example, if the NHB plans to conduct a tour in a certain neighborhood, students are asked to help with preparatory research and to conduct oral history interviews and these research methodologies are discussed before students begin field work. After students present their findings, the NHB tries to include as much of their research as possible into the tours and to give the students professional recognition for their support. They are featured on the website or on social media and their projects are sometimes included in the activity booklets. These forms of acknowledgement help them to build their portfolios and to prepare for job searches.

At the tertiary level, NHB programs aim to develop skills and knowledge in order to ensure the continuity of professionals in the heritage industry. NHB staff view students as future colleagues who will eventually work alongside them and seek to expose students to the range of professions within the heritage industry beyond curators, conservators, and historians. Even if students ultimately decide not to pursue a career in the industry, at least they will gain a better understanding of museum management and operations and a deeper awareness of the history, heritage, and culture of Singapore.

An NHB program called Heritage Corners Scheme is for students at all levels. Educators can apply for support and funding from the NHB to establish their own heritage corners and galleries in their schools. These spaces help to demonstrate that heritage is part of everyday life and history is all around us. For example, the heritage corner might feature the history of the school. Teachers and students document the history of their school and the history of the neighborhood where the school is situated and eventually relate it to the history of Singapore. The NHB also encourages teachers to include this information in their curriculum. In the application, they must propose the size and thematic focus of the gallery. If they include lesson plans, they can receive additional funding.

When the heritage corner is launched, students act as guides. The NHB provides teachers with a guidebook on how to set up the corner and how to prepare students. The corners vary in size based on the school's resources and available space; some are small, some are situated in the hallways, and some fill up three classrooms. Some larger corners benefit from the support of outside foundations and associations. Students are trained to become confident guides who are proud of their school and their roles, which in turn can help to instill pride among other students. In order to increase awareness of this program and to attract more schools to apply, the NHB organized an open house for schools with heritage corners in 2016. One Saturday, all ten schools with heritage corners opened their corners to the public. Teachers and students enjoyed the open house and found it helpful even if they did not receive many visitors. Alumni also appreciated the opportunity to support their schools by donating items to display in the galleries, such as old uniforms or report cards, or by attending the event. Each of the ten schools had about ten guides so 100 students participated and were able to reach over 500 members of the public. The event was publicized in newspapers and notices were sent to community centers.

Since the program's launch about three years ago, the NHB has supported about 50 heritage corners. There are over 300 schools in Singapore and some of them already developed their corners many years ago. If these schools want to redesign their corners, the NHB will also fund them. Beyond funding, the schools are provided with research assistance and relevant thematic information. For example, if the NHB has information or research material on the particular town or neighborhood where the school is located, the information is shared with schools for free so they can incorporate it into their corner. At some schools, the teachers are the ones who organize everything from writing to design to photography. They might face budget constraints or they might be excited to undertake the entire project themselves. Other schools with larger budgets might hire outside exhibition development professionals to help set up the corner and the NHB offers suggestions in these cases. Teachers often ask students to get involved by interviewing members of community, taking photos, or asking their parents to donate materials if they also attended the same school, thereby turning the project into a community effort.

Finally, the Heritage Trail Adoption Scheme will be the last project outlined in this talk. NHB has developed about fifteen heritage trails and most of them are situated within neighborhoods. After the NHB develops a certain trail they will encourage schools to adopt the trail, offering free student guide training and support. Once the students are trained, the school must help to promote and publicize the trail so that students can lead tours. Some schools that are not located on an already-developed national heritage trail may also develop their own trails and they have created routes with three or four sites around their schools. The NHB will provide training and support as long as the school commits to utilizing and promoting the trail. Recently, teachers have approached the NHB asking to be trained as guides so that they can then train their students. The NHB agreed to train the teachers, and this approach proved to be a more sustainable model. Therefore, the NHB now focuses on training teachers and assisting them with developing lesson plans related to the trails. Students reported that the program was fun and helped them to improve their public speaking skills, even if they didn't retain all the historical information. The NHB considers this a success, because students are gaining skills and strengthening different skillsets through the trail program. The program also instil values such as pride, confidence, and a sense of belonging among students while at the same time helping them to learn about the history of their school, of their community, and of Singapore, which is a small country with a long fascinating history.

All of these NHB programs are implemented with the goals of building strong foundations for students, and instilling an appreciation for cultural heritage and the history of Singapore. The programs build upon one another from primary school to secondary school to tertiary education, structured upon the beliefs that students of all ages should be exposed to cultural heritage and that interest and inspiration grow from long-term engagement starting at a young age. Some students might decide to join the heritage sector as a result of these programs, whether they serve as occasional volunteer guides or become dedicated professionals.

In addition, the NHB programs encourage a culture of museum visiting in Singapore. Over the past ten years interest in going to museums has grow among Singaporeans, and this growth may reflect greater interest in Asian histories and cultures. Continuing community engagement is necessary to maintain and expand upon this momentum and these efforts must be collaborative and participatory so that all stakeholders can work together to make the country better for everyone.

In the museum,
the voices of the Thanh Toan
people are emphasized
instead of the voices
of the cultural managers.

Nguyen Duc Tang

Community Involvement in Making Museum Exhibitions: A Case Study of Thanh Toan Museum

Nguyen Duc Tang

National Program Officer, UNESCO Hanoi Office

Overview

The Thanh Toan Museum Project *is a UNESCO sustainable development project in Hue, a city in central Vietnam that was the seat of Nguyen Dynasty emperors and the national capital from 1802 to 1945. Nguyen Duc Tang discusses the history and current activities of the Thanh Toan Museum but first presents significant shifts in museum practice and heritage management over time that relate to the decision to develop Thanh Toan as a community-based museum with participatory decision-making processes.*

The history and contemporary state of museology

"Participation" is the watchword for many development interventions. The Asian Development Bank defines participation as the sharing of control over initiatives, decisions, and resources that affect a group of beneficiaries. Furthermore, participation involves different processes such as information sharing, consultation, and decision making when initiating actions. This paper presents an example of participatory museology in Thanh Toan, Hue, after reviewing shifts in museum practices and the role of UNESCO.

From the late nineteenth century through the 1960s and 1970s, Eurocentric models of museology were still dominant around the world. The modern museum's practices of representing the "other" were challenged by civil society movements in North America and Europe for only reinforcing the interests of elite groups. Historically, museums have been staffed primarily by members of these elite groups and their curatorial choices reflected their own values while excluding the perspectives and interpretations of the groups of people who were represented in the collections.

The new tendency in curation is to represent lived experiences and to construct exhibits that are more people-oriented and contextualized. Museums are no longer "cabinets of curiosity" but are also social agents that reach beyond their own premises by engaging the participation of people in surrounding communities. Museums are also gateways that can link publics and source communities together to make space for cultural dialogue, and as institutions they can create safeguarding measures to protect different forms of cultural heritage and to contribute to community development.

Community is a broad concept with multiple interpretations. In the context of the Thanh Toan Museum Project, practitioners viewed "community" as those who are represented in museum exhibits and who are the targets and beneficiaries of the development project. Participatory approaches were used among stakeholders so that the project could be envisioned and implemented by those people who would also be affected by it.

This community-based approach in museum development at Thanh Toan was selected after taking into account lessons learned from top-down development strategies, which usually render project beneficiaries as passive subjects of assistance. The top-down approach often allows beneficiaries limited access to take part in the planning and decision-making processes that will affect their lives and in many circumstances, ignoring the diverse voices and perspectives of stakeholders. The results of such projects usually demonstrate the interests and concerns of those who control resources and wield authority over beneficiaries and the outcomes do not respond to community needs and expectations. The Hanoi Museum, for example, is an empty building devoid of content that the city spent more than 100 million dollars to build. The City's Department of Culture was left out of the planning process and is still trying to catch up with exhibition content development.

UNESCO emphasizes participatory and culturally appropriate development approaches, maintaining that such approaches are effective for promoting and balancing interest among stakeholders. They are also tools that can be used to precisely determine the priorities and needs of beneficiaries, to better control the impacts of development, and to make institutional, technological, and practical resolutions efficient and appropriate to the desire of beneficiaries. Throughout these processes, community voices, cultural values, and perspectives are heard and understood. The Vietnam Museum of Ethnology, which was established in 1997, has

employed participatory approaches with success. When the VME was constructing the communal house of the Bahnar people from the central highlands, Bahnar were invited to bring their own materials from the central highlands to Hanoi to construct the house. Following the VME's example, most museums in Vietnam have tried to adopt similar practices.

As civil society movements in North America challenged dominant museological paradigms, new discourses of post-colonial museology emerged. Underrepresented voices were centered and those who felt unrecognized, undervalued, or disadvantaged as a result of their overlapping subject positions, such as ethnicity, race, gender, or sexual preference, fought to have the chance to represent themselves in public spaces. The traditional functions of the museum were expanded to include community development, grassroots and bottom-up organizing replaced top-down models. NGOs and other small organizations were also encouraged to collaborate with museums. UNESCO maintains that as educational institutions, most museums carry certain messages, from the political to the educational. These messages are official and inevitably reflect the dominant voices of curators and cultural authorities. New technologies and expanded access to information have nevertheless influenced and destabilized traditional platforms and museums must pay attention to these shifts by using social media and other emerging digital technologies that are making spaces for public, private, and community voices to come together. The Thanh Toan Project was developed in line with these methods and concerns.

The Thanh Toan Project also emerged from recent discussions and instruments on safeguarding intangible cultural heritage (ICH). When UNESCO created the Convention on the Safeguarding of the Intangible Cultural Heritage, it introduced a new discourse to museums. The Convention prioritizes the role of the people who produce, safeguard, maintain, and create ICH and it stresses the importance of their involvement in safeguarding measures. Museums that work with ICH are urged to develop more participatory and people-oriented programming, which will allow community groups to exercise their authority in the making of representations. The ICH Convention emphasizes the necessity of obtaining informed consent from communities in initiatives that involve them. Any intervention or any kind of activity related to the safeguarding ICH should not be implemented without first establishing informed consent.

One model of participation divides the process into four stages. The first stage is information sharing, when the community is notified about the activity and information about it is shared with them. The second stage is consultation. The community is not only informed but is also consulted. Consultation creates opportunities for the community to interact, to provide feedback, and to contribute to exhibition development. The next stage is decision making, when community members engage more deeply as decision makers and participate in all process of exhibition development. Finally, in the fourth stage, the community takes control over the whole process. These stages may be interlinked but may also be separable processes throughout exhibition development. If stage one, information sharing, is the only approach that is applied then community members would be the focus of the exhibition and they would participate in it passively as subjects to be represented. If stage two is also implemented, then community members would be the subjects of the exhibition and they would contribute with information, materials, and artifacts. By adding the third stage, decision-making, community members would participate in one or many of the exhibit development and implementation processes. Finally, if all four stages of participation are practiced, community members play key roles as main stakeholders throughout the whole process of exhibit development.

The Thanh Toan Museum Project

The Thanh Toan Project was undertaken with a full four-stage participatory approach and what follows is a discussion about a local museum in Thanh Toan that has been created with the support of UNESCO. Thanh Toan is a village located about nine kilometers from Hue city. Hue is a World Heritage Site that attracts millions of visitors every year. However, most visitors tend to visit the temple, the citadel, or the royal monuments within the city. Suburban areas of Hue are rarely included on tourist itineraries. Thanh Toan village was selected for this project because UNESCO and ILO, the International Labor Organization, conducted a study on responsible and sustainable tourism development in Thanh Toan as well as in other villages in the provinces of Quang Nam and Thua Thien. The Japan International Cooperation Agency or JICA was also working in the village before and UNESCO practitioners inherited some of their programming. JICA had established a team of core members who organized tourist activities but the full potential of the project was not realized, and so UNESCO culture program practitioners took over.

Thanh Toan bridge, built in the seventeenth century, is the highlight of Thanh Toan village and it is located in the middle of the village. A field survey indicated that the village has many cultural assets that could become part of future safeguarding and development plans, such as several ornate ancestral homes that were built using funds contributed by overseas Vietnamese workers who sent money home to their parents and practices such as folk singing, conical hat making, and rice cake making. "Nha Trung Bay Nong Cu Thanh Toan" is a Vietnamese phrase that literally means "The Farming Tools Display House of Thanh Toan." In the early 2000s, the Thanh Toan local government decided to display fishing and farming tools in an abandoned communal house near the bridge to create a new tourist attraction. In 2004, the first festival held by the local government was criticized by both tour companies and locals for showing only fishing and farming methods and not other cultural values of the inhabitants of Thanh Toan. After this, officials decided to construct a building resembling a traditional house of an elite family and simply displayed the same collection with objects that were purchased and donated by local people. An official was assigned to take care of the house but this person also had to attend to other duties not related to the museum. As a result, they were frequently absent from the museum, and tourists had to wait or else missed the opportunity to visit the museum.

The local government eventually decided to transfer the museum to private hands, and when UNESCO came to survey, a local shop owner was running the museum. Tour companies reported that local women who helped with the museum were effective guides. They could speak about and demonstrate how local activities were carried out, for example, grinding and plowing rice, while also singing lullabies or grinding songs. They also showed visitors how to use the tools on display, like the water bicycle and fishing tools. They gave demonstrations so often that some of the tools became damaged and their demonstrations became a highlight of the museum. UNESCO decided to implement a project in Thanh Toan after learning about the village's long and more recent history, observing activities at the museum and considering the existing structures established by JICA. These combined aspects made Thanh Toan an exciting place to think about setting up collective management at the museum and initiating other ICH safeguarding projects.

After a series of meetings and consultations with local authorities and local community members, UNESCO decided to employ the collective established by JICA to begin developing content for the house museum. Employing a community-based approach required long negotiations between UNESCO and the provincial Department

of Culture, Sports, and Tourism. Officials at the provincial level wanted to hire a team from the Institute of Culture to research objects collected by local people. The team would generate the content and the themes of the exhibits for the museum. UNESCO, however, wanted local community members and authorities in the commune to work on the project together and they hoped that this kind of collaborative process would allow the project to continue after UNESCO left. A group made up of local people and local government officials was created and an expert from the Vietnam Museum of Ethnology was invited to discuss approaches to community-based exhibitions with the group. Group members engaged with their collection for hands-on practice, inventorying the entire collection using notebooks and smartphone cameras. Objects were classified and documented before being placed on display. Some rare objects were conserved and stored and the working group purchased new ones for display and demonstrations. They also conducted interviews with source community members

who donated the objects and asked them to share stories and memories related to cultural practices and beliefs. The friendly atmosphere of the conversations created trust and involvement among local groups. The group also visited different museums and had many discussions about how the exhibit should be constructed. As the exhibit was designed, some tasks were completed by hired companies due to the different kinds of technical knowledge required to produce a high-quality exhibit. Community members themselves installed the objects so that they could be displayed in ways that they felt were culturally appropriate. Four different teams developed text based on each inventory; fishing, farming, daily life, and culture and history of the village. General text is written by locals and revised by local experts, who provide information about cultural values. While UNESCO provided a framework for the project, most of the decisions, plans, and work were implemented by the local community.

Community members engaged in a long discussion about the name of the museum. The name is long, but community members insisted that people and tour companies were already familiar with the existing name "Nha Trung Bay Nong Cu" so they decided to keep the name the same. A new logo design was selected by community members, and other materials and structures like maps, signs, wheelchair ramps, and ticket booths were prepared. Once the museum was complete, the collective invited those local people who would operate the museum to train as tour guides. An inauguration ceremony was organized by the community and the official opening occurred the day after the ceremony. In the first six months after opening, the museum received many visitors and made a profit. Over 26,000 people visited during festival periods and on regular days. The museum entrance fee is 20,000 Dong or less than $1.00 USD. In July 2017, the collective had 30 members and a three-person board of directors.

The local community has undertaken many initiatives with the support of UNESCO like a recent event about Bai Choi, a card game that includes improvisational singing but has not been played for a long time. People who knew how to play the game gathered to teach it to anyone interested and the local culture bearers received money for their time. Local people participate in every step of implementation, including interpretation. The museum team displays original objects from the area and in narrating their meanings and functions, highlights the living memories of the people who donated or used the objects. They try to emphasize feelings and emotions of people whenever possible to help the objects to come to life and to reveal their importance to local life. In addition to visual displays, Thanh

Toan people recorded sounds to contextualize the exhibits, such as the sound of fishing tools, lullabies or grinding songs, and the sounds of frogs and insects at night.

During the opening ceremony, an officer delivered a speech stressing that the whole museum is a cultural dialogue: "It is a joy, a concern, a contemplation, a feeling and a message to the general public and generations of Thanh Toan villagers. The cultural and labor practices are rich in values. Each artefact on display contains stories of the village history and villagers' daily life. These objects are associated with the memories of its owners, the Thanh Toan community and the wider region of rural Hue." The officer also affirmed that the museum has becomes a means for safeguarding the cultural values of the community: "In the museum, the voices of the Thanh Toan people are emphasized instead of the voices of the cultural managers, who are just those people who produce the exhibition content, also known as curators. This is the most important difference that makes up the museum's identity as a living museum of the people, by the people, and for the people of Thanh Toan."

"The museum without walls"
is an open-ended concept
that offers myriad opportunities
for museum workers to develop
projects with the public.
Museums and societies are not separate, bounded entities.

Ana Maria Theresa Labrador

70 Years after Malraux's Museums without Walls: Its Inspiration and Resonance to Museum Practice in the Philippines

Ana Maria Theresa Labrador

Social Anthroplogist and Museologist
Assistant Director, National Museum of the Philippines

Abstract

As a former academic who has had more than 22 years of teaching experience, I have always considered myself and those around me as lifelong learners. Museums, I believe, are extensions of classrooms that encapsulates the world around us, offering a view that would otherwise take years to distill. The advantage of museums in this regard, especially National Museums, is that they have the expertise, research and collections. However, these are only wonderful combinations if enlivened by people as museum audiences, stakeholders, and volunteers.

We owe much to French art historian and cultural politician André Malraux who advanced the idea of "Museums without Walls" and started his archive in 1947 of photos of artworks as a tool among others to provide access to collections. Today, we have the advantage of different information technology media to present images, sounds, and words in ways that Malraux had not imagined. If he had been alive today, he would have regarded these new media as an opportunity to provide further access and make our world more understandable. In my paper, I will use his ideas as a starting point and show their Influence in creating a National Museum of the Philippines for the 21st century.

Overview

Dr. Labrador *discusses key concepts related to museum development in the Philippines, especially in relation to Malraux's notion of "the museum without walls." The museum is one context where tangible and intangible forms of cultural heritage are interpreted for audiences. Museums are not only institutions that produce and present academic knowledge but they must also serve as platforms for dialogue that respond to the needs and desires of diverse communities, including marginalized and underrepresented groups such as seafarers and members of the Filipino diaspora. Dr. Labrador uses examples from museum programming and practice from across the Philippines to consider if and how museums can be spaces of liberation and possibility.*

Introduction

On July 1, 2016, a historic decision was made in the Philippines. Admission to all national museums, including the three flagship museums in Manila – the National Museum of Anthropology, the National Museum of Fine Arts, and the National Museum of Natural History plus the National Planetarium – and fifteen museums across the country, will be free forever. We made this decision to encourage more people to visit museums and to remove one obstacle of access. It follows from the 1998 National Museum Act, which establishes museums as non-profit entities. Drawing from the work of anthropologist James Clifford in his monograph *Routes,* it also relates to the idea of museums as "contact zones" or dynamic and diverse spaces that are meeting places and not simply passive receptacles of history.

The National Museum of Natural History is a repurposed building that used to house the Department of Tourism and opened in 2017. The National Museum of Anthropology opened in 1998 as a component museum of the National Museum and it is located across from the main National Museum building, which is the National Museum for Fine Arts. It displays both anthropological and archeological collections. Fifteen other museums can be found across the country and some are site-based museums located near caves, rock shelter burial sites, and archaeological sites. Museums are shaped by and reflect the histories and identities of local communities, such as our museums in Jolo and Zamboanga the southern Philippines, where the country's Muslim population is concentrated, and the soon-to-be-opened National Museum of Batanes in the northernmost part of the country.

Since the decision was made on July 1, people have been lining up to enter our museums. This phenomenon is gratifying even as it reveals some of the underlying issues facing museums in the Philippines, such as a lack of appropriate programs and audience engagement strategies. One work that people are waiting in long lines to see is a large painting, *The Spoliarium,* by the nineteenth century Filipino master, Juan Luna. It was displayed in the 1884 Spanish Exposition and was given as a gift of the Spanish people to the Philippines in the 1960s. I have witnessed grown people who have previously only seen this painting as during the time of General Francisco Franco a reproduction in textbooks moved to tears when they stand before the original work.

The importance of the public to museum work

The National Museum complex near Rizal Park in Manila is a historical site unto itself and its spaces are used not only for exhibitions but also for events. From 2010 to 2012, historical restoration work was undertaken to highlight the buildings as heritage sites, inspiring many to contribute, and spread goodwill to match our efforts. Renowned people like Mr. Benjie Toda, a Filipino professional photographer, were inspired by our efforts to restore the Old Senate Session Hall. He offered to photograph our National Fine Arts Collection to the great excitement of staff.

As a group of museums that covers many areas of knowledge, the National Museum works with scientists, such as botanists and geologists, in addition to historians, archaeologists, anthropologists, and many other specialists and experts. Through collaborations with the California Academy of Sciences, we conducted research on the Coral Triangle and the results will become part of an exhibition at the Natural History Museum opening next year. We also work with politicians and private sector to fundraise and obtain endorsements. For example, by working with a representative of our Congress from Ifugao, projects at the museum in the Ifugao region proceed more smoothly and successfully. One of the National Museum's biggest patrons is Senator Loren Legarda, whose commitment to the museum has helped to propel many initiatives. The museum's main mission, however, is to engage with the public.

The National Museum seeks to cater to diverse audiences and one of the current major target groups are children, especially youth from underserved communities. In order to communicate more effectively with audiences, we are bringing back-of-room work to the front of the room to show visitors what happens behind the scenes. Staff development is also a major priority because National Museum staff must be able to talk with each other before they can talk with visitors in ways

that convey the projects and missions of the museum successfully. We hold internal interdisciplinary round table discussions during exhibit preparation. When working on an exhibition on the Negritos, a group of indigenous groups in the Philippines whose members are often marginalized and stigmatized, museum staff held roundtable discussions with young Aeta researchers to reflect on their experiences and to make decisions about the project as it unfolded.

Over the past couple of decades, collecting practices have changed in the Philippines. Museums gather not only material culture but also elements of intangible cultural heritage and objects must be accompanied by stories and contextual information. Sometimes a simpler object actually has more stories to tell. Filipino diasporic communities must be accounted for as well and the inclusion and foregrounding of critical voices from native source communities are necessary. Some members of these groups have become critics of museum work and making spaces for dialogue is extremely important. Participation in various UNESCO Intangible Cultural Heritage programs has also helped the National Museum to create maps and to appreciate the country's many forms of diversity. One hundred and eighty-five languages are spoken in the Philippines and the islands are highly biodiverse. When considering these forms of diversity, an understanding of intellectual rights and the museum's position on protecting knowledge becomes paramount. Private industries such as pharmaceutical companies, extract traditional knowledge and resources from local source communities. The museum should play a role in stopping this exploitation.

Considering the significance of "the museum without walls"

The anthropological concept of cultural space is interesting to think about in relation to non-physical heritage. Andre Malraux's notion of the "museum imaginaire" helps us to ponder how imagination can bring forward better things for the museum. This approach allows for hope and aspirational visions of what we would like the museum to become in the sense that the material culture represented by collections can be combined with non-material values and practices. When Malraux wrote about his ideas in 1942, he was thinking deeply about how to liberate images from their new contexts. Some people argue that when objects are brought in to the museum, they are decontextualized, but a more positive view would consider objects as re-contextualized. The new context is the museum context. Malraux's revolutionary thinking inspired artists like Salvador Dali and others from the Surrealist movement.

In 1934, Walter Benjamin wrote "*Art in the Age of Mechanical Reproduction.*" He described the emergence of new faster ways of reproducing images, such as photography, print-making, and printing, arguing that images can be reproduced from masterpieces, making those reproduced masterpieces very popular. People can do many different things with these images and they can have profound impact on people in many ways.

Nevertheless, when visitors to museums see original works, they are still deeply moved like those who visit the National Museum of Fine Arts to see Juan Luna's *The Spoliarium* as described before. These reactions suggest that even in an age of reproduction, originals do not lose their aura. A painting like the Mona Lisa, however, can be viewed in countless ways on the internet, modified by individuals who add speech bubbles, colors, and other interventions to create statements and make or jokes. The Marxist art historian John Berger expanded on these themes in his own work, *Ways of Seeing,* on appreciating images and the social impacts and effects of advertising.

Returning to museums, Malraux created a framework for understanding museums. He defined museums in terms of ethics, morality, and institutional integrity. Museums today have an inherent structure of trust. If staff and practitioners do not build on that trust, they will lose it. Museum workers also must operationalize philosophy and mission statements or embracing the practice of showing and not just telling by offering clear outcomes. Interest groups must be balanced appropriately and distinct perspectives taken into account from those of politicians to experts, trustees, volunteers, and source communities.

Museology is an interdisciplinary, transdisciplinary, and cross-disciplinary academic discipline that can be studied at the tertiary and post-graduate levels in countries across the world. It refers fundamentally to the relationship between people and the material world. Principles of museology can be used as tools for understanding heritage. When we ask, "What are museums for? Who are they for?" we can look to Paulo Freire's *Pedagogy of the Oppressed.* Freire emphasizes that we must experience the world and become a part of it by reducing distance. Walls, however, exist even within the museum as we can appreciate from seeing display cases and partitions between exhibitions.

Another concept that can offer new possibilities for thinking about the museum is that of the ecomuseum. This concept is not new, emerging in the 1960s

and 1970s. It was developed by Georges Henri Rivière as a way to understand entire heritage communities, including natural environments and situated place-based cultural forms. The ecomuseum approach integrates and focuses on the ecology of a community and it is influenced by "new museology" theory and post-modern museum practices. The impact of post-modernism can be seen in the concern with the museum's environment and a collapse of the distinction between inside and outside. This is parallel to the "museum without walls."

In the 1960s, Rivière led a movement advocating for open air museums that involved communities. According to the traditional museum concept, the most important elements of a museum are the buildings, tangible collections, experts, and technical work, encompassing taxonomic research and systematic displays of objects. Museums were considered separate from their surrounding environment. Ecomuseums, on the other hand, operate with the following principles: the environment is extremely important; collections should be both tangible and intangible and community members are just as important as outside experts. In fact, the experts are the community members themselves because they are the ones who hold memories of the place. When apprehending objects in the context of an ecomuseum, collaborators must think about why the object in question is important to the community. Sometimes museums can also be understood as "community centers." The movement inspired many questions, such as "What is the purpose of the museum? Why should we want museums?" It was like throwing a pebble in water and the ecomuseum concept grew larger and larger. This idea of the "museum without walls" may have inspired the ecomuseum movement.

Applying the theory of "Museum without Walls"

When the National Museum staff organize programs, we must think about the communities of global Filipinos too. Ten percent of the population of the Philippines lives outside the Philippines. How do we reach and address them? Friends of mine living in places like Italy have observed how Filipinos adapt and maintain their traditions from home like rituals, fiestas, and religious processions. In addition, nearly 30% of seafarers in the global labor market are Filipino. When I managed the Jorge Vargas Museum of the University of Philippines, we undertook a photography project where a Dutch photographer visited freight ships and cruise liners all over the world and photographed the Filipinos who work on them. One unexpected outcome of the project was that, many relatives of the Filipino seafarers did not know how difficult the work is on these ships like cleaning out hulls of huge tankers, until they saw the photos.

We must expand the context of our activities beyond the museum. Museums can be sites for investigation, and they can be more than contact zones. They can be dreamscapes or areas of liberation or sites of multivalent identities and identity formation. More can be learned about this potential by observing visitors to the museum to see how they experience exhibitions. Museums must be more inclusive, especially with regard to marginalized and disengaged groups, like seafarers and Filipinos abroad. Another question that arises relates to how intangible cultural heritage should be displayed in museums. For example, in Tayabas City in Quezon province (Southern Luzon), locals hold a procession every May 15th for Saint Isidore, the patron saint of farmers. The procession involves thousands of people and much gift-giving and sharing occurs. How can the intricacies and multiple meanings of this event be brought into the museum space?

Conclusion

This question poses many challenges. One strategy is to develop exhibition idioms that respond to new paradigms. As an anthropologist, I believe that field research is key to making exhibitions and creating vocabularies so that audiences can understand the exhibitions. More documentation must be undertaken to assess how gathering data from communities leads to compelling museum displays. I also encourage artist residency programs, especially in non-art collections, to see how artists might develop and translate exhibitions in different ways. For example, in Madrid, Spain ten years ago an exhibition organized by the Casa Asia featured historical collections telling the story of the relationship of Spain and the Philippines. These foregrounded the contemporary exhibitions, one of which featured a reinterpretation of the Balikbayan boxes, which are the carton boxes that most Filipinos use to send things back home. For the installation, the artists suggested invisible boxes where they displayed neatly stacked objects and other contents.

Another promising program we have just started is the *Batang Pambansang Museo* program. *Pambansang Museo* means the National Museum and the project name translates to, “Children of the National Museum.” The neighborhood around of our museums in Manila have many informal settlements and our project helps children living there to become docents or guides for other young visitors to the museum. This approach has already proved successful in Singapore and the youth have become some of the best guides that we have at the museum.

Our training program for them involves tours designed for taking them on young visitors, Where they can learn to appreciate the large 19th century painting, *The Spoliarium* by Juan Luna, as they experience other museumgoers flock to see this painting. Tour guides then bring them to see eighteenth century scientific illustrations of plants, many of which were drawn by local artists older than Juan Luna. Some of them learn to appreciate drawing plants while visiting the Philippines National Herbarium, which is also part of the National Museum. Our scientists are able to talk to the young partipants about biodiversity in the Philippines and teach about the giant flower, the Rafflesia. Then they are invited to draw or to perform their feelings and experiences from the tour and the museum becomes a site for leisure as they learn while having fun.

"The museum without walls" is an open-ended concept that offers myriad opportunities for museum workers to develop projects with the public. Museums and societies are not separate, bounded entities. How can museums be part of the society? How should forms of material and intangible heritage be exhibited and interpreted in the museum? I urge you to continue to ponder on these questions and put your answers into action.

Many of these positions require higher qualifications than before and instead of confining education staff to a single department, we now attempt to embed education across all departments. **Education has to be the work of everyone in a museum** as we make the experience one of positive learning.

Ana Maria Theresa Labrador

We Make the Museum as We Learn: Storytelling as Bridge between Education and Exhibitions

Ana Maria Theresa Labrador

Social Anthroplogist and Museologist
Assistant Director, National Museum of the Philippines

Abstract

Education must not be confined to the work of a group within a museum. It should be part of the work of its researchers, curators, and conservators to enable a direct articulation of stories behind objects, collections, and exhibitions. At the National Museum of the Philippines, we made a bold move to remove the department dedicated to education during its reorganization. Instead, we embedded educators within the research departments. In my Keynote Speech, I will be talking about the processes we went through and the framework we developed to ensure that instead of predigested information delivered to our museum audiences, we could tell stories that fill the gap that we normally have when translating education in exhibitions.

Overview

Dr. Labrador discusses *the role of storytelling in the museum and shares how the integration of narrative approaches in museum tours and education can not only impact audiences but also lead to deeper understandings of intangible cultural heritage (ICH). In this way, the protection and transmission of ICH can be carried out with increased support and positive outcomes. She also offers an overview of the structure and activities of the National Museum in the Philippines and the National Museum's new distributed approach to museum education.*

Introduction

When staging new exhibitions, we constantly remake and retell the stories in the museum and in this way, we constantly learn from this exercise. First, I wish to discuss the reorganization of the National Museum of the Philippines that includes the recent development of adding 235 more permanent positions, many of which will be involved in our education programs from frontline staff to guides, researchers and curatorial staff. Many of these positions require higher qualifications than before and instead of confining education staff to a single department, we now attempt to embed education across all departments. Education has to be the work of everyone in a museum as we make the experience one of positive learning.

I would now like to focus on the museological context in Southeast Asia. When I talk about museology, I seek to highlight the interdisciplinary work of the museum and the role of heritage. As a social anthropologist, I have been trained to approach traditions as sets of practices that are not from the past but continue to exist in the present in Southeast Asia. In addition, I will discuss the concepts of duality and tripartitioning as manifested in practices in Southeast Asia. The idea of duality is related to the notion of binarism debated by anthropologists and social scientists and it involves looking at two oppositional sides of issues or phenomena, such as hot and cold or raw and cooked. Through my own fieldwork experiences, I have observed that these binaries do exist and they structure certain practices. Considering tripartite arrangements complements and complicates the concept of duality, as it requires focusing on moments and spaces of "in-between-ness," such as the transitory phases of ritual. This "in-between-ness" is also exemplified in objects, for example, in the design of some Southeast Asian textiles that have a center field, side fields, and end fields.

As a social anthropologist and former academic, I consider myself to be a life-long learner like many fellow teachers. These days when I go to the field, I meet not with "informants" but with "co-authors." These shifts in relationships and power dynamics extend beyond terminology to impact the very conceptualization of research as reflected in recent laws on doing research with indigenous people. My background in museum education overlaps with my career as a social anthropologist and I was an academic for 22 years before joining the National Museum. At the museum, as the Assistant Director for Museums, I am responsible for research administration, collections management, and curatorial concerns. It is interesting to note that I am

able to apply in framing concepts for research, exhibition, and public programs. My knowledge about material culture looking at technology and material behavior, especially in tropical conditions like these that we have here in Southeast Asia.

I have also been involved with the UNESCO program on intangible cultural heritage, recognizing that documenting intangible cultural heritage presents particular challenges. This has piqued my interest in questions of ownership over objects and heritage and the ways that claims of ownership impact museum practice. In addition, SEAMEO SPAFA's flagship projects have been influential because of their focus on the spiritual dimensions of rice.

Reconstructing Museum Education at the National Museum

The main campus of the National Museum is in Manila and is comprised of the National Museum of Fine Arts, the National Museum of Anthropology, National Planetarium and the soon-to-open National Museum of Natural History. The laws governing the National Museum were framed in 1998 and they are informed by UNESCO's definition of the museum and ICOM's definition of the museum as a permanent nonprofit institution that benefits the social good. We have a threefold mandate. Firstly, we are an educational institution and we disseminate knowledge that we have gathered from the field and from studying our collections. Secondly, we are a scientific institution, and research is an important component of what we do. For instance, the Philippines is an extremely biologically diverse hotspot, and we have opened the National Museum of Natural History to celebrate and to explore this richness. Thirdly, we are a cultural center. We organize exhibitions, public programs, and outreach programs that relate to all three components of our core mandates.

Recently, we dismantled our department of museum education. Many people were not happy with this decision but we pursued our objective of re-organizing certain structures and embedding education in our research departments. In this way, we hope to actively serve our audiences instead of just turning our viewers into passive visitors. Since the new model requires direct communication and cuts out the "middle man" so to speak, we can get to the heart of museum education work. Most staff that work under me are required to focus on the threefold mandate of the museum. The National Museum organization is made up of the central offices as I already described, as well as a regional network, with 18 satellite museums and offices throughout the country.

The Philippines has 7,100 islands and the National Museum tries to have a presence across the country through our museum network and at archaeological sites, caves and biodiverse hotspots. We must manage these sites and perform regulatory responsibilities because the Philippines does not yet have a Ministry of Culture. However, a bill is pending in Congress and we hope this will result in the creation of such an entity. If this occurs, we can actually focus on functioning more like a museum.

What are our mandated outputs? As a government institution, we must achieve certain outcomes, and final outputs can be divided into two categories. One includes museum exhibits and educational services and the other involves regulatory work such as cultural properties protection and preservation services. We have established key strategic and operational areas of activity and concern as required by our Department of Budget and Management. Before, public access to the museum was not promoted as a key component of museum services and some curators in previous generations felt that an increase in visitors might result in collections becoming damaged. Part of our work now is focused on transforming attitudes

towards access. Over the past seven years, the National Museum has accomplished quite a lot. We have enhanced public programming that is aimed at encouraging broad and diverse audiences, including underprivileged and marginalized groups. We have a task force on universal access whose members reach out to these groups, such as differently abled people, members of indigenous communities, and people from lower socioeconomic backgrounds.

Storytelling as tool and paradigm

Now I would like to relate these themes to the idea of storytelling. Currently at the museum, we encourage educators, curators, and other staff to share compelling stories that address diverse audiences. For example, we use a fifth grade (elementary school) level of language to write extended exhibition captions so that information about the museum and its collections can be understood by people of different ages and levels of education. We also focus on intangible cultural heritage, an area that is often overlooked in museums that tend to focus on objects and material culture. We seek to acknowledge that in many cases, such as when a country experiences war or protracted conflict, much material culture is destroyed. What is lost can nevertheless be partially reconstructed through fieldwork and storytelling. At the National Museum, we are conducting retrospective studies of paintings in our collection, especially those that were obtained in the early twentieth century, to understand how communities value these works. We are also undertaking increased conservation research to determine the artists' materials and techniques. The museum does not collect for itself; we must start asking why these objects are held by the museum, who desired them, and who collected them.

Intangible cultural heritage (ICH) is a key framework for storytelling and guidelines on understanding and protecting ICH have been developed by UNESCO through the convention on documenting and safeguarding elements of ICH. The UNESCO program on ICH emerged from the 1992 United Nations Convention on Biological Diversity and the UN declaration on the decade for indigenous and minority people. These events catalyzed an increased awareness of ICH and the inclusion of traditional knowledge systems in scientific knowledge discourses. A shift also occurred in relations between researchers and source communities; people who were formerly regarded as "informants" are now becoming co-authors and co-creators of knowledge.

I am familiar with this shift through my work as an anthropologist. For many years, I have worked with Bontok people in the highlands of Luzon. Bontok weavers

do not record their designs in pattern books but memorize the templates and sometimes tattoos are used as mnemonic devices. I interviewed one woman who told me that she sometimes forgets the patterns so she decided to use her tattoo to help her remember the design. This research on textiles and weaving has become part of the museum's gallery on traditional textiles of the Philippines. We display hand looms, back-strap looms, foot looms, and other implements and materials, and we showcase the beauty of all the textiles that are produced in the Philippines.

People from indigenous communities often visit the museum, where they examine and study the textiles and offer their opinions; sometimes they like the pieces we have collected and sometimes they criticize them. This open dialogue is an important outcome of our work. As part of one program, we brought female weavers from lowland Northern Luzon to the museum to study the looms from the highlands of Mindanao in the Southern Philippines and they understood how difficult it is to weave with that type of back-strap loom. I appreciated their comparison of weaving on back-strap looms to exercising on rowing machines; maybe looms can incorporate in exercise regimens. The use of hands and bodies is very important for another type of weaving: basketry. At the National Museum, we offer programs like basket and mat weaving for people who do not know how to use looms and in this way, visitors can experience weaving with flexible materials.

Telling difficult stories through collaboration

I would like to share some of the recent programming and initiatives at the National Museum of the Philippines. On May 18 or International Museum Day, we started a conversation about difficult and conflicting histories, asking our curators and researchers to focus on these topics during their tours in order to interest people in objects that have emerged out of conflict. One of our underwater cultural heritage archaeologists who has been involved in the retrieval of shipwrecks discussed a slab of granite with Armenian inscriptions.

Other featured items were spinning tops from Mindanao, where many Muslim communities live, and particularly from Marawi, where violent conflict is ongoing. Objects from conflict-torn areas of Mindanao frequently appear in antique shops, because evacuees leave them behind to escape the dangerous circumstances there. We do what we can to acquire these things for the National Museum, and Once peace comes to Marawi, we will set up not only a museum but also a community center there. We plan to return these objects to the places where they came from

so that young people and others can learn about them as well as contribute to their recovery. The objects can be sources of inspiration and pride.

Before we implement new exhibitions, we consult with source communities as much as possible. For example, some people who identify as Lumad, or non-Muslim indigenous groups in Mindanao, helped us to determine the provenance, functions, and meanings of some of our objects as we undertook a retrospective documentation activity. We also try to involve young people and to spark their enthusiasm. For instance, one of the National Museum's botanist is an expert on the many kinds of ferns found in the Philippines but as part of a project with the youth from marginalized communities around Manila, he started a Rafflesia club. Students can volunteer at the Philippine National Herbarium and help to mount specimens and perform other tasks.

In terms of studying the artwork in the collection, we have collaborated with the National Institute of Physics at the University of the Philippines to do 3D scanning of paintings. This exercise has elicited information that we cannot otherwise do through visual examination, such as identifying the artists' signatures through their textures, patterns and color.

Moreover, through recent engagements with the University of Melbourne, we have developed a project to study pigments in nineteenth century paintings as part of our retrospective documentation efforts. Now as a result, we have more volunteers from universities and soon we will invite senior high school students to volunteer at the museum to encourage them to consider careers in museums. As I mentioned before, we have created 235 new positions at the museum, which is a good thing if we have a large pool of candidates to choose from.

Storytelling, ICH and archaeology

Right now, as museum educators, we are trying to promote our collections by connecting audiences with objects without overly valorizing the material things. This is where storytelling plays an important role as a medium and a method for fostering new relationships with museums and their objects. Storytelling helps both to address difficult topics, such as conflict and to raise awareness of ICH so that people can understand the particular challenges of safeguarding ICH. Intangible heritage is very fragile; certain events may occur that cause people to forget certain practices. Even documentation presents risks as rich variations of ICH can be lost when one approach or knowledge system is prioritized over another. The Department of Culture

and the National Commission on Culture and the Arts in the Philippines oversee the nomination process so that traditions and practices in the Philippines can be inscribed as elements of ICH by UNESCO.

The Hudhud, an epic chant, was recognized as ICH and was being promoted in schools. Hudhud has many forms and styles, however, a central village version was taught to students. When students wanted to talk about and perform the Hudhud chants that they had heard in their own villages, some teachers told them that these were the wrong versions, as they came from peripheral villages. This case reveals the gap between theory and practice that we must strive to address if we wish to make ICH accessible and inclusive for source communities.

These issues in documenting and protecting ICH also lead to many questions about intellectual property. If we would like to perform a certain epic, from whom do we ask permission to use it? Can we perform it anywhere? The Intellectual Property Office of the Philippines, which is under the Office of the President as we are, is developing protocols for asking permission. The frameworks established by the National Commission for Indigenous Peoples must also be upheld when undertaking research. While these processes of obtaining permission and consent can be complicated, they ultimately yield more varied and more just research results.

One common misunderstanding about ICH is that it is emotional and not scientific, however, I argue that it is scientific, and when we research ICH, we should use principles of scientific inquiry. For example, if we are documenting memories, how do we record them?, what sorts of instruments should we use?, how can the memories be transmitted, and how will we know if the modes of transmission are appropriate and if the content is accurate? Should be asked.

Some UNESCO World Heritage (WH) sites in the Philippines have faced challenges when it comes to the environment and ICH practices; the Ifugao rice terraces (located in the highlands of Northern Luzon) nearly lost their WH status because of a decrease in inhabitants who cultivate rice. Ifugao heritage is not only about rice cultivation but includes the lifeways and the world views that revolve around and support this practice. Finally, the terraces were removed from the World Heritage in Danger list and now we can promote the site and find ways to support the people who are involved in maintaining rice terraces. The National Museum is collaborating on a five-year project initiated by faculty from the University of California, Los Angeles and the Chief Operating Officer of a local non-governmental organization called the

Save the Ifugao Terraces Movement. Part of the research concerns with dating the terraces because the UNESCO literature asserts that some of them are over 2000 years old. After carrying out archaeological studies in the area of Kiangan, Hapao, and Banawe, we discovered that the terraces can only be up to 800 years old.

When archaeologists and anthropologists first came to the terraces and documented them in the early twentieth century, they could not believe that local people in this area managed to build the terraces over such a short period and their age was estimated to be very old. Sometimes we are enamored with this idea of antiquity. What must be celebrated instead is how people are able to respond to changes in conditions, such as changes to the environment and changes brought by colonization as the example of the Ifugao terraces illustrates. During the research, we spoke with people who had heard stories of relatives moving from the lowlands to the highlands to escape Spanish colonizers. Today we continue to work with people who are farming the terraces to help them continue their practices and to integrate them into museum work. The archaeological project continues to so that we can get a better and more rounded picture of that part of our history.

Conclusion

In July 2016, we convinced the National Museum Trustees to offer free admission to all our facilities, including to our Manila campus, and 18 museums throughout the country. They were initially reluctant to do this but we emphasized that our mandate is not to increase revenue but to serve the public and to increase visitorship. The decision was a milestone but I was frustrated that visitors had to wait in long lines when the free admission was first introduced. We have since developed a better system to reduce waiting time because in a very hot country like the Philippines, waiting outside in line can be uncomfortable and unsafe.

To conclude, I would like to share that the National Museum is opening a Natural History Museum at the end of this year. The opening has been delayed for a year and the process reveals how museum building and museum development are not easy and require collaboration with so many people. This is the primary activity at the museum, working with people. We cannot just construct a building and assume that people will visit it because it is there. We must maintain relationships to cultivate life-long learners and life-long audiences. Despite the significant challenges of museum work, the connections made and sustained in the museum lead to new stories that will only make institutions better and the people stronger.

Singaporean students should be self-directed learners, active contributors, concerned citizens, and confident people. NHB's education framework supports and directly contributes to these broad learning outcomes.

Alvin Tan

Education Within and Beyond Museum Walls: A Singapore Case Study

Alvin Tan

Assistant Cheif Executive Policy and Community,
National Heritage Board, Singapore

Overview

Alvin Tan *shares the National Heritage Board of Singapore's (NHB) education framework, strategies, and initiatives. Through the framework's three strategies, Mr Tan makes a case for integrating museum and heritage related content into school curricula, developing signature outreach programmes to schools, and equipping teachers and educators with the necessary training and resources so that they become partners and advocates for museum and heritage programmes. Finally, Mr Tan shares the challenges faced by NHB as well as the key learning points from NHB's experience developing and implementing education programmes.*

National Heritage Board of Singapore: Background and Statistics

I will begin by sharing some background on the National Heritage Board (NHB). NHB is a statutory board under the Ministry of Culture, Community and Youth. It was established in 1993 and has three main functions as stipulated in the NHB Act. Firstly, it acts as an educator by presenting Singapore's heritage and its links with Southeast Asia, Asia, and the world, to both Singaporeans and tourists. Secondly, it acts as a promoter by generating greater public awareness and appreciation of Singapore's arts, heritage, and culture. Finally, it acts as advisor to the Singapore government on all heritage and museum matters.

The NHB operates the national museums in Singapore, the heritage institutions, and other national-level institutions. It also creates content for our museums and heritage institutions by undertaking research for policies and exhibitions and developing programmes for our target audiences. In addition, NHB is increasingly paying more attention to engaging the community through the programming and outreach efforts. Finally, NHB is tasked with the preservation of national monuments and takes care of the National Collection, which comprises artworks and artefacts that are displayed in Singapore's national museums and heritage institutions.

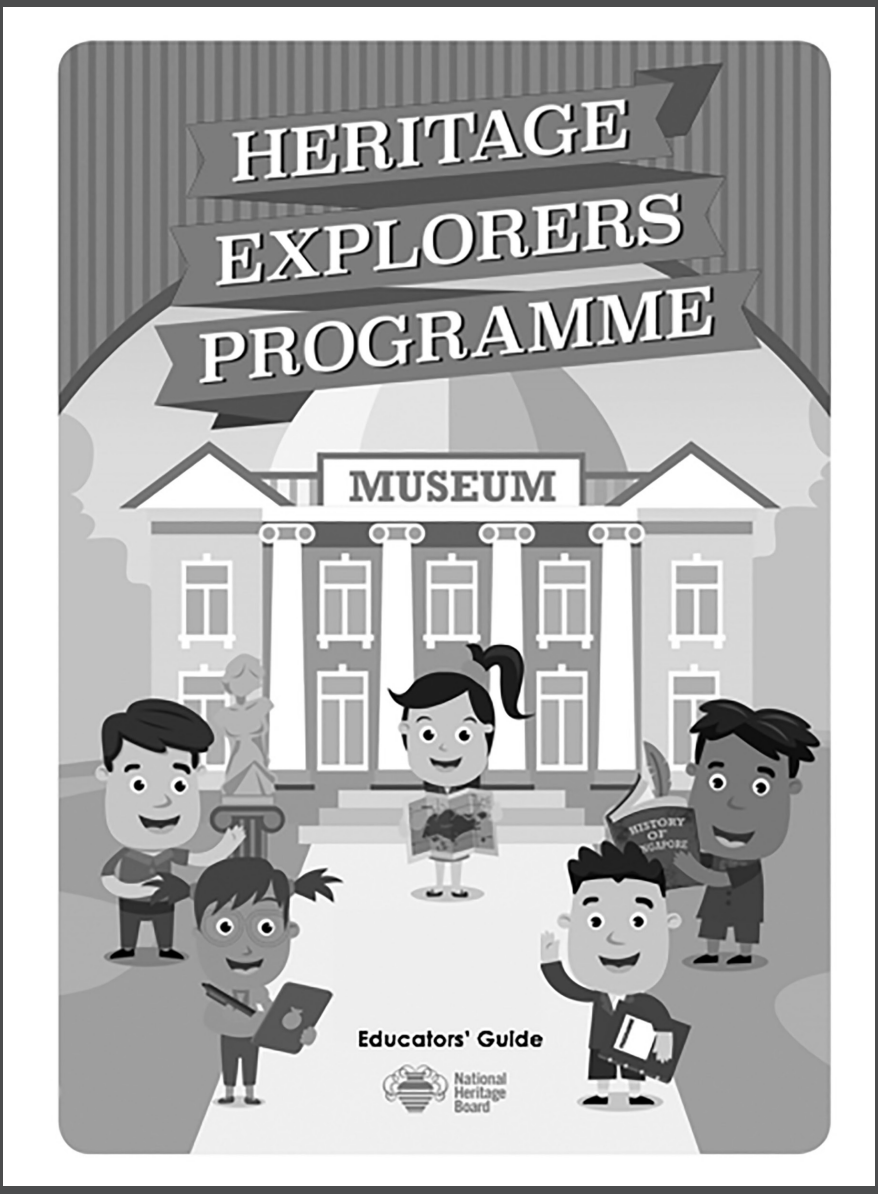
Of the 10 institutions managed by NHB; there are four national museums comprising the National Museum of Singapore, the Asian Civilizations Museum, the Peranakan Museum, and the Singapore Philatelic Museum; three heritage institutions comprising the Sun Yat Sen Nanyang Memorial Hall, the Malay Heritage Centre, and the Indian Heritage Centre; and two World War II interpretive centres. It also operates the Heritage Conservation Centre, which houses and restores an estimated 250,000 artworks and artefacts in the National Collection.

In terms of organizational structure, NHB is made up of three clusters and I oversee the policy and community cluster, which covers education, community outreach, the NHB's three heritage institutions, the preservation of sites and monuments, heritage impact assessments, international relations and the Heritage Conservation Centre. The museum cluster oversees the NHB's national museums and festivals while the corporate development cluster oversees functions, such as planning, human resources, finance, and IT.

Every year, the Ministry of Culture, Community and Youth compiles and publishes statistics from across the arts and museums sectors. The total number of museum visitors in Singapore has remained relatively stable at close to three million people per year. In 2013, there was a spike in museum visitors because NHB implemented free museum entry for Singaporeans and permanent residents. In 2015, there was another increase in museum visitors occurred, because Singapore celebrated its 50th year of independence and many Singaporeans attended to the commemorative; activities organized by our museums. Moreover, two new museums opened in 2015 the National Gallery of Singapore, which focuses on Southeast Asian Art, and the Indian Heritage Center.

NHB operated museums and heritage institutions attracted an estimated 2.1 to 2.5 million visitors on average. In 2013 and in 2016, NHB's museums and

heritage institutions welcomed close to three million visitors. It is worth noting that the number of student visitors has also increased with an average increase of 10,000 more students per year. This number refers to students who visit as part of school tours but does not include students who visit on their own, with friends, or family.



NHB also tracks community outreach figures which we collate from traveling exhibitions and festivals that are held in libraries, shopping centers, community centres, schools, and other off-site locations. From 2012 to 2016, visitors to these events have increased steadily, and in 2016, NHB's outreach activities attracted more than 6.5 million participants.

NHB's Education Framework

Now I will move on to describe NHB's three-pronged Education Framework. The framework is aligned with the Ministry of Education's (MOE) "Desired Outcomes of Education," which are the key attributes that MOE hopes every student will be able to acquire by the time they finish their studies. More specifically, upon completion of their secondary school education, Singaporean students should be self-directed learners, active contributors, concerned citizens, and confident people. NHB's education framework supports and directly contributes to these broad learning outcomes.

When developing our education strategies, we consciously sought to create approaches that would allow us to reach out to students at every significant educational milestone in their lives at the pre-school, primary school, secondary school, and tertiary levels. NHB works well with schools and the MOE. Students from the primary to secondary school levels are captive audiences. Challenges arise when students leave the school system, start their careers, and stop visiting our museums and heritage institutions. However, we note that once they start a family, they are likely to return to our museums and heritage institutions again. We discovered this pattern through the data collected from our visitor profile surveys.

Under our Education Framework, our first education strategy is to promote our museums and heritage sites as learning resources that all schools can use for lessons and other activities. In 2014, we launched Singapore's Little Treasures. This program provides pre-schools with a traveling trunk filled with Collections, replicas, or reproductions of items from the National Collection. The trunk is accompanied by teaching resources to help teachers use these trunks in their classrooms and all teachers must participate in a two-day training workshop on how to design lesson plans and other activities using the trunk. We also bring the teachers to the museums to familiarize them with the museums.

After Singapore's Little Treasures was introduced across pre-schools, we submitted it for an ICOM award and it received a best practice award in 2015 from

ICOM's Committee for Education and Cultural Action (CECA). Since then, the program has been implemented in 117 pre-schools, 4,000 pre-schoolers have participated, and 236 pre-school educators have been trained. We continue to enchance the program. For instance, the first edition was only available in English and many preschools provided feedback that they would like to be able to use the materials in mother tongue languages. In response, NHB developed travelling trunks and training resources in Mandarin, Malay, and Tamil and then partnered with the three ethnic group-focused heritage institutions to create content based on their collections. As a result, teachers are happy to have new and different teaching resources and NHB is happy because the enhancements have led to increased museum visitorship.

We also sought to integrate our museum and heritage content with the school curricula. In 2014, after some convincing, the MOE agreed to integrate NHB's content into school textbooks. At the primary school level, our content is featured in the social studies curricula for Primary 5 and Primary 6 students. The social studies syllabi focus on fostering understanding of Singapore's Asian neighbors and the places where our ancestors come from, featuring 90 artefacts from the collection of the Asian Civilizations Museum. The textbooks present photographs and write-ups of the artefacts and encourage schools to visit the museum to view the actual physical artefacts.

Likewise, NHB worked with the MOE to integrate museum and heritage content into the humanities and history curricula at the secondary school level for students ages thirteen through sixteen. For this program, we made use of an approach called "historical investigation." Lower secondary school students (from Secondary 1 to 2) are required to visit National Museum of Singapore to learn about the history of Singapore through personal stories and artefacts.

The second education strategy is based on NHB's recognition of the importance of developing signature outreach programs for schools. For example, for the primary school level, we created the Heritage Explorer program. As part of the program, primary school students can role play any five roles, curator, historian, designer, educator, or heritage ambassador. For each role, students must complete a series of simple tasks. Once they have completed the tasks, they can get their tasks certified by their teachers and receive a badge upon certification. The program has been introduced to 70 schools and has reached 36,000 students so far, although we hope to eventually roll out the program to all 168 primary schools in Singapore. The Heritage Explorer Program was awarded ICOM's Committee for Education and Cultural Action best practice award in 2016.

NHB has also developed a National Heritage Badge program for school uniform groups and the program is targets secondary school students. We introduced the program because we realize that students who wear uniforms like to collect badges to pin on their uniforms. Participating students from uniformed groups must complete a project, such as a research study, a heritage trail development, or a documentary film either individually or as a group. When they have successfully completed the project, they will each receive a heritage badge. On average, a total of 3,000 students from uniform groups have received badges every year.

Another signature program developed by NHB is our School Heritage Corners. Through this program, we encourage schools to set up heritage corners that commemorate and document the school's history as well as the history of the neighborhood where the school is located. Under the program, NHB provides funding support of up to 50% of qualifying costs capped at SGD50,000. We also provide advice and training to some schools. Thus far, 62 schools have created heritage corners and teachers have encouraged their students to train as gallery docents or guides.

NHB's Heritage Trail Adoption Scheme is similar to the School Heritage Corners programme. NHB has developed 17 heritage trails across the island that showcase important landmarks, buildings, and sites. As part of our efforts to encourage more Singaporeans to explore these trails, we decided to partner with schools located near our trails to adopt the relevant trails. NHB then trains the teachers and students and provides learning resources so that they can conduct guided tours for their peers and members of the public. A total of 26 schools have signed up for the program and an estimated 1,000 students have been trained as trail guides.

In addition to the above programs, one of NHB's most popular student programs is our student docent program, where we train students as docents for our permanent galleries and special exhibitions. We have partnered with over 20 schools and trained an estimated 1,284 student docents. We have also co-curated exhibitions with schools and students from these schools conduct research work with our curators on content development and participate in the exhibition design process. Thus far, we have collaborated with eight schools to co-curate and present a total of eleven traveling exhibitions.

We have recently introduced a program adapted from a popular initiative in the United Kingdom called "Take Over Day," where youths are partnered with museum professionals and then have the chance to "run" the museum for a day. NHB has

likewise partnered with schools to allow students to "take over" the operations of our heritage institutions during Open House days. As part of the program, students can provide frontline visitor services and/or design and facilitate arts and crafts activities for children. We piloted the program in 2015 at our heritage institutions, and since then, we have partnered with four schools and involved a total of 418 students.

The third and final education strategy focuses on building capabilities especially in terms of training teachers and educators. Every program that NHB implements has a training component for teachers who are interested in participating in our programs. These trained teachers are then encouraged to pass on the lessons from NHB's training workshops and to train others at their schools. Currently, we have trained more than 500 teachers to help us implement our various school programs.

NHB also provides training resources. One good example is our latest guidebook for heritage educators which provides suggestions to teachers on how to set up heritage corners at their schools and gives instructions on how to apply for funding for the heritage corners from NHB. The guide also includes tips for designing and developing heritage trails. This resource kit has been distributed to 370 primary and secondary schools in Singapore.

With regards to tertiary institutions, such as the polytechnics and universities, NHB has signed Memorandums of Understanding with them to co-develop the content of heritage or museum related electives. NHB staff then lecture, co-assess and co-grade the project proposals that are submitted by students enrolled in these elective classes. During the initial stages, these electives were mainly theory-based but a practical component has since been added and students are graded based on actual projects that have been implemented in heritage institutions.

One example of sustainable engagement occurred when NHB trained a group of students from Nanyang Technological University's (NTU) hospitality and tourism management class. The students were inspired by an example from the UK, where guides conduct free guided tours for the public. Visitors do not need to register beforehand but can simply show up at an appointed location on a specific date and timeslot and join a tour. In 2012, the first batch of NTU students was trained by NHB and developed free guided tours of the Singapore River, Chinatown, and the Arts and Civic District. NHB provided them with the necessary research materials and minimal funding to produce uniforms so that they could be identified by the public.

After the first round of training by NHB, the students trained subsequent groups of student guides. Unfortunately, NTU no longer offers this course module and the final tour was conducted in March 2017.

Myriad of challenges arise when developing and introducing education programs. One key challenge is to balance attracting more student visitors with the museums' and heritage institutions' capacity to host school visits. At the present moment, an estimated 50% of primary schools in Singapore have visited NHB museums and we hope that 75% of primary schools in Singapore will visit at least one of our museums by 2018. However, even as we hope to increase our target, we must ensure that our museums and heritage institutions are equipped and able to handle these increased school visits. We must also ensure that increased school visits do not adversely affect experiences of other museum visitors.

One way we addressed this issue is by inviting schools to visit outside of official opening hours. For instance, if the museum opens at 10:00 am we will open our museums earlier and arrange for schools to visit at 9:00 am. Teachers and students usually appreciate this because they will have the museums to themselves. Another challenge is that even though NHB-developed content is integrated into the MOE's national syllabus, making school visits to museums mandatory is still very difficult. This is due to the competing demands on students from other ministries and public sector agencies.

In conclusion, I would like to reiterate some of the main lessons that can be distilled from NHB's experiences. First, it is important to make a strong case of how museum and heritage programs can contribute to national educational outcomes. Following that, it is crucial to integrate museum and heritage related content into school curricula as this would lead to increased student visitorship. Next, teachers and educators also must receive necessary training and be provided with necessary resources so that they can become partners and advocates for museum and heritage programs. Finally, close coordination and cooperation between different public agencies including schools are required in order to successfully nurture a museum-going culture and to transform students into lifelong museum visitors.

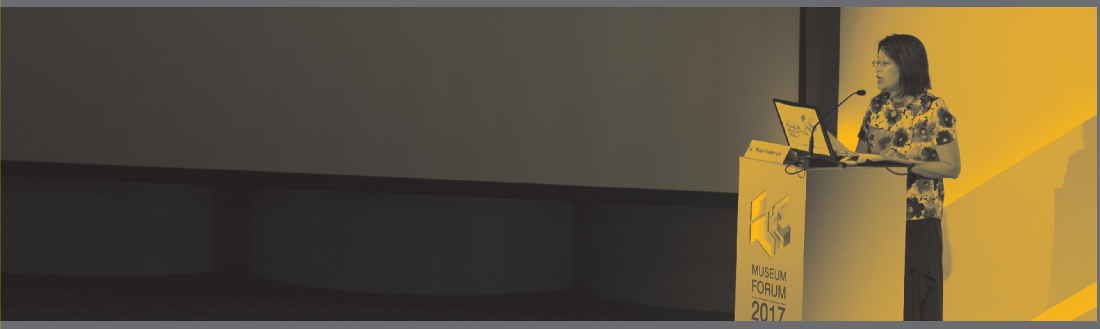
Museums nowadays are more than just learning institutions and are expected to innovate, to create, and to realize their full potential of involving, connecting, and inspiring people.

Huei-hsien Lin

Can Museums Change Lives? Exploring the Potential of Museum Education

Huei-hsien Lin

Section Cheif Education and Outreach Programs department of Education, Exhibition and Information Services, Natonal Palace Museum, Taiwan



Overview

Huei-hsien Lin *describes educational programming at the National Palace Museum in Taipei, Taiwan, focusing on the ways in which programs elicit affective responses from participants that can alter their relationships to the museum and to other people. Examples of projects in reform schools and primary schools in Taiwan are provided to show how objects that are hundreds of years old, such as Emperor Qianlong's palace memorials or Emperor Yongzheng's official portrait, can be given new lives and how they can also change lives.*

Can museums change lives? At this forum where museum professionals gather to discuss museum education and its profound influences, this question may seem irrelevant. Most of you must believe in the museums' power to make changes in contemporary lives, otherwise we probably would not be sitting in this forum in the first place. As a long time museum educator, I myself truly believe that museums have the potential to change individual lives, and through changing individual lives, we may even make the community or the world a better place. Today, I would like to share some of the National Palace Museum's experiences collaborating with school teachers because I believe that by working collaboratively with schools and teachers, we have a much better chance of impacting individual, family and community lives and of staying relevant and connected to our rapidly changing modern audiences.

The National Palace Museum (NPM) is home to one of the most renowned Chinese art collections in the world. It is built from former imperial collections gathered by different emperors. Part of the imperial collection was moved to Taiwan from 1948 to 1949 and the museum re-opened as the National Palace Museum in Taipei in 1965. Today, the museum houses approximately 700,000 works, including ancient Chinese paintings, calligraphy, ceramics, jades, bronzes, rare books, documents and others. Annual visitors in 2016 numbered close to 4.7 million people. The NPM also has a sister museum that opened in late 2015 in southern Taiwan. This Southern Branch Museum attracted close to 1.5 million visitors in its first year since opening.

I have been a museum educator for over 20 years at the NPM. The following two statements issued and published by the American Alliance of Museums (AAM) greatly shaped my early career as a museum educator. The first publication is the 1984 report Museums for a New Century. I remain inspired by this quote: "If collections are the heart of museums, what we have come to call education… is the spirit[1]". In short, if a museum has a wonderful collection but no educational mission, then it is a museum without a spirit. The other publication is Excellence and Equity, published by the AAM in 1992.[2] In this policy statement, AAM placed education at the very core of museum services. From that point on, a museum's education programs and education department were no longer just subsidiary, supplementary, and secondary entities. They became part of the core value systems and core missions of museums all over the world. This is in line with the International Council of Museums' (ICOM) 2007 definition of the museum: "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."[3] This statement defines that when museum performs its core functions of acquisition, conservation, research, communication, and exhibition, they shall all be performed with the purpose of education, study, and enjoyment in mind. Education, study, and enjoyment are, of course, all related to educational functions.

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[1] Museums for a New Century: A Report of the Commission on Museums for a New Century. Washington: American Association of Museums, 1984.

[2] Excellence and Equity : Education and the Public Dimension of Museums. Washington: American Association of Museums, 1992.

[3] http://icom.museum/the-vision/museum-definition/

Over the past twenty years, the definition of museum education has shifted. Many museum scholars and educators now use the term "learning" instead of "education" to define educational activities. What are the differences? To put it in very simple terms, "learning" implies that the visitors play an active instead of a passive role in learning. Visitors' previous knowledge, personal identities, and life experiences are part of the meaning-making process. Anna Cutler from the Tate Britain and Tate Modern in London outlines the following six points to describe these shifts in museum education:

"From the passive to participative

From standardized delivery to personalization

From the didactic to co-learning

From knowledge acquisition to knowledge application

From a single authorial voice to plural voices

From private knowledge to public access[4]"

To sum up, today's museums have the responsibility to encourage active participation. Museum professionals have to acknowledge that each individual visitor is different and arrives at the museum with different expectations, preferences, learning needs, and learning styles. We must recognize that the transmission of knowledge is not a one-way stream and visitors should be encouraged to play an active role in the meaning-making process. We welcome multiple voices and interpretations as museum knowledge is no longer considered a private domain owned by a few museum experts but should instead be open to public access.

How do museum educators respond to these shifts in museum education? First of all, museum educators are reaching out to an increasingly diverse audience. Educational programs are constantly designed and performed with accessibility and social inclusion in mind, accommodating the differences of gender, age, cultural background, learning preferences and styles, etc. For example, in response to a rapidly-aging society in Taiwan, NPM is offering more programs for senior citizens and their caregivers and

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[4] Anna Cutler, "What Is To Be Done, Sandra? Learning in Cultural Institutions of the 21st Century," Tate Papers No. 13 (http://www.tate.org.uk/research/publications/tate-papers/13/what-is-to-be-done-sandra-learning-in-cultural-institutions-of-the-twenty-first-century)

family members. Immigration patterns have brought new populations to Taiwan, such as women from Southeast Asian countries who have married Taiwanese men. These women face many challenges in Taiwan as a result of the male-dominated society and oftentimes oppressive social norms which prevent them from speaking their mother tongues at home or from teaching these languages to their children. In an NPM family program on traditional Chinese toys, we asked new immigrants to bring toys from their hometowns to present and share with other participants. In this way, we are not just offering museum services to them, but we can empower these immigrants so that they can openly discuss their hometowns and voice their opinions. NPM also attempts to accommodate visitors who are differently abled, for example, by providing on-site touch objects and visual description audio guides for visually-impaired visitors. Visitors who are hearing impaired can watch videos that include sign language interpretation or they can choose to follow docent tours with sign language interpreters. Sometimes visitors face obstacles such as distance or poor health. To reach these visitors, we bring our museum education programs off-site to remote schools, hospitals, and nursing homes. In addition, programs exist in adult and juvenile prisons, as people confined to these institutions rarely have the chance to be exposed to museum resources. These NPM programs are by no means all that museum educators do diversify programming.

Secondly, museum educators face the challenge of engaging visitors, and sometimes they have to be entertaining in order to be educational. For example, our docents dressed up as ancient royalty on their tours to make their tours more entertaining; once a young volunteer even dressed up as the Jadeite Cabbage, which is one of the most popular and famous objects at the NPM. We also accommodate different learning needs. For those who prefer creative activities, we provide art, music, and dance workshops. Art workshops may also include the option of painting on tablets as we begin to accommodate the needs of the more technology-inclined younger generation. In dance workshops, visitors get to move all parts of their bodies in their emulation of the shapes and strength of Chinese calligraphy. We also offer multi-sensory experiences in the programs; visitors can hear the ringing of ancient Chinese bells, smell the perfume of traditional Chinese incense, and sometimes even exercise their taste buds in our classrooms where participants can make chocolate cookies in the shape of ancient Chinese animal motifs.

One of our priorities in museum education is to make space for multiple interpretations and voices. Programs are designed with the intention of promoting visitors' own interpretations. For example, teen volunteers are recruited with the specific purpose that they create and share their own versions of museum tours. In summer of 2017, we offered a series of photography workshops for teenagers. Participants photographed objects on display that are in the shape of animals or have animal motifs and then created a dialogue for these objects based on their personal interpretations. For example, one teenager was inspired by the very small mouth of a fish-shaped jar, and she pretended to pour water from her water bottle into the mouth of the fish. She wrote a dialogue: "Fish: Help! I'm dying of thirst. Water bottle: Don't worry, I'm coming to save you." This teen is calling visitors' attention to the mouth of the fish-shaped jar by using contemporary teenage language to interpret it. Another example comes from a participant's engagement with this fleshy pottery pig. The dialogue reads: "I'm not fat. I just have larger bones." Another chose to work with an ancient bronze vessel featuring a strangely-shaped dragon. He draws attention to the unique shape by writing, "I may be ugly, but I am kind at heart." These images were then pieced together in videos which educators posted on the museum website[5] and Facebook page. We hope these creative videos will reach young audiences or visitors who are young at heart so that they may also look at these objects in a new light and feel comfortable in creating their own interpretations.

But are all of these efforts enough? Museums still face the challenge of engaging an increasingly technology and social media-oriented young generation. In order to stay connected to them, sometimes we have to apply cutting-edge and expensive technology, such as augmented reality (AR) and virtual reality (VR). We also actively develop our social media presence on YouTube, Facebook, and other social media. These technological developments and the expectation of technological access are reshaping our relationship with the visitors. As museums adjust to become accessible internet or by phone, I sometimes wonder if these technological interventions appeal to and attract a younger generations, or if they are distractions, particularly when I see children who are so absorbed in the Pokémon Go game on their cell phones that they are not aware of what is happening around them. Are we building relationships with these young visitors on a transitory or a long-term basis?

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[5] Please refer to NPM's teen photography workshop website (http://theme.npm.edu.tw/exh106/TeenSparks/ch/index.html).

Do we want our visitors to raise their eyes up in order to observe, compare, contrast, contemplate, and wonder at our objects or do we want them buried in their phones, too busy playing games, or taking pictures and selfies, than really look at the objects? Are we falling into the trap of using technology for technology's sake or are we smarter and wiser than that? Can we tell the difference between necessity and extravagance? Do we always remind ourselves that technology is a tool and should be used with educational purposes in mind? I do not intend to argue that technology is an intrinsically bad thing. After all, museums are not strangers when it comes to using technologies. I am simply suggesting that museum educators should always keep these questions in mind and reflect upon them in their everyday practice.

In this talk. however, I would like to suggest an alternative solution, the creation of emotional experiences. I argue that regardless of whether we use technology and social media or are "trendy" enough to attract young generations, the creation of emotional museum experiences is a solution to stay relevant and connected to young visitors. By emotional experiences, I am referring to museum experiences that help visitors connect affectively with our collections, even though the objects may seem ancient and remote to them. I draw from Benjamin Bloom's taxonomy of three domains define to affective experiences.[6] Benjamin Bloom's three learning domains, namely cognitive, affective, and psychomotor, are perhaps already familiar to educators particularly school teachers but the affective domain is often not emphasized in museums, as museum professionals are more accustomed to providing hands-on activities or programs that provide as much cognitive information as possible. However, educational theorists argue that reason and emotions are intertwined and that we think cognitively and affectively at the same time. More importantly, emotions are crucial in learning, particularly in free-choice learning settings like museums.[7] I would therefore like to suggest that the creation of emotional experiences, particularly through collaboration with teachers in schools, is a possible solution to stay connected to young audiences.

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[6] David R. Krathwohl, Benjamin S. Bloom, and Bertram B. Masia. Taxonomy of Educational Objectives Book 2: Affective Domain, 2nd edition. London: Longman Pub Group, 1999.

[7] John H. Falk, Identity and the Museum Visitor Experience. Walnut Creek, CA: Left Coast Press, Inc., 2009, pp. 147-150; Edward W., Taylor, "Teaching and Emotions in a Nonformal Educational Setting", New Directions for Adult and Continuing Education, no. 120 (Winter, 2008), pp. 79-87.

Two examples from NPM can perhaps help to explain the importance of affective museum experiences. The first project is when NPM educators collaborated with reform school teachers to help young offenders relate to Emperor Qianlong's collection affectively. Emperor Qianlong (r. 1736-95) was a key figure who contributed to building the museum's collection. The second project is a collaboration with primary school teachers in designing a teaching plan for fourth graders to help them relate to and interpret Emperor Yongzheng (r. 1722-35) and his motto, "No haste, be patient."

In Taiwan, each juvenile prison is equipped with a reform school as it is mandatory for young offenders to continue their middle school and high school education even when they are detained in correctional institutions. In 2014, the NPM brought a replica exhibition and accompanying educational programs to a juvenile reform school in Taiwan.[8] The theme of the exhibition was "I See Qianlong". The sub-theme of the exhibition was that everyone has the potential to become as creative and artistic as Qianlong if one begins to explore what made Qianlong creative, namely his collection. Among Qianlong's collection are palace memorials, which are reports written and submitted by Chinese officials to relate state affairs to the emperors. The emperors would read them and then might offer personal commentary in writing. Sometimes they simply wrote down three Chinese characters which mean, "Thou art understood." "Thou art understood" is a non-committal statement to express simply that the emperor had read the report, but it implies nothing more and nothing less in this context. These seemingly ordinary characters inspired a Taiwanese design company to produce paper tapes printed with the characters and they became extremely popular with young audiences, selling out quickly at the museum. This example shows that while the palace memorials and the three characters might seem insignificant and ordinary at first, they can still be a source of creativity for contemporary designers.

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[8] The replica exhibitions and accompanying programs toured all of Taiwan's major juvenile correctional institutions but examples discussed in this presentation are drawn from experiences at Changhua Reform School and at Chengjheng High School. For more details, see Huei-hsien Lin, "Museum Education behind Bars: National Palace Museum Reaches Out to Young Offenders", FIHRM 2015 conference paper (Sept., 2015) (https://www.fihrm.org/wp-content/uploads/2017/07/HueihsienLin.pdf)

The success of these paper tapes inspired museum educators and reform school teachers to co-design an art workshop, where young offenders were trained to make traditional Chinese pastries stamped with, the three characters. They learned how to make the traditional sweet cakes, a skill that might be useful for them in the future if they wish to pursue culinary careers. They also learned about the emperor's life and the significance of the three Chinese characters and of the palace memorials. Even more importantly, they learned about themselves. Their first attempts to make the pastries were often not successful, and they only mastered the skill after a long process of trial and error. Throughout the process, they had to confront and challenge their limitations and they realized the value of not giving up. Museum education, skill training, creativity, and the discovery and recognition of their potential are, therefore, linked together at this workshop. The palace memorials and the three characters served as an affective connection to these young offenders and helped them examine and rectify their weaknesses.

Another program at the reform school was a docent training program for young offenders. NPM educators provided training on museum objects and also taught public speaking and tour guiding skills in practice sessions. During the training process, students were specifically encouraged to develop their own interpretations by including unique personal experiences. Then they gave tours to their parents on parent visiting days. Parents were often very pleased with their presentations and some would even burst into tears when they witnessed the results of the young offenders' dedication and hard work. Parents saw their children in a different light. Consequently, the project became a journey of personal development as well as a reconstruction of relationships between young offenders and their parents. Young offenders also gave tours to other young offenders, reform school teachers, and staff and they even had the opportunity to give tours to regular school groups and community members who were invited to see the exhibition. All of these visitors provided positive feedback, which in turn boosted the young offenders' self-esteem and caused them to want to fully explore their own potential.

What follows are examples of writing samples where the young offenders make personally affective connection to museum objects. For example, one young man focused on a revolving vase made in the Qianlong Period. The so-called revolving vase is in fact a vase within vase, and was technically challenging to Qianlong's craft. The student was inspired by Qianlong's determination to master the difficult technique and he wrote, "Emperor Qianlong did not want to follow in others' footsteps in ceramic production, so he created the "vase within vase" technique. I see a Qianlong who challenged himself and was not afraid of proving himself. I used to shy away from challenges. But even an emperor who already had it all took on challenges to stay creative. Shouldn't we try much harder to prove ourselves?" This young man interpreted the vase as a symbol of facing challenges and reflected upon his weakness of shying away from challenges. Another young woman was moved by the imperial summer hat and especially the symbol of the "hat finial". She said, "The hat finial decorated with the 'Eastern Pearls' reminds one to not forget one's heritage. I may not have an 'Eastern Peal' finial to wear like the emperor but I have a goal on my head. I must rectify my past mistakes to show gratitude to my mother and teachers. Mistakes are not shameful. What is shameful is having no regret." She made a personal association with her past mistakes that brought her to juvenile prison and she interpreted the hat finial as a symbol of herself and her goal to make things right for a better future. Stories of the objects were therefore interwoven with

young offenders' stories. As the young offenders' experiences stimulated their peers, parents, and outside visitors, whose possible feedback in turn boosted the young offenders' self-esteem. The educational experience became an emotional journey of discovering and recognizing one's potential as well as a personal journey of rebuilding relationships with their loved ones. At the same time, the experience at the reform schools prove that ancient museum objects through these emotional experiences are still effective tools to connect with young audiences.

The second project is a collaborative project with an elementary school. National Palace Museum staff worked with art, history, and Chinese language teachers to develop teaching plans related to the exhibition "Emperor Yongzheng and His Times" for 4th graders. The last Emperor in China stepped down in the early twentieth century and for children in Taiwan today, the emperors and their governing practices are distant abstract topics. Once again, by relating to the students' lives and by connecting to them affectively, the teaching plan worked successfully in bridging ancient history to modern children.

Out of all the objects in the exhibition, teachers surprisingly focused on two of what might be the least visually appealing works of art; the emperor's official portrait and a wooden plaque inscribed with four Chinese characters that says, "No haste, be patient." The four characters were given by the emperor's father to him when he was young as a reminder to tame his bad temper. The emperor turned the motto into a constant reminder of his father's teaching by inscribing it on a wooden plaque which he hung in his study.

In the first part of the teaching plan, teachers and museum educators shared stories of the emperor and students learned that the emperor worked very hard and often read and commented on palace memorials until late at night. Museum educators also showed paintings of the emperor dressed in different attire, for example, in one painting he dressed like a European gentleman. We do not really know why he liked to dress up in exotic costumes, but it is possible that this was a way to relax and to relieve the immense stress of ruling an empire. Children were asked to put themselves in the emperor's shoes and to imagine what they would suggest to the emperor to relieve pressure if he lived in twenty-first century Taiwan. One boy thought the emperor should go fishing so in his painting he dressed the emperor up as a fisherman with a fishing rod and four fish in the basket. Another boy illustrated the emperor playing basketball, a tough sport that would help him to de-stress and to

build strong biding relationships with his team. This teaching plan was not designed to make fun of the emperor but rather to help young children develop empathy and perhaps even sympathy for the emperor and his difficult job. In the process of empathizing, students came to realize that the emperor was not only an ancient abstract historical figure but was a real person with real problems to solve.

The second part of the teaching plan relates to the four character motto, "No haste, be patient." Children went home and asked their parents to write down personalized mottos befitting each student, for example, One mother wrote "honesty and modesty" and another wrote "always a smiling face." Then in Chinese language classes, students discussed these personalized mottos with teachers and classmates and tried to put themselves in their parents' shoes to reflect on why their parents chose the mottos. Students came to realize that these mottos are not about their parents nagging them over their mistakes, but they are a way for parents to express their love, concern, and expectations. In art classes, these mottos were then made into modern motto plaques which they can hang in their studies just like the emperor. In emulating the emperor's gesture, they also came to realize that the emperor's father like their parents was also expressing his love, concern, and expectations with the four-character motto. Through studying and reinterpreting the emperor's life and his motto plaque, museum objects became associated with modern family lives and served as a link between parents and children, museums and schools and museums and modern audiences. By involving parents in this affective experience, the educational programs as well as NPM and its collection became part of the family's collective memory which may continue to shape the family's relationship with the museum. Once again, museum objects which may seem ancient and visually unappealing at first sight served as tools to connect affectively with young audiences.

Previously, I shared with you two publications that shaped my early career as a museum educator. Here I share with you the publication that shaped my recent career as a museum educator; *Museums Change Lives,* published by UK's Museums Association in 2013. In the report, the Museums Association redefines museum functions. Museums nowadays are more than just learning institutions and are expected to innovate, to create, and to realize their full potential of involving, connecting, and inspiring people. so that we can make the community or even the world a better place. To do all of these, museums need friends and partners and today I shared some of the NPM's experiences of working hand in hand with school teachers.

Together, we can work to enrich individual minds and lives. Together, we can make the community a better place and change community lives. By working collaboratively, museums with other museums and museums with school teachers and other partners, we can explore the full potential of museum education. Can museums change visitors' minds, hearts, and lives? Can museums make the world a better place? I truly believe we can. Let's continue to collaborate in exploring the full potential of museum education.

A gentle attack on individualism conveyed through the space of the museum and through educational programs can encourage us humans to grasp how much we depend on and require the support of others.

Stefano Harney

A Sensible Education

Stefano Harney

Professor of Strategic Management Education,
Singapore Management University

Overview

In this keynote address, ***Stefano Harney*** *discusses the history and contemporary manifestations of our individualist worldview. Reflecting on the ways in which dominant conceptions of the human-as-individual shape and are shaped by overlapping systems of education and museums Harney draws from the work of Gayatri Spivak to propose alternatives to what he views as dangerous patterns of thought and behavior. Only by rearranging our desires in non-coercive ways can we move towards more interdependent and imaginative forms of living. Can museums and other institutions of education facilitate this process? How?*

I would like to start by reflecting on the title of this gathering. I will not even address the subtitle, which is also full of possibility, but just the title: Museum Education Now, I want to look at each of these words for a moment and ask; Do we know what we mean, and when we use these words? Do we fully grasp their histories and significances? Do these words have agendas, practices, conflicts, and resolutions? In this talk I will discuss these questions in the hope that my approach is useful but I apologize in advance for raising many questions and not offering enough answers.

What do I mean when I ask if we really know what these words mean? Firstly, I mean that words are not innocent. People use them in ways that they hope will allow them to advance personally and perhaps to benefit others too. I will focus on these words as representing larger forces not personal issues. In thinking about the first word "museum", I argue that the history of the museum can be understood as the history of trying to overcome the history of the museum. Visitors enter the Louvre Palace in Paris and look at paintings from the fourteenth through seventeenth centuries, admiring their beauty and enjoying the surrounding atmosphere. It is worth remembering, however, that most of the paintings were never painted for us as people in general, we were never intended to see them. The artwork was for royalty, palaces, and aristocrats. Exceptions do exist. Early Christian religious art was clearly intended for mass consumption like other forms of religious art around the world. These works were not collected but were used in temples and churches. Until the eighteenth century, collections were exclusive, specialized, and accessible only to elite groups and these features of the early iterations of the museum are part of the history that we are always striving to overcome.

In the nineteenth century, public museums began to be established but this change also came at a cost. Collections took on certain forms, which as Foucault would propose, can teach us about many things. These collections indicated which objects should be collected and which should be ignored. Objects were placed in relationships to other objects and people were also placed in relationship to those objects. In other words, the modern museum collected and codified in ways that resulted in a kind of alienation. Ordinary people were alienated from the collections' aesthetics and practices because they were so codified, so organized, and so complete. Institutions desired to possess total collections of things deemed valuable. What was valuable to a nation? What was valuable for understanding another place? What was valuable in terms of a history of a group? Objects were removed from people's daily lives, recontextualized, and then displayed before them and people were encouraged to connect with these objects that the museum had alienated them from.

The modern museum's imperial dimensions also must be considered when thinking about overcoming the history of the museum. British museums, French museums, Belgian museums, and other museums across Europe and the Western world were all originally conceived not just to show the nation to itself but to show the nation its full empire. Even places like Thailand, which was never formally

colonized, or Singapore, which today has great wealth, are not free from the legacies of imperialism and colonialism. During this period, the notion was solidified that "I" can collect knowledge about "you" and systematize this knowledge. The purpose of the collection and its system was for rule, dominance, and governance. This history still informs the activities of the museum in the present. For example, a museum might try to reach out to a surrounding community only to be told by community members that this effort is not inclusive but rather represents a strategy for gathering knowledge that can be used to control the community. These complexities raise the question; What belongs in a museum? In the West, the division between high culture and low or popular culture was not challenged until the 1980s with the advent of cultural studies even though scholars such as Raymond Williams considered these issues earlier. This division exists and is reinforced because of the word and the concept of the "museum" and we must continue to investigate its legacy and current manifestations.

Now I would like to consider the second word in the title "education". In Thailand, I am inspired to see that many families homeschool their children and I wonder why other societies are so anxious about homeschooling, such as in the United States. Perhaps the anxiety is connected to how education came into being in formal and institutional senses. In the nineteenth century, in the United States, compulsory education for all children regardless of socioeconomic status was introduced. Parents, however, rioted when new schools were opened; they burned down the schools and they refused to send their children. The parents came from poor working class backgrounds and many believed that the schools would destroy and control the spirits of their children. One of the first moments in universal education was not a moment of progress but of great conflict and ambivalence. While some people might dismiss these parents as ignorant and uneducated, I think that they did know something, which brings us to the third term in the title "now". It is time for us to learn not to riot but to recognize that ordinary people have many kinds of wisdom that we fail to see when we become caught up in institutional commitments. We must reflect on why so many children still have to be dragged to school and on how we educate one another in the classroom. Only then might we be able to overcome the history of education not by building on it but by learning from what people, including children, think about education.

What is the first thing you learned when you went to school? Perhaps you learned that you cannot touch other people. You should sit still, sit straight, stay in your own seat, and keep your hands in your lap. Before entering school, children

explore by touching, and they do not necessarily understand the boundaries between themselves and other things and people. Then, at school, these forms of experimentation are denied. Separation and individuation are enforced. By individuation, I refer to the act of taking a person and saying that one is an individual before anything else. This is a brutal lesson to teach a child because the child does not think of herself or himself as first and foremost an individual but rather as connected to all these people and bodies around his or her. The second lesson you might have learned at school is about time and space. You cannot use the bathroom whenever you want to and you cannot eat lunch whenever you want to. This is your classroom. That is your seat. That is your clock and now you must coordinate yourself within these coordinates of time and space. I believe that this approach is unnatural for child and furthermore, unnatural for us as social beings. The need for these lessons corresponded with the rise of the factory; people had to be trained to be able to watch the clock, to count, and to read in order to operate machines. People were trained to become individuals through processes of individuation.

When we combine these practices of individuation with the history of the museum, the urgency of the "now" is clear. By experimenting with the histories of education and the museum, we can confront one of the most serious problems faced by society today, the forced individuation and individualism of people. Some might say this process is painful while others might argue that it is necessary but I want to suggest that beyond these features, it is not innocent even though it might strike us this way. Telling someone they are unique is a compliment, even often in a backhanded way, implying the person is slightly weird. However, stating that someone is a "true individual" can be a genuine compliment, especially in the context of the business world. We also focus on the individual qualities of celebrities as elements of their value even though in some ways, all celebrities are similar. These examples reveal the importance of individuality to being a person in the world today.

The work of Gayatri Chakravorty Spivak can help us to more deeply understand individuation and the destructive force it has become today. Spivak is a theorist and a philosopher who some refer to as a post-colonial theorist and she teaches humanities in the United States. She asserts that teaching humanities is the non-coercive rearrangement of desire. When a child is told to sit still in school, this act is coercive. Methods that emphasize play and collaborative participatory education can be non-coercive. How about the rearrangement of desire? Spivak explains that we cannot only develop a form of education that is less coercive but that such

a form of education should rearrange you. The proposition seems contradictory; how can a method be non-coercive if it seeks to rearrange a person? This is precisely the sticky area that interests Spivak. She wonders how we can encourage people to shift and move their desires to care about different things. Substituting desire, how can we work towards developing new forms of ethics and new form of relations to other people? Spivak argues that we cannot answer these questions through traditional forms of education and this is the challenge she offers to readers.

Returning to the idea of the perceived innocence of individualism, I would like to expand upon the notion by discussing possessiveness. When I brought my students from Singapore to Chiang Mai to visit NGOs and social enterprises, I used Uber often. Every Uber driver I met in Chiang Mai was from Bangkok and they all told me they moved to Chiang Mai because in Bangkok, people are only thinking about money, living for money, and barely living with the money they have. The problem of possessiveness is always in our minds in some form but we do not want to build a society that only values money and possessing things. While money is still necessary to maintain a functioning economy, many people feel that society is increasingly consumed by consumerism. Spivak seeks to link these two terms, "possessive" and "individualism, which have their origins in the European Enlightenment. To be an individual in our society is to be possessive and to be possessive is to always be individuating yourself and moving towards that isolated individual position.

If we ask Spivak why she wants to rearrange our desires, she would reply that her students at Columbia University in New York City have only one desire to become possessive individuals. They may think that this is only a means to an end, such as traveling or starting a family. In fact, their personalities revolve around becoming more and more individual and more and more possessive and she wants to prevent people from becoming consumed by this individualism. Her question that I will pose again is; Can we as educators in museums, universities, art galleries, and other spaces, use what Spivak calls "an aesthetic education" to introduce in non-coercive ways different kinds of desires?

A problem emerges once again with the history of the term "individualism." Serious challenges to the primacy of individualism have emerged over time in different parts of the world, when people might choose to or are asked to place family, nation, and community first. I do not intend to suggest, therefore, that we are helpless victims of individualist ideology. However, those people who established museums in the

eighteenth century and those who developed modern concepts of education in the nineteenth century were enthralled with the idea of individualism and today we have inherited their legacy in our structures and institutions. This history and the relationship between individualism, education, and museums must be examined in detail so that we can make space for cooperation and collectivity in our lives.

I am going to discuss this relationship with an example from my childhood. I grew up in Toronto, where my father worked as a professor at a university. My parents are Americans who moved to Canada from California. When I was young, I played hockey and I was inspired by the hockey player Derek Sanderson. At my middle school, the teachers set up a program to encourage us to read and students could buy novels at low prices. The school book store offered Western classics like Moby Dick and the works of Shakespeare but to my parents' dismay, I came home with an autobiography of Derek Sanderson. Derek Sanderson was a player who was an individual known for a unique ice hockey move called the "sweep check." The title of his autobiography is "I've Got to Be Me," and it describes the challenges he has overcome throughout his life, such as abuse by his father. In the book, "being me" was not something simply to celebrate but it was a value, and I carried this individualist lesson with me as a young person. Nevertheless where does this sense of individualism come from? We must trace it back to the Enlightenment, when common people sought to lessen their dependence on and to decrease the power of the aristocratic classes and the church. These groups asserted that their institutions, histories, and heritage were irreplaceable and indispensable but through the debate, a new truth that defined the Enlightenment emerged. The belief spread that it was possible to be an entirely independent, self-authored, and self-determined person.

The Enlightenment was not an innocent period. The rise of the independent merchant class was propelled by global trade and imperial projects, which in turn influenced the development of museums and institutions of education. Colonial empires could only be ruled by educated men, whose autonomy was emphasized by these new structures of learning. Another dangerous individual that appeared in this period was the settler or someone who journeyed to a new land to establish their own settlement. The United States, Australia, Brazil, and Argentina are examples of settler countries, where settlers stole land from indigenous inhabitants. These acts of violence were possible because of the idea that each settler was an entirely self-made individual who could stand on his own feet without help from anyone. When land was needed, the settler could simply claim it. These notions are illusions; many kinds of

resources were used by the settler to make it seem as though he stood on his own. Traditionally, those resources included all the unacknowledged labor of women as well as the efforts of governments to send cavalry and to clear land.

Gayatri Spivak emphasizes that this figure of the individual carries all its history with it. If we offer an education that is purely about the development of that individual, even if it includes ethical development, we maintain and transmit the virus of that way of thinking. Spivak proposes a method of close reading in the humanities that can lead to new ways of thinking. We must read closely with other people line by line in order to open up our imaginations within which we find the capacity to "other" ourselves. This can perhaps allow us to understand other people from the inside so that society and polity are not destroyed by the mania of self-enrichment or the project of making money. Every person and every student has an imagination and if we coax people to read carefully, we can also encourage them to enter someone else's imagination. By doing this, they can imagine themselves as somebody else and can start to put themselves in the position of somebody else.

Another word for this practice is empathy. When we experience empathy, we initiate the process of rearranging our desires because now we have empathy towards someone else's desires and not just the desire for our own desires. Entering multiple texts causes us to feel empathy in many directions, resulting in different ways of seeing the world. We enter somebody's imagination while recognizing that it is still only part of what we are, and at this point individuation begins to break down. A collective ethos arises when we realize that we are part of many things, people, and imaginations. Spivak uses the concept of "metonymy" to describe what happens when we substitute our own desires with the desires of someone else and she uses "synecdoche" to refer to the process of understanding that we distribute pieces of ourselves into many things and as a result, we can be represented by many things. We can begin to experience these states by reading and entering texts.

Entering a text is different from entering a film. When we become immersed in a film, we cannot be sure whose imagination we are accessing. It might be the director's, the producer's, the actor's, or a combination. When we read a novel or an essay, we follow the imagination of the author and eventually their imagination becomes ours too. Writers occupy ethical positions because even though they are the first readers of their texts, they write knowing that others will also read their words. In this way, they are always considering the needs and desires of their different

audiences. Reading, therefore, becomes a clear point of access to develop empathies according to Spivak. These empathies have the power to block or combat society's emphasis on individualism as reflected in consumerism and our fixation with Hollywood. Most importantly, empathy prevents us from imagining falsely that we do not depend on other people or that we are the self-made authors of our successes. Close reading shatters these myths.

I will close these reflections by thinking about close reading in the context of museum education. Recently I visited the Exploratorium in San Francisco, California, with my eleven-year-old nephew. The Exploratorium is located on a pier and it used to be a dock warehouse that has been converted into a huge exhibit space. My nephew kept running away from me to check out the different exhibits, which are all interactive. He could not wait to see the next display and to test scientific theories or to discover technologies he did not know about before. I was worried that I would lose him and every time I caught up to him he was already at the exhibit, negotiating with other children as they tried to figure out how to engage the space together. The negotiating was partly about shyness and wondering who was supposed to do what and in those moments, the primary relationship among the group was not with the objects on display but with each other. The young people were figuring out how to behave with one another in that space, how to sense one another, and how to develop affective relations. These moments arise out of a potentially destructive individualism but can also lead to more balanced shared interactions. This is a promising instance of what can happen if we pursue forms of non-coercive learning and play that rearrange our desires. A gentle attack on individualism conveyed through the space of the museum and through educational programs can encourage us humans to grasp how much we depend on and require the support of others.