

## INTERNATIONAL SEMINAR ON MUSEUM MEDIATION

March 12th-14th, 2013

Organized by The Association of Danish Museums

[www.dkmuseer.dk](http://www.dkmuseer.dk)

### THE BORDER-CROSSING MUSEUM/ MUSEUMS ACROSS BORDERS

Time has run out for the isolated institution that shuts itself in with its professional expertise. On all levels, museums - among other institutions - are encouraged to look beyond their own boundaries and explore the cross-disciplinary field to create new, dynamic projects and make different interactions possible. But where is the border between maintaining and respecting unique expert knowledge and academic expertise, and the all-encompassing inclusion of users and other external partners? Or is there even a border - and does it need to be guarded?

In many places and many ways, museums rise to the challenge and increasingly work across borders - both internally in relation to what in Denmark is referred to as the five pillars that museums work with (collecting, registering, preserving, researching and mediating) and between departments, and externally through mergers and the inclusion of new or other professions within the museum staff, interests and institutions. Traditional practice is challenged, and greater importance is placed on innovative and relevant exhibitions and communication to appeal to a wider audience.

The Association of Danish Museums' International Seminar on Museum Mediation 2013 focuses on the potential benefits and pitfalls, the visions and strategies that arise when the modern museum works across boundaries. How do we create the best conditions for collaborations? Where do we see successful outcomes of these border-crossings, and where do they fail? And for what reasons? Through a number of key note speeches, debates and workshops with participants from Denmark and abroad, we hope to present food for thought, create an inspirational frame to stimulate new projects and enable the exchange of experience and sharing of knowledge across geographical and professional borders.

#### TUESDAY MARCH 12th

11.30	<b>Registration and lunch</b>
13.00	<b>Welcome</b> Nils M. Jensen, Director, ODM
	Facilitator: Ross Parry Ross Parry is Senior Lecturer and Academic Director in the School of Museum Studies at the University of Leicester. He is Tate Research Fellow and Chair of Trustees of the Jodi Mattes Trust (for accessible digital culture). He sits on the national JISC Content Advisory Group, and is also currently a member of the International Scientific Advisory Board for the research project 'Learning 2.0' managed by DREAM (the Danish Research Centre on Education and Advanced Media

	<p>Materials) at the University of Southern Denmark. From 2008 to 2011 he was elected chair of the national Museums Computer Group. In 2005 he was made a HIRF Innovations Fellow for his work on developing in-gallery digital media, and from 2004 to 2010 co-convoked the annual 'UK Museums on the Web' (UKMW) conferences. He is the author of 'Recoding the Museum' (Routledge 2007), the first major history of museum computing, and in 2010 published 'Museums in a Digital Age' (Routledge).</p>
13.15	<p><b>The Essential Museum</b>  Elaine Heumann Gurian, Senior Museum Consultant</p> <p>Those of us who have committed our lives to working in museums intuitively understand their deep importance to society and are slightly flummoxed when that is not as widely shared by our potential audience as we would wish. Considering turning a museum from “nice to have” to “essential” is a multi-varied proposition. It involves reconstructing the “five pillars” into an equation in which the public-users become equal partners along with our collections-based purpose and consideration of all our assets (building, staff, expertise, programs, and collections) as malleable. Creating the new paradigm requires dialogue, responsiveness, fluidity, and experimentation by both sides of this equation. My presentation will explore the many moving parts now in play by those varied civic institutions that are interested in becoming more “essential” and responsive to the civic will.</p> <p><a href="http://egurian.com/omnium-gatherum">http://egurian.com/omnium-gatherum</a>  Gurian, E.H., CIVILIZING THE MUSEUM: The collected Writings of Elaine Heumann Gurian, 2006, Routledge, London</p> <p><b>National Archives: How the archives have opened up for new users. A way for museums?</b>  Andrew Payne, Head of Education &amp; Outreach, The National Archives</p> <p>The National Archives of the UK is one of the great archival collections representing 1000 years of British, European and World History. Whilst the value of this archive for studying traditional histories of high politics, international relations and military conflicts is well recognised, the collection can also support more diverse histories relating to social and cultural issues, migration, gender, religion, and LGBT (sexual orientation). The Education and Outreach Department is actively engaging with new audiences through a combination of traditional and digital outreach to encourage them to discover the true diversity of our collection. In addition we are working intensively with History teachers to develop their skills in using archival material in the classroom with students who will become next generation of users and historians.</p> <p><a href="http://www.nationalarchives.gov.uk/education">www.nationalarchives.gov.uk/education</a></p>
14.45	COFFEE BREAK
15.15	<b>Learning across frontiers – international and intuitive</b>

	<p>Dr. Nick Winterbotham, Chairman of GEM (Group for Education in Museums)</p> <p>Museum learning has come of age. No longer is it sufficient to assume the benefits to the individual of being talked at, even if the subject is backed by collections and academic research. We are far more audience-focused and technique-literate than ever before. The learning is far more likely to be student-centred and tailored to a high standard and we now understand the impact of heritage learning better than at any time before. It is ironic that in the UK these skills are at risk both from the economics of the day and from the political elite who have outmoded didactic agendas. In my talk I will explore the new understandings that can genuinely transform learning in museums and that reach across frontiers as never before in what we can do, should do and how we might go about it.</p> <p><a href="http://www.nickwinterbotham.com">http://www.nickwinterbotham.com</a></p> <p><b>New formats of engagements at the Wellcome Collection</b> Ken Arnold, Head of Public Programmes, Wellcome Collection</p> <p>Since opening in 2007, Wellcome Collection has gained a reputation for innovative temporary programming. Over 2 million visitors have seen and taken part in interdisciplinary projects that have tackled such diverse topics as sleeping and dreaming, flesh, rhythm and dance, identity, and amulets. In the next two years Wellcome Collection will add three more public spaces, each of which will add new opportunities for deeper engagement: a studio for young people to co-produce parts of our programme, a gallery for year-long rolling thematic projects, and a ‘public study’ that mixes the format of a library reading room, an exhibition space and an arena for public gathering and communication. My talk will relate the thinking behind these experimental spaces to Elaine Gurian’s provocative ideas about museums providing open storage of materials and ‘under-curated’ networks of accompanying information.</p> <p><a href="http://www.wellcomecollection.org">www.wellcomecollection.org</a></p>
16.45	PAUSE
17.00	<p><b>How to make a museum an open, networked and co-creative place enabling visitors to become involved users?</b> Samuel Bausson, Museomix co-founder and organiser</p> <p>Museomix invited designers, creators, makers, and museum people to a 3 days co-creative event that took place in Les Arts Décoratifs museum, Paris, in November 2011. 75 participants prototyped 11 new ways of experiencing the museum with real visitors testing them right away.</p> <p>This year Museomix 2012 edition took place in Musée Gallo-romain in Lyon where 10 teams of participants worked on turning this museum upside down!</p> <p><a href="http://museomix.com">http://museomix.com</a> (see “archive” for presentation of 2011 prototypes) <a href="http://museomix2012.tumblr.com">http://museomix2012.tumblr.com</a> (this year ongoing blog where participants post themselves)</p>

	<a href="http://slideshare.com/samuelbausson/museomix">http://slideshare.com/samuelbausson/museomix</a>
17.45	PAUSE
18.30	DINNER

### WEDNESDAY MARCH 13th

8.00	BREAKFAST
10.00	<p><b><u>Rearranging the museum's pillars - Collaboration and innovation across the traditional boundaries of museum practice</u></b></p> <p>Facilitator: Dorthe Chakravarty. Historian and journalist. Since 2005, host and planner of the living history mediation program "Alle tiders historie" on Danish state radio. Dorthe Chakravarty travels around Denmark and through the country's history to tell about the people and events which have shaped our past and leaves traces in the present.</p> <p>The five pillars of the museum law – collection, registration, preservation/conservation, research and mediation – are often seen as independent functions, each with the aim of securing and accumulating knowledge within the area of the museum. Mediation can thus be viewed as an independent area, with the aim of making the knowledge of the museum available. But the question is if mediation can and should be considered in a wider context spanning the pillars? Is good museum mediation also about what a museum is, how the conservationists work, what the purpose of research is, and why some objects are selected over others? Is there a reason to adjust the museum's collecting strategy and research according to the needs of the mediation? Could the research of the museums to a higher degree be adjusted to a given mediation strategy? The track prepares the ground for a discussion of the possibilities, dilemmas and challenges in thinking across the museum pillars.</p> <p><b>Think about everything, differently</b> Jan Tapdrup, Andrew McIntyre, Rachel Morris</p> <p><u>The MUSE@UM, Jan Tapdrup, Museumschef, MUSE@UM</u> MUSE@UM (formerly Museum Salling) has recently gone through a vision and branding process. As a result the MUSE@UM thinks differently, not merely about the divisions between the various activities of the museum such as collecting and exhibiting; we challenge the thinking behind the disciplines which underlie museums.</p> <p><u>Writing a manifesto, Andrew McIntyre, Morris Hargreaves McIntyre</u> We have been running out strategic change programme with MUSE@UM. The resulting manifesto, asserts that the globalized information society requires a new type of museum which provokes a new kind of enlightenment in the 21<sup>st</sup> century.</p>

	<p><u>The Rise of the Hybrid museum, Rachel Morris, Metaphor</u></p> <p>Hybrid museums are currently a hot topic amongst museum curators. Hybridity has various meanings but in every way challenges the way museums are run. Hybrid museums prompt comment, debate and interactivity.</p> <p><b>Integrating research, acquisition, curation, exhibition making and events in museums</b></p> <p>Thomas Södergren, Museumschef, Museion, and Ken Arnold, Head of Public Programmes, Wellcome Collection</p> <p>We want to discuss the benefits and drawbacks of integrating research, acquisition, curation, exhibition making and events in museums. Drawing on our experiences from the Medical Museion and the Wellcome Collection, respectively, we suggest that a successful and productive integration of these functions of the museum does not involve creating organisational structures, but rather the cultivation of curiosity and a 'will to inquire'. A research spirit can stimulate exhibitions, events and curatorship, and vice versa the handling of material objects can give rise to new and interesting research problems.</p>
12.00	LUNCH, MARKET AND NETWORKING BREAK
15.00-17.00	<p>Workshop</p> <p><b>Remix your museum!</b></p> <p>Samuel Bausson, Museomix co-founder and Museum de Toulouse webmaster and Mar Dixon, Museomixer (and Audience Development/Social Media consultant in creative and cultural field)</p> <p>Sted: Hotel Opus</p> <p>Following the paper presentation "Museomix : Remix your museum !", we invite you to start designing such an event with your own institution in mind. The workshop will involve participants who will imagine, foresee and personalise a museomix-like event.</p> <p>Volunteers will "pitch" for their place/situation and have others help them out in small teams. They will refine the intentions, explore the questions brought out in the process, and design together an exciting event involving diverse local communities of digital actors, makers, innovators, teachers... Making their museum an open and co-creative place.</p>
17.00	PAUSE
19.30	DINNER AND PARTY

THURSDAY MARCH 14th

8.30	BREAKFAST
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<p>9.30</p>	<p><b>How to Connect with Other Museums – The Smithsonian Institution as a Case Study</b>  Stephanie Norby, Director of Smithsonian Center for Education and Museum Studies</p> <p>The Smithsonian Institution is the largest museum complex in the world - with nineteen museums, nine research centers, and a network of over 175 museums across the United States. How do you manage a system of museums and research centers with different ambitions, audiences, histories, collections, and expertise? This session will provide an overview of pan-institutional planning documents designed to encourage collaboration. Participants will choose a case study to investigate in small groups and discuss challenges and opportunities for collaboration. Case studies will focus on research, collections, marketing, and education.</p> <p><a href="http://museumstudies.si.edu/">http://museumstudies.si.edu/</a></p>
<p>10.15</p>	<p><b>Navigating new ethical terrain – a glimpse into Glasgow’s journey</b>  Victoria Hollows, Contemporary Arts and Museum Manager, Glasgow Museum</p> <p>Museums now exist in a complex context of long-term economic uncertainty and exclusion, global instability, shifting and conflicting demographic changes and fast-paced technological developments. Glasgow was once described as a powerhouse of industry, innovation and entrepreneurship – the fourth richest city in Europe. Its riches today include the civic collection, its diverse population, and the creative industries. This presentation will reflect on how Glasgow’s Museums and Arts services are navigating these changes through a range of innovative projects. What impacts do they have on how we understand our role, our ‘expertise’ and those of the communities we serve? Increasingly the cultural sector speaks of collaboration but how easy is it to ‘cross borders’ and navigate new ethical terrain?</p>
<p>11.00</p>	<p><b>“Die Leidenschaften. Ein Drama in fünf Akten”, Deutsche Hygiene Museum</b>  Dr. Catherine Nichols, Independent Curator, Berlin</p> <p>A presentation of the interdisciplinary work at the Deutsche Hygiene Museum focusing on the special exhibition “Die Leidenschaften. Ein Drama in fünf Akten” (The Passions: A Drama in Five Acts). For the past two decades the Deutsches Hygiene-Museum in Dresden has been developing an international profile with its experimental interdisciplinary exhibitions. Revolving around the central question of what it means to be human these thematic explorations are conceived on a collaborative basis by ever-changing teams of artists, scientists, academics and other professionals brought together by the museum for each new show. Participating teams are encouraged to take the invitation to experiment seriously, to view the search for the ‘perfect exhibition’ as ongoing. In my presentation I will discuss the challenges of this approach based on my experience of curating – or rather scripting, staging <i>and</i> seeing – the 2012 special exhibition “The Passions: A Drama in Five Acts” in collaboration with opera director Mariame Clément and set designer Julia Hansen.</p>

	<a href="http://www.dhmd.de/index.php?id=1986">http://www.dhmd.de/index.php?id=1986</a> <a href="http://www.zdf.de/ZDFmediathek/beitrag/video/1583496/Ausstellung-Die-Leidenschaften#/beitrag/video/1583496/Ausstellung-Die-Leidenschaften">http://www.zdf.de/ZDFmediathek/beitrag/video/1583496/Ausstellung-Die-Leidenschaften#/beitrag/video/1583496/Ausstellung-Die-Leidenschaften</a>
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