

Imagining the Next Generation of Museum Professionals: Bridging Gaps, Breaking Barriers

Provisional Programme

Joint ICOFOM, ICTOP and COMCOL Symposium
for the 27th ICOM General Conference,
"The Future of Museums in Rapidly Changing Communities"
and the ICOFOM 48th Annual Assembly



ICOFOM



COMCOL



ICTOP

11-17 November 2025
Dubai, UAE

Imagining the Next Generation of Museum Professionals: Bridging Gaps, Breaking Barriers

Joint ICOFOM, ICTOP and COMCOL Symposium for the 27th ICOM General Conference,
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Session A – Wednesday 12th November 2025, 14:30 - 16:00

ICOFOM, COMCOL & ICTOP

A-17, The Dubai World Trade Centre (DWTC)

Room: To be confirmed, The Dubai World Trade Centre (DWTC)

Facilitator(s): To be confirmed

| Presentation | Abstract (in the style and language as submitted) |
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| <p>Alexandra Bounia (University of the Aegean)</p> <p><i>Developing Academic Training Curricula for Post-Digital Museology</i></p> | <p>The rapid integration of digital technologies into museum practices has given rise to post-digital museology, i.e. the museology of an era when digitality is no longer seen as novel but as an inherent condition of contemporary life (Bounia 2021; 2023). This shift necessitates a rethinking of how museum professionals are trained to navigate the complexities of the post-digital era. Recent research has made it clear that museum professionals in different parts of the world are still now equipped with the necessary digital skills that will allow them to respond to the needs of contemporary institutions (e.g. Cacace et al. 2020; Barnes et al. 2018; Cacace et al. 2020). These needs became even stronger during and after the pandemic that changed the way communications are happening in many different fields including museums. This paper aims to explore the development of academic training curricula for post-digital museology, i.e. curricula that will address the evolving skills, knowledge and ethical considerations required for museum professionals to thrive in this new landscape. As museums increasingly adopt digital tools for curation, engagement, and dissemination, professionals must be equipped to handle hybrid models that blend physical and digital experiences. Furthermore, the post-digital condition raises pressing ethical and political questions, such as digital repatriation, data ownership, and decolonisation, which must be addressed in museum training programs at all levels. Drawing on secondary data from global research projects and primary data from interviews with multigenerational museum professionals in Greece, this paper will identify key areas where academic training curricula must evolve. It will argue that post-digital museology training must move beyond technical skills to encompass a holistic understanding of the social, cultural, and ethical implications of digitality. By rethinking and enhancing academic and other training curricula, museum staff can be better prepared to lead in a post-digital world, ensuring that their institutions remain relevant, inclusive, and responsive to the needs of contemporary society. This paper aims to contribute to the ongoing discourse on the future of museology and will offer practical recommendations for developing training programs that align with the demands of the post-digital era.</p> |
| <p>Rachel Roy (University of British Columbia)</p> <p><i>A Contributory Approach: Tracing the participatory curatorial processes of a contemporary collectors show at the Museum of Vancouver</i></p> | <p>Sharing one ethnographic case study of my doctoral dissertation in museum anthropology (2023), I will unpack the behind-the-scenes praxis of museum staff and contemporary collectors' involvement in the Museum of Vancouver's (MOV) exhibition All Together Now: Vancouver Enthusiasts and Their Worlds (ATN). Specifically, I will share ATN's curatorial development process and how the various actors – staff, a contracted designer, a photographer, twenty local collectors, twenty-six university student documentary filmmakers, and audience members – contributed to it and the social relationships formed throughout. From a post-museum lens, I also explore how MOV's focus on contemporary local collectors provides an opportunity to reflect on older local collections, some of which are being deaccessioned to focus more intentionally on local collecting. More impactful in the role of collections is MOV's contemporary focus on a civic museography designed to reflect and address issues of public concern and interest while seeking public participation and involvement. How is MOV collecting differently than before? How does this impact community and audience participation? Considering Nina Simon's typology of the participatory museum, this case study demonstrates the adoption of a contributory approach</p> |

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| | <p>which considered staff opinions and perspectives and began with a primary focus on one prominent local historic figure & city archivist, Major Matthews and his Vancouver-based collections. In turn, this focus on one historic & local collector led to a much larger exploration of urban-based contemporary collectors in the Greater Vancouver region. On a larger institutional level, this behind-the-scenes process showcases MOV’s institutional redirection away from a collections-based to an engagement-based model. In this regard, I examine a prioritisation of multi-sensorial elements and the highly participatory aspects of this exhibition, which encouraged visitors to connect with their own collecting practices and share their collections alongside the institutional collections.</p> |
| <p>Eman Mohamed Taha (The Grand Egyptian Museum)</p> <p><i>From Object to Experience: The Mounting of artefacts in the Grand Egyptian Museum</i></p> | <p>The evolving definition of museums emphasizes the transition from object-based museums to more inclusive and engaging institutions. This shift has underscored the importance of display techniques that transform artefacts from static objects into dynamic experiences for visitors. The Grand Egyptian Museum (GEM), with its unique collection of ancient Egyptian artefacts, has pioneered innovative mounting and display methods to enhance visitor engagement and learning. This paper explores the mounting techniques used in GEM that prioritise both the preservation of artefacts and the creation of immersive visitor experiences. By examining case studies from GEM’s galleries, the research highlights how display strategies contribute to storytelling, accessibility, and the overall museum experience. The findings suggest that effective mounting practices not only safeguard cultural heritage but also foster deeper connections between visitors and artefacts, aligning with contemporary museological trends that prioritise inclusivity and engagement.</p> |
| <p>Abidjo Daniel (CY Cergy Paris Université / Institut National Du Patrimoine)</p> <p><i>Collecter est-il un acte de soin ? La présentation et la transmission des collections muséales en Afrique</i></p> | <p>En Afrique, la transmission et la conservation des collections muséales sont confrontées à de nombreux défis liés aux conditions environnementales, aux ressources limitées et aux enjeux politiques. Cet exposé propose une réflexion sur la collecte comme acte de soin – une pratique qui dépasse la simple acquisition d’objets pour inclure leur préservation, leur documentation et leur transmission aux générations futures. À travers des exemples de musées africains, la communication analysera comment les pratiques de collecte peuvent être comprises comme une forme de soin, impliquant non seulement les professionnels du patrimoine mais aussi les communautés locales qui participent à la sauvegarde du patrimoine culturel. L’objectif est de démontrer que la collecte, en tant qu’acte de soin, contribue à renforcer le rôle social et éducatif des musées en Afrique.</p> |
| <p>Patoo Cusripituck (Research Institute for Languages and Cultures of Asia, Mahidol University)</p> <p><i>Participatory Safeguarding of Lawa Cultural Heritage through Museum Practice</i></p> | <p>In contemporary museum practice, collecting is not just about preserving objects but also about safeguarding intangible cultural heritage. This paper presents a case study on the participatory safeguarding of Lawa cultural heritage in northern Thailand. By engaging local communities in the documentation, preservation, and presentation of their traditions, the project demonstrates how museums can act as active partners in cultural sustainability. The study discusses methods of participatory engagement, including oral histories, community workshops, and collaborative exhibitions, showing how these approaches empower communities to take ownership of their cultural heritage. The findings argue that participatory safeguarding not only enriches museum practice but also strengthens cultural identity and resilience in the face of globalisation.</p> |

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Session B – Wednesday 12th November 2025, 16:30 - 18:00

ICOFOM Workshop: Young People Shaping the Future of Museology through the Lens of the SDGs

Room: To be confirmed, The Dubai World Trade Centre (DWTC)

Facilitator(s): Jamie Allan Brown (ICOFOM and the University of St Andrews) and Kaye Hall (ICOM Barbados and the Barbados Museum & Historical Society)

Led by Jamie Allan Brown (ICOFOM and the University of St Andrews) and Kaye Hall (ICOM Barbados and the Barbados Museum & Historical Society). The ICOFOM Youth Workshop Series is a special project funded by ICOM's Strategic Allocation Review Committee (SAREC), running from 2022 to 2025. Grounded in research led by the University of St Andrews in collaboration with ICOFOM, this three-year global initiative fostered safe spaces for young people, early-career practitioners, and those working with youth to engage in critical dialogue. In partnership with museums and heritage organisations, the project spans 18 countries and territories, delivering over 19 workshops worldwide.

Participants explore how museums can foster climate literacy, advance the Sustainable Development Goals (SDGs), and support community adaptation strategies. Rooted in critical pedagogy and socially responsive museology, the series draws inspiration from youth engagement to promote mutual learning between young people, museum professionals, traditional knowledge holders, and other stakeholders. This ICOFOM-led workshop will offer both a reflection on the global series and an opportunity for participants to contribute to its findings.

Please bring an object or photograph with you that represents your community.

The session is open to a maximum of 50 participants.



Word cloud of youth contributions generated from workshops

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Session C – Thursday 13th November 2025, 14:30 - 16:00

ICOFOM, COMCOL & ICTOP

C-19, The Dubai World Trade Centre (DWTC)

Room: To be confirmed

Facilitator(s): To be confirmed

| Presentation | Abstract (in the style and language as submitted) |
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| <p>Rita Capurro (Museo e Tesoro del Duomo di Monza)</p> <p><i>Religious museums and practices for inclusion. The Italian case.</i></p> | <p>There are a considerable number of museums belonging to religious institutions or with collections of mainly religious interest. In Italy there are over 800, most of them small and the vast majority related to Catholic Christian organisations.</p> <p>These museums include those of cathedrals, parishes, dioceses, religious orders and sanctuaries; some have very ancient foundations, others more recent. Established in a context where Catholic culture is widespread, they are often places with a strong link to the community of the faithful but less focused on different audiences. It is paradigmatic, for example, that there are so many diocesan museums and that the term 'diocesan' itself is not understandable to many people.</p> <p>Over the last decade there has been a growing awareness of the lack of inclusive practices in ecclesiastical museums, especially with regard to promoting an understanding of the cultural heritage of religious interest. In addition, there is also a growing awareness that ecclesiastical museums can be valuable tools for dialogue because the communities to which they refer are not only those of the religious faithful, but often also the community that shares the territory of reference. Various activities to raise awareness on the subject and the involvement of museum staff in training activities, starting with the Association of Italian Ecclesiastical Museums (AMEI), has stimulated several museums to rethink the issue of inclusion and this has fostered, for example, the realisation of projects to reformulate interpretive apparatuses and the creation of educational projects for inclusion.</p> <p>The proposed contribution will present the main training initiatives, starting from those promoted by the Association of Italian Ecclesiastical Museums, and some significant cases of rethinking interpretive apparatuses, through participatory processes and audience studies.</p> <p>In particular, the contribution will focus on activities to promote the inclusion of ecclesiastical museums in the Lombardy region, highlighting the impact of regional policies, training opportunities, and incentives provided by the possibility of obtaining funding support.</p> |
| <p>Cheeyun Kwon (Hongik University)</p> <p><i>A New Curriculum for Museum Studies and Museum Staff: Emergency Preparedness and Response</i></p> | <p>Unforeseen natural and social catastrophes are increasing every year due to climate change and armed conflicts worldwide. According to the Global Assessment Report (GAR2022) by the UN Office for Disaster Risk Reduction (UNDRR), between 350 and 500 disasters occurred annually over the past two decades. Recent widespread fires and floods have highlighted the urgent need for museums to be prepared for such emergencies.</p> <p>In this context, this paper argues that the museum sector must incorporate specialized training for staff and management focused on emergency preparedness and recovery. It will review</p> |

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| | <p>existing literature on emergency procedures and response while proposing a comprehensive training curriculum that addresses core essentials. The curriculum should include:</p> <ol style="list-style-type: none"> 1. Risk Analysis and Prioritization – Assessing potential threats and evaluating staff and management capacities. 2. Emergency Team Design and Structure – Establishing a dedicated response team with defined roles. 3. Standards and Protocols Development – Creating guidelines for preparedness and response. 4. External Resources and Partnerships – Identifying key stakeholders and support networks. 5. Disaster Plan Preparation and Testing – Drafting response plans and conducting drills and simulations. 6. Training and Awareness Building – Implementing tailored programs based on specific hazard typologies and risks. <p>Ultimately, this curriculum—delivered by experts in security, disaster planning, conservation, and management—should be implemented in museum studies in the regions particularly vulnerable to natural disasters.</p> |
| <p>Darko Babic (University of Zagreb)</p> <p><i>Zagreb Museological School: legacy, transformation, future visions</i></p> | <p>The (city of) Zagreb (today’s capital of the Republic of Croatia, before 1991 part of the Socialist Federal Republic of Yugoslavia), Museological School is maybe not so well globally known where it indeed played very significant role in development of museology/museum studies as we know it today. The Zagreb Museological School has been organised on ideas developed by a Czech museologist Zbyněk Stránský (26 October 1926-21 January 2016) but pushing it even more toward an idea museology/museum studies (as a scientific discipline) belongs to information sciences, since the information ‘built in’ museum objects, which curators are research about is/are the core of scientific work within museology/museum studies as late prof. Ivo Maroević (1 October 1937 - 20 January 2007), the most prominent person regarding development/influence of the Zagreb Museological School pointed out. Some of ‘stars’ in the late XX century museological world, like Peter van Mensch defended his PhD thesis at the University of Zagreb, under supervision of Prof. Ivo Maroević.</p> <p>In 1990’s (when Croatia became an independent state) prof. T. Šola was turning the Zagreb Museological School toward French ideas connected to community engagement but as well as idea of proposing a mega-profession, one which will embrace all work done in museums, galleries, archives and libraries (GLAM, or in Croatian AKM = archives, libraries and museums). In the first decade(s) of the 21st century the Zagreb Museological School took another shift / development, focusing more toward the heritage literacy (as a kind of universal heritage right = close to universal human rights).</p> <p>The last indeed do open questions are (teaching) museology/museum studies is a global or foremost a regional case. The case of Croatia could be part of the answer, the Republic of Croatia is today part of the European Union, however some of its (geography) valuable museum/heritage objects are based in other European countries, due to historical circumstances. So Croatia, about the last, could share experiences of colonised countries too. And because of it, Croatian middle way could be an idea how we (all) could go on in teaching museology.</p> |
| <p>Noam Alon (Sorbonne Nouvelle University)</p> | <p>Despite the increasing professionalization of curatorial practices worldwide, France remains an anomaly in not offering a dedicated Curatorial Studies program. This article examines the historical, institutional, and ideological reasons behind this absence, questioning whether it stems from structural resistance to academicizing curatorial practice or deeper cultural considerations.</p> |

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| <p>Why there is no Curatorial Studies program in France?</p> | <p>Existing programs, primarily housed in institutions such as Sciences Po, systematically avoid the term curator, favoring management of public institutions. Focused on administration and cultural policy, they lack proximity to artistic practice, exhibition-making, and critical theory. Unlike Fine Art Schools, they do not provide direct engagement with artists or exhibition spaces, reinforcing a model where exhibitions function as institutional products rather than spaces for intellectual and artistic inquiry.</p> <p>Situating the French case within an international context, the article contrasts this approach with the proliferation of Curatorial Studies programs in the United States, the United Kingdom, and Germany, where curatorial training has become an academic discipline. In France, the division between curators and art historians—reinforced by the École du Louvre, university art history departments, and state-led institutions—has contributed to this structural gap. The persistence of a centralized cultural administration, where curatorial roles remain tied to the civil service and the conservateur du patrimoine model, further limits experimental practices.</p> <p>Without academic spaces for young curators to position themselves within socio-political issues, curatorial practice remains primarily vocational. French programs rarely encourage curators to develop a strong intellectual position; instead, they train them to produce cultural events aligned with institutional and economic logic. Exhibitions are treated as neutral content rather than as platforms for critical engagement, neither specific to visual art nor grounded in pedagogies that challenge audiences.</p> <p>By interrogating these limitations, this article questions whether the absence of Curatorial Studies programs in France preserves curating as an autonomous practice or prevents a new generation of curators from shaping discourse and pushing the field forward.</p> |
| <p>Hélène Vassal (Musée du Louvre)</p> <p>Greening Museum Professions!</p> | <p>With the emergence of new players and challenges, development of a globalized cultural offering, proliferation of temporary exhibitions and rise of digital technology, a new ecosystem of museum professions has gradually emerged, characterized by a readjustment of positions and statuses, the evidence of complementary skills and missions, the organization of work more frequently in project mode, the pooling of best practices and partnerships.</p> <p>Departments responsible for registration, collections and exhibitions have been given a boost, both by the adaptation of technical resources (IT in particular) and by the dynamism of activities linked to the flow of objects: current loans, acquisitions, temporary exhibitions, hanging of permanent collections, restorations, management of shared or externalised storages...</p> <p>This change of approach requires us to adapt, to modify our individual and collective behaviors and practices, both strategically and operationally, to resolve multiple contradictions - in short, we are driven to put sustainability at the center and become more resilient !</p> <ul style="list-style-type: none"> - How are the museums actors dealing with the link between sustainability/sobriety and heritage, and with what consequences? - Internally, through more sustainable, eco-responsible practices, and externally, in its relations with nature and the society around it? - More broadly, what impact does this paradigm shift have on the museum model? <p>The involvement of ICOM community in these subjects has been very important since the COVID crisis at a french level and at international level by creation of a dedicated commitee SUSTAIN.</p> |

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| | <p>Sustainability makes possible to establish the museum professional as a guarantor of heritage resources but equally aware of his cultural impact on society: energy choices and technological means, acquisition policy, decolonisation... (theme 5).</p> <p>Rethinking the role of the museum, slowing down lending, eco-designing exhibitions and applying eco-gestures on a daily basis are all ways of working differently and working towards sustainable conservation of our heritage. Finally, understanding this new reality means not only taking on the environmental issue, but also rethinking the museum in a more participative and inclusive way.</p> |
| <p>Olga Nazor (Universidad del Museo Social Argentino [UMSA])</p> <p>Silvia Beatriz del Carmen Manzini (Museo Manzini)</p> <p><i>Status y peso del campo teórico de la museología en la formación de postgrado en Museología en Latinoamérica</i></p> | <p>Con el liderazgo de Brasil creando el primer doctorado en museología al comienzo del siglo, las carreras de posgrado en Museología en Latinoamérica han experimentado un notable crecimiento en las últimas décadas lo que cambió el espectro de formación para los recursos humanos de los museos en la región.</p> <p>Estas propuestas ofrecen a los profesionales con grado en museología, la oportunidad de acceder a otros niveles en su plan de carrera profundizando su capacitación en el plano específico de la disciplina y acceder a una formación de mayor especialización y avance en el campo (Blake:2007). Pero enfocado desde el punto de vista del metier, dichas capacitaciones también responden a la necesidad de agudizar la profesionalización en las dinámicas de la gestión del patrimonio, para satisfacer los propósitos de adaptación de los museos a los desafíos contemporáneos, en tanto espacios de diálogo social y gestión ética de sus colecciones.</p> <p>Nuestra presentación es un informe que sintetiza los datos recopilados en una muestra de nueve propuestas académicas y programas institucionales de cursos de maestría dictados en universidades pertenecientes a países latinoamericanos denominados Maestría en Museología para dimensionar cual es el peso cualitativo y cuantitativo de la asignatura Teoría Museológica referido tanto a las demás asignaturas específicas como a las denominadas coyunturales o colaterales. El análisis es comparativo con enfoque en las siguientes variables: presencia de la materia Teoría Museológica en los planes de estudio tomando como indicadores de análisis la distribución horaria, su lugar en el plan de estudios respecto a otros contenidos, distribución horaria de las asignaturas clave y el enfoque de la materia en los programas de estudio.</p> |

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ICOFOM 48th Annual Assembly

C3 Halls, Expo City Dubai Connect Conference Centre

Imagining the Next Generation of Museum Professionals: Bridging Gaps, Breaking Barriers

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About ICOFOM:

The International Committee for Museology (ICOFOM) is responsible for researching, studying, and disseminating the theoretical foundations of museology as an independent academic discipline, critically analysing the principal trends of contemporary museology.

Founded in 1977, it is composed of members from across all continents who address museum-related functions and the social role of museums. Each year, ICOFOM organises scientific and academic meetings in different countries to ensure meaningful exchanges among professionals worldwide.

In addition, ICOFOM has built a substantial theoretical documentary corpus through its flagship publication series, the *ICOFOM Study Series* (ISS). Over more than thirty years of continuous production, this series has become the most significant bibliographical collection on museology to date.

Mission Statement:

The ICOM International Committee for Museology (ICOFOM) is dedicated to researching, studying, and disseminating the theoretical basis of museums and museology, taking into account the diverse perspectives represented by an international community of museologists and museum scholars.

We understand museology as the study, theory, and philosophy of the museum field, together with the ethics of its practice and functions. It encompasses both museum theory and practice, as well as critical reflection on the museum and the existing body of knowledge that informs this reflection.

Vision Statement:

ICOFOM's vision is to foster the development of high-quality knowledge in the museum field and promote inclusivity by increasing diverse membership and engagement. As the International Centre for Museology, ICOFOM aims to reflect all regional currents of museology through an affirmative action policy.

2022-2025 Board:

Chair:

Karen Elizabeth Brown, University of St Andrews, Scotland

Supreo Chanda, University of Calcutta, India; Co-chair of Working Group on Ethics

Vice-chairs:

Anna Leshchenko, Eberhard Karls Universität Tübingen, Germany; Chair of Working Group on Communications
Marion Bertin, Avignon Université, Centre Norbert Elias, France; Co-chair of Working Group on Conferences

Ernest Kpan, National Institute of Art and Cultural Action (INSAAC) in Abidjan, Ivory Coast

M. Elizabeth Weiser, Ohio State University, USA; Chair of Working Group on Publications

Treasurer:

Jamie Allan Brown, University of St Andrews, Scotland; Manager of membership, Co-chair of Working Group on Conferences

(Margaret) ZHENG Yi, Fudan University, China

Secretary:

Lynn Maranda, Curator Emerita, Museum of Vancouver, Canada

Chairs of subcommittees:

Janet Tee, Malaysia – Chair of ICOM ICOFOM-ASPAC
Scarlet Rocio Galindo Monteagudo, Museo Nacional de la Acuarela Alfredo Guati Rojo, México – Chair of ICOFOM-LAC since 2023
Luciana M. de Carvalho – Chair of ICOFOM-LAC till 2023

Melissa Aguilar Rojas, Costa Rica; Co-Chair of Working Group on Website. Independent museology researcher and visual communication designer

Honorary Board member:

Bruno Brulon Soares, University of St Andrews, Scotland – Former Chair; Co-chair of Working Group on Ethics

International Committee Day – Saturday 15th November 2025, 09:30-17:00

ICOFOM 48th Annual Assembly –

Imagining the Next Generation of Museum Professionals: Bridging Gaps, Breaking Barriers

C3 Halls – Expo City Dubai Connect Conference Centre

Room: C3 Halls

09:00-09:30

Registration and Networking

Room: C3 Halls, Expo City Dubai Connect Conference Centre

09:30-10:15

Welcome, Opening Remarks and Provocation

Room: C3 Halls, Expo City Dubai Connect Conference Centre

The ICOFOM International Committee Day opens with a warm welcome and introductory remarks by **ICOFOM Chair, Professor Karen Brown**, setting the stage for a dynamic programme of dialogue and exchange. **Professor Elizabeth Weiser, Editor of the ICOFOM Study Series and Chair of the Working Group on Publications**, will deliver an opening provocation.

The day will include the ICOFOM General Assembly, alongside eight parallel sessions as part of the 48th Annual Symposium, *Imagining the Next Generation of Museum Professionals: Bridging Gaps, Breaking Barriers*. This symposium will critically explore current global practices in museum studies education and professional training. It will examine how theory and practice align in today's museum sector, while addressing both ethical and practical challenges.

These presentations will complement the broader joint symposium, collaboratively organised by ICOFOM, ICTOP, and COMCOL. Through diverse contributions and discussion, the symposium will engage with five central themes: *Museum Studies and the Curriculum*; *Museology*; *Diversifying Programmes and Practices*; *Collecting as an Act of Care*; and *Building Sector Capacity*.

We aim to foster robust dialogue among scholars, practitioners, educators, and students, addressing global and community-specific needs, diversity, decolonial methodologies, participatory collecting practices, and sustainable capacity building. The day will offer valuable insights and strategic conversations intended to help shape sustainable and inclusive futures for all participants.

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10:20-12:15

Parallel Sessions 1-4

Room: C3 Halls, Expo City Dubai Connect Conference Centre


Parallel Session invited speakers will critically engage with the symposium's five central themes: Museum Studies and the Curriculum; Museology; Diversifying Programmes and Practices; Collecting as an Act of Care; and Building Sector Capacity. These presentations will also complement the broader joint symposium, collaboratively organised by ICOFOM, ICTOP, and COMCOL. Through diverse case studies and critical discussion, Parallel Sessions will foster dialogue among scholars, practitioners, educators, and students, addressing global and community-specific needs, diversity, decolonial methodologies, participatory collecting practices, and sustainable capacity building. A joint Q&A with the speakers will be held at the end of each parallel session.



= Pre-recorded presentation

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| Parallel Session 1 Room: C3 Halls, Expo City Dubai Connect Conference Centre Facilitator(s): To be confirmed | |
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| Presentation | Abstract (in the style and language as submitted) |
| <p>Juhi Sadiya (Indian Institute of Heritage, Noida – Department of Museology)</p> <p><i>Museum Studies in India: Challenges, Adaptations, and Sustainable Models</i></p> | <p>The evolution of museum studies curricula globally reveals significant regional variations in pedagogical approaches, shaped by distinct historical, cultural, and institutional contexts. In India, museum studies remains an emerging field, striving to balance theoretical foundations with practical skill-building. Museums in India originated as a colonial legacy in the early 19th century, while museology emerged as an academic discipline in the mid-20th century. Despite having around 1,200 museums today, only six universities offer postgraduate programs in museum studies, with limited institutions providing postgraduate diplomas.</p> <p>Over the past decade, interest in museum studies has grown, with more individuals choosing it as a career, whereas it was previously considered a secondary option. Museum studies programs in India are available exclusively at the postgraduate level, attracting students from diverse backgrounds. That's why the curriculum begins with basic courses in the first semester before transitioning to specialized training that incorporates both global standards and local needs. However, the curriculum faces challenges, as most of the theoretical frameworks, reference literature, and professional standards are based on Western models, leaving a gap in the Indian context. The challenge lies in integrating global best practices while preserving local knowledge systems and museological traditions. This imbalance between theory and practice necessitates the development of models for greater interaction between museums and training institutions. Incorporating traditional knowledge and community-focused curation provides alternatives to Western models. Additionally, many Indian museums lack formally trained professionals, further widening the disconnect between academic training and practical application.</p> <p>This paper examines how India's museum studies curriculum adapts to regional, linguistic, and socio-cultural diversity, focusing on the author's efforts to develop sustainable and adaptable training models. As a trained museologist and academician, the author explores strategies for aligning museum studies programs with diverse museum practices, ensuring long-term impact in a field with limited formal specialization. The paper also highlights curriculum adaptations, training challenges, and tailored solutions to bridge gaps between academia and practice, promoting a more inclusive and sustainable museology.</p> |
| <p>Maria Chiara Scuder (University of Leicester)</p> <p></p> <p><i>"Dryad Basketry: A Global Collection". Reflections on a cross-institutional collaborative PhD project</i></p> | <p>This paper reflects on my recent experience as both a curator and a PhD student working in collaboration with the University of Leicester and the Leicester Museum and Art Gallery (LMAG), a local-authority institution. Beyond contributing to my doctoral research, this partnership allowed me to actively engage with LMAG's collections team, gaining direct access to the museum's global collection in storage—known as the Dryad 'Handicrafts' collection—and to curate the exhibition "Dryad Basketry: A Global Collection" (21 September 2024 - 9 March 2025).</p> <p>This experience provided a valuable opportunity to foster collaborative practices between two institutions with distinct audiences and objectives. It also offered insights into how future academic projects can benefit museums that serve diverse communities in a multicultural city. My study of LMAG's permanent global collection revealed how Leicester, despite its geographical distance from London's cultural epicentre, was deeply interconnected with various global and imperial networks of the early 20th-century.</p> |

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| | <p>The Dryad 'Handicrafts' collection proved to be a unique resource for examining the circulation of global and colonial material culture, along with the histories of collecting and the role of craft-practice pedagogy. It offered fresh perspectives on how global collecting strategies intersected with local educational initiatives and business interests in early 20th-century Britain. By foregrounding questions of circulation, the exhibition translated academic research into a tangible experience, shedding light on the collection's connections to global and colonial histories while also exploring how educational imperatives contributed to the growth of a local business.</p> <p>This paper critically evaluates the strengths and limitations of this collaborative approach. It poses key questions: what mutual benefits emerged from translating academic research into a 'real-world' outcome? What constraints prevented the much-needed co-curation of an exhibition on global crafts? What socially engaged practices were implemented to enhance public engagement with the collection? And finally, how can institutions develop long-term policies that foster sustainable collaboration between academia and museums, ensuring meaningful local and national impact?"</p> |
| <p>Nina Pearlmann (University College London [UCL])</p> <p><i>Building Sustainable Capacity Through Digital Leadership and Networked Learning</i></p> | <p>Context and Research Overview: The digital transformation of museums is accelerating, but research from the Sloane Lab: Looking Back to Build Future Shared Collections highlights that traditional training models do not create lasting change. Short-term training programs fail to address deeper structural challenges, and siloed digital practices separate technological advancements from core museum functions such as curatorial work, collections management, education and engagement. To ensure long-term sustainability, the sector must embrace networked learning and continuous collaboration between museum professionals, technology innovators, and policymakers.</p> <p>Challenges in Workforce Capacity: The next generation of museum teams must be AI-literate, integrating AI agents as collaborators across all functions rather than treating digital innovation as a separate domain. Traditional divides between digital and curatorial work are becoming obsolete. AI-driven wrappers—solutions that can enhance existing museum systems that are developed and procured in non-traditional ways—could revolutionise the sector if museum professionals collaborate with AI innovators and product designers. Even though this future has not fully arrived to many museums, they must give AI a ""seat at the table"" now, envisioning how AI can support curators, educators, and collections managers in shaping institutional strategies.</p> <p>Proposal for a Networked Approach to Capacity-Building</p> <p>Networked Digital Learning Platforms: Establish real-time learning environments where museum professionals and AI specialists co-develop solutions, ensuring continuous adaptation to new technologies.</p> <p>Strategic Investment in Digital Leadership: Training must focus not only on technical skills but also on leadership, policy advocacy, and ethical digitization to ensure sustainable infrastructure.</p> <p>Human/AI Collaboration: AI should enhance, not replace, curatorial expertise. AI-assisted cataloguing, curation, and education must be guided by human insight, ensuring ethical and mission-driven innovation. Conclusion The museum sector must move beyond static training models and embrace networked learning, AI integration, and continuous innovation drawing from best practices in other sectors. By fostering collaborative leadership and knowledge-sharing, museums can ensure that transformation is sustainable, inclusive, and responsive to change.</p> |
| <p>Dr Kuoning Chen (ICOFOM-ASPAC)</p> | <p>This paper uses the concept of ecomuseology and the perspective of ICOM's new museum definition to observe the relationship between the role of the Sanyi Wood Carving Museum and</p> |

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The Role and Challenges of Museum in a Traditional Cultural Crafts Village in a Rapidly Changing Society

the development of community industry and culture. Analyze how museums affect the local craft industry under the changes in social develops, and think about the public museology education.

We need to develop a curriculum for mass museology. What is Mass Museology? This concept mainly comes from eco-museology. Strengthen the publicity and cross-domain symbiosis of museums: Collaborate with schools, enterprises, etc., and become an important hub connecting local history, culture, and community people. The subject includes museum operators, people from other industries other than museums, community residents, and the general public. Cooperate with various departments of the university to hold courses, invite local elders, social construction personnel, etc. to hold workshops with the public, and through community field surveys, exchange learning and review, so that residents can be the co-curator of the museum.

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| Parallel Session 2 Room: C3 Halls, Expo City Dubai Connect Conference Centre Facilitator(s): To be confirmed | |
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| Presentation | Abstract (in the style and language as submitted) |
| <p>Marion Bérengère Bertin (Université catholique de Louvain, ISPOLE)</p> <p><i>Caring for human/ancestral remains preserved in museum collections: an overview from Belgium regarding human/ancestral remains originating from Congo</i></p> | <p>How do we care for human/ancestral remains from colonial contexts that are now held in museum collections? How do museums consider the violence behind these collections in order to reframe their practices and re-humanise these collections? Finally, is their repatriation considered? What is the relationship with communities in Congo and Belgium?</p> <p>This proposal for a Communication is linked to the REMAIN HUMAN project, a Belgian funded project (WeICHANGE grant, from the Belgian National Fund for Scientific Research). The aim of this project is to study the practices and negotiations concerning ancestral human remains from the Congo that are kept in museums in Belgium. Based on museum fieldwork, interviews with museum professionals, members of the Congolese community and the Congolese diaspora in Belgium, and previous research projects (in particular the Human Remains Origin(s) Multidisciplinary Evaluation (HOME) project, which took place between 2019 and 2022), this communication aims to provide an overview of the care practices developed by various Belgian museums. In this way, this communication is in line with the current redefinition of the ICOM Code of Ethics. It will examine good practices for sensitive collections related to colonial history and its violence. Finally, this communication intends to reflect on the ongoing challenges of training museum professionals on colonial issues in relation to sensitive collections held in former European colonial empires.</p> |
| <p>Etienne Bonnet-Candé (France Muséums)</p> <p>Ranya Camille Nasser (Abu Dhabi Department of Culture and Tourism)</p> <p>Hervé Barbaret (CEO of France Muséums)</p> <p>Audrenn Trouillet (France Muséums)</p> <p><i>Bridging Expertise, Building Futures: France Muséums' Scalable Approach to Strengthening Museum Sector Capacity</i></p> | <p>Born from the 2007 intergovernmental agreement between France and the United Arab Emirates, France Muséums was created as a vehicle for knowledge transfer and capacity building. Over the past fifteen years, it has developed an adaptive, multi-modal training ecosystem designed to meet and assess the evolving needs of museum professionals in an emerging region – the United Arab Emirates – and extended abroad.</p> <p>France Muséums collaborates with a wide range of institutions and professionals to bridge sectoral gaps with tailored training solutions. Its initiatives range from the initial training of Louvre Abu Dhabi staff—combining lectures, mentorship, and hands-on exposure to museum operations, in-house sessions, peer-exchange opportunities with professionals across institutions—to international consulting programs in Bolivia and Indonesia illustrating how expertise is tailored to specific institutional and cultural contexts.</p> <p>In 2024, approximately 200 Abu Dhabi Department of Culture and Tourism employees were provided with over 59 training sessions led by 67 international trainers – which includes France Muséums' employees who support the local museum sector daily and have in-depth knowledge of its ecosystem – sharing best practices and expertise. These sessions covered a wide range of topics, including Gulf archeology, exhibition production, couriering and loan regulations and accessible interpretation putting France Muséums and its partners at the upfront of the local sector capacity building strategy.</p> <p>A key focus of this presentation is the collective assessment of the effectiveness of these scalable training models in fostering leadership, adaptability, and long-term capacity within the museum sector. Through qualitative case studies and feedback from trainees, trainers and stakeholders, this paper examines how such initiatives contribute to sustainable professional networks and empower museum practitioners beyond the immediate learning experience. Additionally, it will</p> |

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| | <p>explore how France Muséums’ approach serves as a laboratory for deconstructing and rethinking museum practices. Indeed, as the agency fosters the rise of a new regional generation of professionals the core pedagogical key of this collaboration is to ensure that training does not merely transfer raw knowledge; it shall create spaces to challenge practices, actively engage with local needs, resources, and strengthen institutional visions at a local level.</p> |
| <p>Hitomi Inoue (Aichi Gakuin University)</p> <p>Makoto Muto (Nagoya City Museum)</p> <p><i>Role of Museum Curators in the Community: Focusing on Regional Festivals</i></p> | <p>Festivals, which are firmly embedded in the lives of the Japanese, have been undergoing crisis. Archival materials and human resources are essential for the festivals’ persistence. This presentation illustrates how the local community has actively shaped the story told by the museums based on their collections. Here, I discuss the role that local museums should play in the community, while also considering the importance of museum curators.</p> <p>During the period of rapid economic growth in Japan (c.1955–1973), local museums were built successively and played a role in strengthening local identities by being used as educational resources to present the history and culture of local communities. The Nagoya City Museum is an example of an endeavor to recreate the Okawa Festival of 1827, which took place 180 years ago, by utilizing the museum's function to preserve archives and then demonstrating the festival's legacy to the community in museum galleries. The Kariya City Museum incorporates the feature of preserving festivals in conjunction with its basic functions. In addition to providing a place to familiarize the public with Kariya's festivals, the museum also collaborates with each preservation society.</p> <p>The Museum Law, which was revised in 2023, has accelerated cooperation with the local community. It inherited the philosophy of “Museums as Cultural Hubs: The Future of Tradition,” which is based on the ICOM Kyoto in 2019. To pass on the traditions of local intangible cultural attributes, such as festivals, it is important that curators actively engage with the local community and have a sense of collaboration with it, as well as preserve the relevant materials. Therefore, it is necessary to create an environment where museums can function as the core of the local community. Curators need to have both a comprehensive, macroscopic perspective acquired through museum studies and a specialized fields of study, such as folklore, history, or art history, that investigate the importance of tangible and intangible cultural properties rooted in the local community. The role of curators is to link the local community to each academic field.</p> |
| <p>Chelsea Wang (National Taipei University of Technology)</p> <p><i>Cultivating Museum Professionals: Rethinking Talent Development for the Real World</i></p> | <p>The professional demands of contemporary museums are rapidly evolving, encompassing curatorial management, cultural and technological co-creation, digital archiving, and inclusive audience engagement. However, Taiwan’s current educational system for museum professionals remains largely rooted in traditional humanities-based training. With no dedicated undergraduate programs in museum studies and only a few graduate programs offering specialized degrees, a significant gap exists between academic preparation and workplace demands. The lack of practical training leaves graduates struggling to adapt upon entering the museum sector. Given that museums themselves function as extracurricular learning environments, why are we still using conventional academic frameworks to train museum professionals?</p> <p>This study explores how Double-Loop Learning and Scaffolding Learning can enhance talent cultivation by aligning education with industry needs. Double-Loop Learning allows students not only to acquire technical skills (Single-Loop Learning) but also to reflect on and adjust their learning strategies to better integrate theory with practice. Scaffolding Learning, supported by structured training mechanisms and digital tools, provides staged professional development, ensuring students gradually acquire the expertise required for museum work.</p> <p>Through interviews with museum professionals and an analysis of existing curricula, this study examines the mismatch between educational training and real-world museum competencies. By rethinking how students engage with museum-related coursework—incorporating experiential</p> |



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learning, industry collaboration, and reflective practice—this research proposes a new framework for bridging education and professional readiness.

The author, having transitioned from museum practice to academia, brings firsthand insights into this issue. By integrating adaptive learning models, this study aims to develop a more responsive and practical approach to museum professional training, ensuring that future professionals enter the field with the necessary skills, adaptability, and critical thinking needed for contemporary museum challenges.

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| Parallel Session 3 Room: C3 Halls, Expo City Dubai Connect Conference Centre Facilitator(s): To be confirmed | |
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| Presentation | Abstract (in the style and language as submitted) |
| <p style="text-align: center;">Chiara Parisi (Museum of Palaeontology and Prehistory "Piero Leonardi"; University of Ferrara)</p> <p style="text-align: center;"><i>De-Occidentalising Museology: Bridging the Western Gap in Natural History Museums through Asian Perspectives</i></p> | <p>Museology has historically been shaped by a predominantly Eurocentric and Western framework. This study explores the overlooked Asian perspective on sustainability communication in natural history museums, addressing the gap in museological literature and advocating for a more pluralistic and inclusive approach.</p> <p>Through a comparative analysis of natural history museums in Taiwan, Singapore and Japan, this research examines how these institutions interpret and communicate sustainability. It shows that Asian museums often integrate traditional ecological knowledge with contemporary scientific narratives, presenting sustainability not only as an environmental challenge but also as an intrinsic cultural and ethical principle. This contrasts with the Western model, which tends to compartmentalise sustainability as a separate institutional objective. The findings highlight how Asian museums, influenced by deep-rooted cultural traditions, prioritise a holistic relationship and interdependence between humans and nature. These institutions emphasize intergenerational responsibility, spiritual ecology, and community-driven conservation, offering a perspective where sustainability is not only a policy-driven objective but a deeply ingrained cultural value. This research highlights the need to move beyond Eurocentric interpretations of museology and advocates for a de-occidentalisation of the field, where different epistemological approaches are equally valued and contribute to a more balanced and globalised discipline.</p> <p>This study is based on extensive field research conducted as part of a doctoral project in scientific museology, which involved site visits, interviews with museum professionals, and a comparative analysis of exhibition and educational practices. The research provides valuable insights into how alternative museum models can enhance global discussions on sustainability and public engagement. This contribution is in line with the symposium's theme of exploring diverse museological approaches in a rapidly changing global context. It highlights how Asian museology, through its fusion of tradition and innovation, offers transformative insights, and it calls for a re-evaluation of dominant narratives in museum studies and the promotion of meaningful cross-cultural dialogues that bridge epistemological gaps and acknowledge the plurality of museum practices worldwide.</p> |
| <p style="text-align: center;">Olga Zabalueva (Umeå University)</p> <p style="text-align: center;"><i>Precarious labour, diversity and (in)equality in Swedish museum sector</i></p> | <p>The working conditions, well-being of the employees and the factors contributing to a sustainable, inclusive working life in the cultural sector have not become the focus of interest for scholars until very recently (Murawski, 2021; Raicovich, 2021; Salerno et al., 2019). The emphasis is usually placed on who and how is being represented and who has access to the displayed heritage, whereas the question of who represents and in what conditions the heritage is being produced and interpreted remains unaddressed. Meanwhile, these issues are of particular relevance precisely because museums have a societal task of producing (diverse, inclusive, and accessible) cultural heritage. And the working conditions of those who are involved in this specific knowledge production should necessarily correspond to the values of equity, inclusivity, diversity, and accessibility promoted by the museums and societies at large; values, outlined in ICOM's 2022 museum definition. Despite more and more articulated recently global efforts to become open and inclusive spaces for public dialogue, the "backstage" of everyday operations in museums often remain unexamined. This raises the question of how museums can "operate and</p> |

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| | <p>communicate ethically and professionally" amid understaffing, underfunding, and precarious conditions.</p> <p>This paper examines the Swedish cultural sector, where since the 1990s cultural policies and museums have been regarded as a tool to combat xenophobia and racism. However, workforce diversity is rarely articulated in cultural policy documents, falling instead under labour rights and anti-discrimination policies. Swedish trade union's for culture, communication, and creative industries report "How does museum sector feel?" (2021) highlighted negative trends that had started before and were subsequently exacerbated by the Covid-19 pandemic. It also emphasized that as far as it refers to accessibility, safety and creating sustainable institutions, museums focus first on the visitors and secondly on collections, often disregarding the staff needs and well-being. Swedish cultural institutions are struggling to adapt to neoliberal policies and new regulations which increase precarity in the labour market, while still dealing with the pandemic's aftermath. In other words, "Museum sector does not feel good" in Sweden today, and more measures are needed to improve the situation and reduce negative developments.</p> |
| <p>Zhang Zheng (Jilin University)</p> <p>From Archaeological Site to Living Lab: Jilin University's Museum Practical Course as a Chinese Model</p> | <p>In recent years, China's museum sector has seen rapid growth, with 6833 museums registered by 2023. This surge has driven a growing demand for skilled museum professionals. However, despite the proliferation of university programs, employment rates remain low due to limited positions, low salaries, and significant regional disparities. A fundamental misalignment exists between university education and industry needs, particularly regarding interdisciplinary and applied skills, echoing the global challenges of academic practice disconnect. In this sense, this paper reviews the Museum Practice Course (MPC) of Jilin University from 1985 to 2024, summarizes existing practical teaching experiences, and explores an innovative training path for the cultivation of museum professionals, providing a replicable "Jilin Model" for global museum higher education.</p> <p>As a leading Chinese university and a key institution in Northeast China, Jilin University was a pioneer in establishing a Museum Studies program, enrolling undergraduate students since 1985 and making it a core part of its Archaeology Department by 1987. To bridge the gap between academic knowledge and industry needs in museum professional training and to strengthen students' practical abilities, MPC has been a core component of the program for 40 years.</p> <p>First, MPC integrates field archaeology and museum practice, aligning with China's current museum landscape that mainly focuses on historical and cultural themes. It sets up modules like archaeological excavation and exhibition curation to help students acquire relevant knowledge and skills in practice. Second, MPC integrates research and teaching, transforming museums into both classrooms and living labs for testing new ideas and technologies. Experienced instructors or partner museums can provide students with cutting-edge projects, enabling them to participate and contribute through practice. In this age of information overload, students' self-awareness and social understanding have grown significantly, along with their learning and adaptability skills. MPC is now co-designed by museums, university faculty, and students, empowering museums to meet their needs while involving students more deeply in the decision-making process. This student-centered model enhances students' hands-on abilities, creativity, and comprehensive quality, and helps museums identify top talent early, building a strong talent pool for their future development.</p> |

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| Parallel Session 4 Room: C3 Halls, Expo City Dubai Connect Conference Centre Facilitator(s): To be confirmed | |
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| Presentation | Abstract (in the style and language as submitted) |
| <p>Nadia Cannata (University of Rome La Sapienza)</p> <p>Maia W. Gahtan (Kent State University)</p> <p><i>Collecting Language as Intangible Cultural Heritage</i></p> | <p>As Co-Directors of Eurotales – A Museum of the Voices of Europe, based in Rome, and its extension through European territory, the Diffuseum, we would like to discuss the rewards and challenges posed by museums whose primary objects are intangible, with special attention to museums of language such as Eurotales that use eco-museological and what might be termed, "eco-digital" methods to form their collections. Unlike typical museums, or even typical language museums, Eurotales takes a geographical approach to its collections, seeking to embrace, record and display the multiple, overlooked and often lost voices echoing in European territory, broadly defined, and to reveal their recent and distant archaeologies within history and collective memory. Retrieving the languages of Europe from the traces and echoes they leave in people, in places and on monuments and objects—that is proceeding from a worm's eye view with a democratic approach to both languages and dialects—not only opens up new avenues of research in the intangible linguistic heritage that binds communities together as well as divides them, it also invites the creation new museological approaches involving constant interactions with the people who inhabit the territory and use the museum objects in a continuous way. Eurotales' approach must of necessity adapt to the inherently unstable nature of both its intangible and material collections.</p> |
| <p>Uula Neitola (Finnish Cultural and Academic Institutes)</p> <p><i>Trust, tools and capacities: Youth perspectives to capacity building in museum and cultural heritage sector</i></p> | <p>In spring 2023, at the CHARTER Alliance Workshop on guidelines for innovative/emerging VET and HE curricula in Helsinki (Vocational Education and Training and Higher Education red.), I had an opportunity to arrange a workshop for young Cultural Heritage experts in Finland. At the workshop the participants brainstormed on the future skills, expertise, ideas and visions about the transformations in the Cultural Heritage sector and skills and occupations needed in the future. As a result, the participants formed a future target: 'how will we see the Cultural Heritage field in 2050?' The future scenarios were quite fascinating.</p> <p>What do young museum and heritage professionals think about their future after their studies? What are the assumptions about career paths in the sector and what stands in their way? Young professionals have clearly outlined the lack of practical experience when entering the job market, which has led the authors to ask if ""experience"" can be seen as a skill in itself.</p> <p>I offer a presentation to the ICOFOM session based on my observations from the workshops I held at the European Cultural Heritage Skills Alliance CHARTER. A report published in 2024 by CHARTER presented recommendations to futureproof 8 segments of heritage education and training (E&T) where CHARTER deems that curricula needs to be developed or existing curricula should be adapted.</p> <p>In order to gain fresh perspectives directly from young professionals, I will combine my insights gathered during workshops for young museum professionals held with ICOM Finland and The European Students' Association for Cultural Heritage (ESACH).</p> <p>I am particularly interested in young professionals' attachment to values and the museum sector. In my presentation, I will bring highlights from the ""Youth for the future of cultural heritage in Europe"" position paper. The position paper summarizes priorities and aspirations of the younger generations for the cultural heritage sector, and their role in safeguarding cultural heritage.</p> |

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| <p>Ogou Franck Komlan (Ecole du Patrimoine Africain – EPA)</p> <p><i>La formation des professionnels des musées en Afrique : rôle de l'Ecole du Patrimoine Africain- EPA et perspectives</i></p> | <p>L'histoire du développement des musées en Afrique indépendante montre que depuis les années 1960 et particulièrement pendant ces trois dernières décennies, l'UNESCO, l'ICCROM, l'Ecole du Patrimoine Africain-EPA et tant d'autres institutions patrimoniales nationales, sous régionales et régionales (WAMP, AFRICOM, Ex CRAC, ENAM Bénin, ENAM Burkina Faso, Université Senghor à Alexandrie, KeHTI ex CHDA Kenya, The African Program in Museum and Heritage Studies etc.) ont engagé des ressources (humaines, matérielles et financières) considérables et des efforts louables à travers des programmes en vue de renforcer les capacités des professionnels de ces institutions. Malgré ces efforts consentis au niveau des pays, à l'échelle tant régionale qu'internationale, force est de constater que le musée « au service de la société et de son développement, ouvert au public, qui acquiert, conserve, étudie, expose et transmet le patrimoine matériel et immatériel de l'humanité et de son environnement à des fins d'études, d'éducation et de délectation » (ICOM, 2007) n'est malheureusement, pas encore une réalité en Afrique notamment francophone. Le profil des professionnels en est pour beaucoup car s'ils sont formés, on peut observer parfois le gros écart entre les formations parfois exogènes aux réalités socioculturelles africaines.</p> <p>La présente communication tentera de faire un diagnostic des programmes de formation existants, rappeler le rôle de l'EPA et les projets qu'elle porte dans le domaine de la formation des professionnels africains. Cette communication envisage de participer à la réalisation des Objectifs du développement durable conformément à cet appel fait à tous les secteurs de la société « The SDGs are a call to all sectors of society. They need museums' involvement to succeed, as museums have unique resources and key roles to play. Museums reach very large numbers of people for formal and informal learning, and already deliver many programmes that align with the SDGs. They foster many people's interest in, concern for, and ability to address issues relating to the SDGs. Museums can play a crucial role in enhancing public education and participation with the SDGs”</p> |
| <p>Héctor Valverde Martínez (Universidad de la Comunicación)</p> <p><i>The Reverberation of the Museum: What's Missing in Mexican Museum Training Programs?</i></p> | <p>Fifty years after the groundbreaking Santiago Round Table of 1972, which redefined museums as agents of social change, museum studies programs in Mexico remain largely detached from the social, political, and economic dimensions of the museum landscape. Current curricula prioritize a technical triad: spatial management, exhibition production, and visitor flow within the gallery space. This narrow focus overlooks crucial aspects such as the museum's relationship with its broader context, the motivations of potential visitors, and the needs of non-visitors.</p> <p>This presentation argues that museum training programs must evolve to address these gaps. It proposes a reimagined curriculum that integrates community engagement, audience development, and cultural programming strategies responsive to social realities. Using a mixed-methodological approach, this research examines professional and technical training programs across Mexican institutions. It incorporates interviews with program graduates to capture their perspectives on their preparedness for the field and analyzes the professional profiles of museum directors to assess the alignment between training and leadership demands.</p> <p>The findings highlight a disconnection between training priorities and the competencies required to position museums as dynamic and socially embedded institutions. By advocating for a curriculum shift — one that equips future museum professionals to foster inclusivity, dialogue, and contextual awareness — this presentation pretend to contribute to reshaping museum education for a more connected and impactful museum sector in Mexico.</p> <p>Furthermore, this presentation proposes that curricula should draw inspiration from the interdisciplinary and problem-solving approach of the Ulm School of Design. By incorporating principles of systems thinking, user-centered design, and social responsibility, museum training programs can better prepare professionals to engage with the evolving needs of diverse communities and ensure museums remain vital, relevant cultural institutions.</p> |



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12:15-13:15

Lunch and Networking

Lunch Served ✂

Room: C3 Halls, Expo City Dubai Connect Conference Centre

Lunch Buffet Menu (Subject to Change)



Salads

Shrimp Salad, Mixed Greens, Parmesan & Orange Vinaigrette (F)
Kale Salad With Dried Cranberry and Mixed Seeds (VEDGF)

Starters

Baked Vegan Cauliflower Gratin with Plant Based Parmesan (VEVGDF)(GF)
Spinach and Cheese Quiche (VG)
Vegetarian Spicy Samosas with Mint Chutney (VG)

Main Courses

Traditional Lamb Kabsah with Crunchy Nuts & Raisins (ND)
Grilled Chicken Breast, Mushroom Sauce aside (NF)
Oven Grilled White Fillet, Capers with Lemon Butter Sauce (FXD)
Vegetarian Layered Lasagna (VGXNF)
Olive Oil Sautéed Vegetables (VEVG/NFDF)
Baked Rosemary Potatoes (VEXVGXNFDF)
Steamed Basmati Rice (VE)(VG)NFDF)

Desserts

Lokaymat with Organic Date Syrup & Roasted Sesame Seeds (VG)
Revisited Croissant Based Umm Ali (ND)
Dark Chocolate Cake (VG)
Fresh Grown & Exotic Sliced Fruits Platter (VEVG)(NFDF)(GF)

Beverage

Coffee, Tea, Juices & Water, Soft Drinks

Vegan (VE) - Vegetarian (VG) - Nuts Free (NF)

Dairy Free (DF) - Gluten Free (GF) - Fish / Shellfish (F)



ICOFOM

Imagining the Next Generation of Museum Professionals: Bridging Gaps, Breaking Barriers

Joint ICOFOM, ICTOP and COMCOL Symposium for the 27th ICOM General Conference,
"The Future of Museums in Rapidly Changing Communities" and the ICOFOM 48th Annual Assembly

13:15-14:45

Parallel Sessions 5-7

Room: C3 Halls, Expo City Dubai Connect Conference Centre

Parallel Session invited speakers will critically engage with the symposium's five central themes: Museum Studies and the Curriculum; Museology; Diversifying Programmes and Practices; Collecting as an Act of Care; and Building Sector Capacity. These presentations will also complement the broader joint symposium, collaboratively organised by ICOFOM, ICTOP, and COMCOL. Through diverse case studies and critical discussion, Parallel Sessions will foster dialogue among scholars, practitioners, educators, and students, addressing global and community-specific needs, diversity, decolonial methodologies, participatory collecting practices, and sustainable capacity building. A joint Q&A with the speakers will be held at the end of each parallel session.



= Pre-recorded presentation


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| Parallel Session 5 Room: C3 Halls, Expo City Dubai Connect Conference Centre Facilitator(s): To be confirmed | |
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| Presentation | Abstract (in the style and language as submitted) |
| <p>Supreo Chanda (University of Calcutta)</p> <p><i>The Future of Museology in India: Challenges and Transformations</i></p> | <p>Museology as independent academic discipline in separate university departments started in India in 1952, much before most of such in the world. The Rawson Report on Museology, 1965 (UNESCO), praised the pioneering effort in leading the world in the university training of museology as a notable precedent. One of the first text books on museology was published in 1966. Nevertheless the facts grossly remained unacknowledged so far. Necessity for adequate training for proper museum management in India felt since 1907. India Government stressed on the need for advanced museum training again in 1912. Markham and Hargreaves Report on Indian Museums (1936) highlighted the requirement of professional training. In 1937, All India Museums Conference elaborated upon such training modalities. Leonard Woolley (1939) too emphasized upon staff training. All culminated in starting museology courses in university level, first in 1952 at Baroda and in 1959 at Calcutta. The specialty of the museology courses in Indian universities are equal emphasis on theory & practice of core museological principles, as well as, on application of basic academic disciplines. It approaches the subject as metaknowledge on a holistic and inclusive manner since museology is considered here as philosophy of visual interpretation of heritage – cultural, natural or scientific. Currently museology in India are in transitional stages of incorporating new elements to face changing global scenario, mainly technological advancements, changed audience expectations and shifting cultural paradigms. The future of museology relies on inclusion of diversity, digitization and sustainability, maintaining its core focus on preserving and interpreting heritage. The future of museology lies on reimagining museum spaces as dynamic cultural hubs – an interactive space for dialogue, learning and engagement. Museology has to integrate AI-driven curation, online collections, immersive visualisation using AR-VR, blockchain technology for provenance research and authenticity of collections. Sustainability will be crucial besides inclusivity and accessibility in exhibition design, heritage conservation and ensuring authentic narratives. Participatory curation with the communities, multi-sensory experience, pluralistic interactivity, effort for minimizing digital divide is essential. Thus future of museology depends on a balance between technological innovation, ethical responsibility, and cultural sustainability.</p> |
| <p>Annisah Maulina Gultom (National Museum of Ras Al Khaimah)</p> <p><i>Private Museums and Collectors in Ras Al Khaimah: Community-based act in safeguarding cultural heritage</i></p> | <p>The UAE established its first two museums in 1971 (Al Ain National Museum in Sultan Fort and Dubai Museum in Al Fahidi Fort). Ras Al Khaimah (RAK) followed suit, initially planning to establish one near Falayya Summer Palace, where the 1820 treaty was signed. The late Mayor Tim Ash, who was the appointed District Intelligence Officer in Ras Al Khaimah, was one of the great supporters of this effort as he was also one of the active supporters who accommodated early archaeology research within the emirates. Through his liaison with the British embassy, there was an effort in 1976 to hire a well-known Bahrain branch of a UK museum consultant to establish the museum inside the RAK Fort, the first police station in RAK since the 60s. Eventually, it opened in November 1987 in the Fort. The ruling family also actively followed the archaeological research that became the seed of heritage awareness; one of their historical visits was to the Shimal site during research by Germany's Gottingen University in the 1985-86 season; 34 years later, it became part of the UNESCO World Heritage Tentative List 2020.</p> <p>Until today, the National Museum of Ras Al Khaimah is the only locally government-owned museum that operates for public visitation within the Emirate. The museum set the examples of creating a museum model followed by tribe-based heritage associations and 30+ private museums, especially on ethnography categorizations. These private entities are founded and operated by individuals who gather historical artifacts to safeguard cultural heritage; some even</p> |

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| | <p>opened at limited times -primarily by appointment or invitation- to public museums/galleries or featured in museum exhibitions. Some heritage associations develop their public display galleries while actively participating in heritage festivals organized by numerous institutions. At a glance, the gist of most of these private entities is similar, especially in terms of environmental adaptation that influences their way of life. This presentation will introduce documentation of the potential and challenges within RAK's communal-based practice of cultural heritage ownership, safeguarding information, and preserving the intangible aspects of the collection through storytelling, festivals, and school programs.</p> |
| <p>Janis Garjans (The Society for Promotion of the Museology in the Baltics)</p> <p>Baltic Museology School (BMS) for long-term strengthening of the sector's capacity</p> | <p>The Society for Promotion of the Museology in the Baltics would like to share the experience of the BMS for museum staff from Latvia, Lithuania and Estonia. The project aims to develop and strengthen museological thought by linking theory with practice, so that Baltic museums become more professional, modern and open to the public. It was launched in 2004 and this year, for the 21st time, brings together museum professionals from the Baltic States for a week-long exchange of ideas on current museological topics.</p> <p>In this report we'd like to:</p> <ul style="list-style-type: none"> - outline the organizational structure of BMS; - describe the dominant themes; - justify the importance of BMS in the ecosystem of further education of museum staff. <p>BMS and its chosen strategy are worthy of attention for the following reasons:</p> <ul style="list-style-type: none"> - unlike further education offerings that are predominantly museographically oriented, BMS emphasizes the importance of theoretical underpinning (museology) in order to encourage critical opinions about the role of museums in society; - BMS has proven itself as a sustainable platform for professional cooperation. More than 500 museum employees have already participated in BMS, many of them repeatedly; - By providing an opportunity to meet authorities, opinion leaders, theorists and practitioners, BMS stimulates interest and desire to evaluate one's daily work in an international context. The list of guest lecturers has been rich – starting with Stephen Weil in 2004, and followed by other leaders of ICOFOM and of various ICOM International Committees; - Within the framework of the project, museological literature relevant to the topic is translated into Latvian, thus ensuring its accessibility for those for whom a foreign language is a barrier. <p>We invite potential lecturers to further cooperation to ensure sustainability of the project, and encourage similar projects elsewhere. We believe that professionalism requires regular opportunities to improve museological knowledge. In the Baltic States such are offered by BMS. No less important, BMS helps to strengthen collegial ties and exchange professional information between museums in the Baltic region and their governing institutions.</p> |
| <p>Elina Vikmane (Institute of Arts and Cultural Studies; Latvian Museum Association)</p> <p></p> <p>Rethinking Professionalism in Museum Education:</p> | <p>A museum is always an interpretation of life—a selective, meaningful construction of reality that prompts the question: who is telling the story? The 2022 ICOM museum definition underscores professionalism and community participation as fundamental aspects of museum practice. However, traditional or professional museums are often misleadingly opposed to community-driven museums. Moreover, both concepts remain open to interpretation and opportunities to overlap. In 2024, the first-ever representative survey on museum education in Latvia was conducted to address a longstanding gap in knowledge, reaching 95% of accredited museum directors and museum educators in Latvia.</p> |

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| Findings from Latvia’s First National Survey | <p>On the one hand, museums in Latvia are regarded as professional institutions. By law, state and municipal museums undergo a rigorous and recurrent accreditation process to “to ensure the professionalism and quality and of the museum’s core functions” (Ministry of Culture, 2010). Accreditation affirms institutional legitimacy and secures access to financial support. On the other hand, the survey results challenge this perception of professionalism in museum education as a part of communication function. Notably, while there is a cultural heritage master's programme, there are no academic programmes specifically in museology or museum education at any level in Latvia. Moreover, 66% of museum educators lack university-level training in education or pedagogy, 40% have no prior museum experience, and 34% have not participated in any professional development or further education courses in the past three years. 40% of museum educators have been in the job for less than three years. The skills considered most important for the educator’s role by museum directors are teamwork, communication, and organisational abilities, while previous experience in museum education, pedagogical training, language skills, and formal higher education (whether in pedagogy or fields related to the museum’s profile) are regarded as the least important.</p> <p>These and other findings call for a discussion for reassessment of the imagined image of professionalism embedded in the normative framework and highlights the potential to recognise the community’s role, at least in museum education, as it is already largely sustained by locals who are dedicated to the field and diverse in terms of socio-demographics, education, job titles, responsibilities, remuneration, and other factors—much like the audiences they sincerely serve.</p> |
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| Parallel Session 6 Room: C3 Halls, Expo City Dubai Connect Conference Centre Facilitator(s): To be confirmed | |
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| Presentation | Abstract (in the style and language as submitted) |
| <p>Nada Guzin Lukic (Université du Québec en Outaouais [UQO])</p> <p><i>Politics and Practices of EDI and Post-Migratory Realities in the Canadian Context</i></p> | <p>Over the past decade, Canadian art museums have affirmed their social commitment by integrating issues of equity, diversity and inclusion (EDI) into their thinking and collections management. EDI policies are transforming collecting motivations, emphasizing the representation of diversity that reflects Canadian society. The evolution (transformation) of the discourse on diversity is accompanied by a renewal of policies and practices. It is also associated with a reconsideration of equity in the representation of minorities within collections, a revision of the discourse on objects, and a questioning of the terminology of their documentation to remedy injustices and integrate plural identities. These different practices reflect the restorative turn in museology. Our research focuses specifically on minorities from post-migrant backgrounds. This concept addresses the social and cultural contexts linked to mobility and diversity, and introduces a new epistemology for apprehending this complex reality. It refers to artists from such backgrounds, underrepresented in museums, who deal with themes linked to migration such as plural identities, belonging, displacement, hybridization, and so on.</p> <p>This paper raises two issues: how do changes in collecting policies reflect these new post-migratory realities within Canada's two national art museums? What restorative and collaborative practices have been implemented to address them? To answer these questions, we will examine the representativeness of the collections and the discourse present in the documentation. The first sheds light on their EDI policies, and the second, the way in which these institutions address the plural identities that transcend traditional museum classification categories. The study of museum policies, annual reports, strategic plans, collection databases, and artists' files has enabled us to understand how the inclusion of under-represented groups has evolved over the last ten years. Finally, this paper takes a look at the new collecting practices encouraged by EDI issues at the National Gallery of Canada and the Musée national des beaux-arts du Québec.</p> |
| <p>Weetarawan Ratchatadamrongkit (Research Institute for Languages and Cultures of Asia, Mahidol University)</p> <p><i>Living with dead animals: Multispecies relation in natural history museum</i></p> | <p>Multispecies ethnography offers a non-anthropocentric lens for rethinking the representation of environmental meanings in natural history museums. This research draws on the Chthulucene framework to emphasize the interconnectedness of all beings and advocate for conservation-near practices. By challenging the dominant Anthropocene narrative, which often highlights humans as environmental destroyers, this study shifts focus to the co-existence and collaboration between humans and other living beings.</p> <p>Dead animal bodies, preserved through chemicals and temperature, serve many scientific purposes. They aid taxonomy and conservation efforts under human oversight. Yet these specimens have an agency beyond mere scientific tools. They foster fungi, nourish weevil, educate students, and captivate curators. These reveal a complex symposium—a co-creation between lifeless specimens and living organisms. These interactions show the lasting value of animal remains. They also highlight their surprising effects in science and ecology.</p> <p>The aim is to investigate how curators and animal specimens co-create meaning in museum settings. Using participant observation, document analysis, and in-depth interviews with up to 15 key informants, data will be collected from the Veterinary Medicine Museum of Mahidol University and The Veterinary Anatomy and Pathology Museum of Chiang Mai University. The</p> |

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| | <p>research will trace the entire process, from specimen acquisition and conservation to exhibition, emphasizing conservation-near practices.</p> <p>To understand this relationship, I use multispecies ethnography to reveal the relationship between curators and animal specimens including adapting to each other and the remains of dead animals are the key to the analysis. Due to the acquisition of animal specimens. It is necessary to understand the coexistence between humans and all things including having to work with villagers in the area. I apply sympoiesis and conservation-near concepts to explore how museums interpret the environment under the Chthulucene. This is because the Anthropocene in natural history museums may no longer be enough. While it highlights the harm humans cause to the environment, museums should also show how humans can live in harmony with nature.</p> |
| <p>Mauricio Vanheusden (Cooperativa El Recuerdo)</p> <p><i>Museology and indigenous languages: a call to action.</i></p> | <p>In 2024, the National Museum Association and ICOM-Committee in Guatemala launched an ICOM-SAREC supported project to protect, promote and revitalize indigenous languages in museums. This initiative aligns with the International Decade of Indigenous Languages (2022-2032), which seeks to raise awareness about the critical state of many indigenous languages and mobilizes stakeholders and resources for their support. The use of indigenous languages in the display and interpretation of archaeological and ethnographic collections poses many sensitivities and challenges. They arise from the lack of training of museum professionals in speaking an indigenous language and understanding the rituals and local usage of the cultural heritage objects obtained in indigenous territories. The project explored opportunities and limitations within museums to restore the rights of indigenous peoples to name objects and techniques in their native language, place them in their historic timelines and value their origin, based on the linguistic community that lives in the sacred site of origin of the collection. By shifting the paradigm from state ownership to indigenous heritage and recognizing the human rights and languages of the 24 ethnic groups in Guatemala, the project created a window of opportunity for inclusive and participatory management between the indigenous peoples and the museums exhibiting their heritage. The author coordinated a research project across 70 museums and implemented a training course for 63 museum professionals. The training focused on creating a toolbox with educational techniques for museum professionals in two indigenous languages. The toolbox was validated with more than two thousand students at local middle schools in workshops on Mayan hieroglyphs, calendars, literature, music and dance and was able to connect the collections with the communities of origin and increase awareness among museum professionals on the importance of indigenous languages in the exhibits and workshops in museums. The project identified opportunities to strengthen communication and collaboration between archaeologists, museologists and native speakers to respect linguistic rights of indigenous peoples and call for permanent and progressive training of museum professionals to ensure that indigenous populations can tell their own stories in their own language.</p> |
| <p>Scarlet Rocío Galindo Monteagudo (Museo Nacional de la Acuarela Alfredo Guatí Rojo; ICOFOM LAC)</p>  <p><i>Museums Studies our Museology Curricula in Latin-American and the Caribe</i></p> | <p>Since 2023 when I started to be president of the ICOFOM LAC Subcommittee, the board that I presided, and I were worried to see how our governments started to close museums given them less resources and closing museums studies degrees in countries like Colombia and Ecuador. As we come from different countries, we observed the differences around Latin-American and Caribbean countries about what we think museology is, for some of us it means museums histories and their development, for others how we approach to the museum issues, and how can we change it.</p> <p>In many Latin-Americans and Caribbean countries, the most developed country studies about museums is Brazil, having a law about museums and professionals, to work in a museum is important to studied about it and exist different degrees, in Argentina museology studies are a technical degree or a bachelor's degree, in Mexico the name of the master's degree changed from Museology to Museums Studies, in the principal and governmental school that exist, and in the private school the name is Museology, in countries like Paraguay, there are only a diploma, but</p> |

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in countries like Chile, Barbados and Guatemala, it doesn't exist a place to study about museums, so which professionals are taking place of the patrimony care?

When I was in Saint Andrews last year and I visited there school and there library, I could see that there aren't text from Latin- America and the Caribbean, or Spanish text, and when I was in Qatar, I could saw that Latin- American and Caribbean museums experiences could apport something to Museums Studies Curricula, so how can us be part of the discussion if we are not part of what the students learn about museums? This happens in Latin-American and Caribbean countries, because when we studied history, we learn about European history, but Mexico didn't know what happened with Guatemala. So, what we as ICOFOM LAC are going to do? In the following text we are going to explain our plan of action, because Latin-American and Caribbean countries needs to explain museums professionals the importance of working and writing about museums, not only as an experience, but to developed models that could help other less professionalized places to abord there issues and problems.



ICOFOM

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| Parallel Session 7 Room: C3 Halls, Expo City Dubai Connect Conference Centre Facilitator(s): To be confirmed | |
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| Presentation | Abstract (in the style and language as submitted) |
| <p>Magali Tatiana Dufau (University of Toulouse Jean Jaurès)</p> <p>Kossi Gbemako Théodore Atrokpo (University of Toulouse Jean Jaurès)</p> <p><i>Overcoming barriers and authoritarian drifts: the strength of citizen and participative sciences applied to the museum</i></p> | <p>Given the international political context of tensions around societal and environmental issues - in particular around our colonial heritage - the programs promoting inclusion and diversity in museums, but also in academic fields, are becoming increasingly condemned, obstructed and even censored. The movement of citizen and participative sciences encourages a close collaboration between a plurality of actors to co-construct in a concerted way research protocols and cultural and artistic projects. The integration of such methodologies into our professional training courses appears to me to be essential to strengthen our capacity for action and our capacity for protest faced with these authoritarian policies. Using the example of a project conducted on collections from Benin preserved in Toulouse, I will show how the methodology of cultural participative research has increased the number of spaces for dialogue and made it possible to speak out in ways that are usually tempered or even prevented: in relation to sensitive and contested assets in France, and in relation to a nationalization and secularization movement of the collections returned to Benin. With some twenty members (museum and cultural professionals, artists, holders of traditional knowledge, working in Benin and France), our collective has become the vehicle for a diversity of voices that cuts across the hierarchies of power linked to nationality, gender, age and the various administrative and cultural authorities to which we are subordinated. The strength of the collective has enabled us to overcome our respective barriers and counteract some of the authoritarian effects of these various hierarchies, while protecting members from individual charges.</p> |
| <p>Sethu Kumar (Indian Institute of Heritage)</p> <p><i>Fostering a Transdisciplinary, Inclusive, and Resilient Museum Community for a Sustainable Future</i></p> | <p>The presentation examines the pressing need for contextually relevant and innovative museum training models in post-colonial developing countries, with a specific focus on India. Aligning with the conference theme of "Building Sector Capacity," it addresses the unique challenges museums in these regions face due to colonial legacies, rapid socio-economic changes, and evolving community needs.</p> <p>Current training approaches, heavily influenced by Western paradigms, often fall short of addressing localized realities and the interdisciplinary demands of evolving museum practices. Building on original research into skill gaps and professional development deficiencies within the Indian museum sector, this paper proposes a creative and sustainable framework for future museum training. This framework critiques the direct transfer of Western-centric models, advocating for context-specific approaches that prioritize decolonizing methodologies and enhanced community engagement.</p> <p>A cornerstone of this framework is the integration of community-centric initiatives, coupled with the broader goal of embedding museum education into school curricula. This holistic approach aims to equip individuals with the skills and mindsets necessary to contribute to the sustainability and adaptability of museums. By fostering early engagement through vocational skill programs, the intention is to nurture a sense of ownership, responsibility, and leadership among young learners, securing the future relevance of museums within society.</p> <p>The proposed framework seeks to build a dynamic, sustainable, and transdisciplinary museum community that extends beyond staff to include visitor communities and stakeholders.</p> |

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| | <p>Ultimately, this research underscores that only through inclusive, contextually relevant, and sustainable training practices can museums in post-colonial developing countries thrive as dynamic institutions in an ever-changing global landscape. This presentation provides insights into creating localized, adaptive museum training models that prioritize innovation, community engagement, and the preservation of cultural heritage."</p> |
| <p>Hu Kaiyun, Liu Lang and Zuo Qi (Shanghai University; 5-12 Wenchuan Earthquake Memorial Museum)</p> <p><i>Trauma site museums and Collection Donors: Practices from the 5-12 Wenchuan Earthquake Memorial Museum</i></p> | <p>The 5.12 Wenchuan Earthquake Memorial Museum in Sichuan, China, stands as a testament to collective memory and resilience following the devastating 2008 earthquake. This paper examines the practices of collecting and donor engagement at trauma site museums, with a focus on how artefacts are sourced, contextualised, and displayed to convey both personal and collective experiences. Through interviews with donors and analysis of curatorial practices, the study highlights the challenges of representing trauma authentically while respecting the sensitivities of donors. The research underscores the ethical considerations involved in collecting and displaying items tied to human suffering, while also exploring how such practices contribute to healing, remembrance, and community solidarity.</p> |
| <p>Hsiao-Chiang Wang (University of Glasgow)</p> <p>Yen-Ting Lin (University of Glasgow)</p> <p><i>Migration Museology: Museums as Methods for Integration</i></p> | <p>While new museology research has reformed non-Western museum models, the distinct contribution of global migration to the practice and philosophy of museums remains underexplored. This paper introduces migration museology, examining how migrants use museums as methods for integration.</p> <p>Traditional museology, rooted in 18th-century European Enlightenment, was shaped by colonial ambitions and positivist paradigms, prioritising encyclopaedic knowledge derived from objects. In contrast, migration museology emerges in the 21st century, the so-called 'age of migration,' centring migrant agency through participatory, decolonial approaches. This challenges Western-centric frameworks and yields cases that differ from previous regional or indigenous museology. The mobility, awareness, and identities of migrants with diverse cultural backgrounds create a shared foundation for collaboration in museum practice.</p> <p>Two Scottish case studies illustrate this paradigm shift. At Scottish Crannog Centre, migrant storytellers reinterpret human settlement narratives while refugees contribute objects that weave survival stories into Scotland's Iron Age heritage. In another example, Migrant Voice's cultural initiatives demonstrate museums as a methodology to empower migrants to curate their integration stories.</p> <p>The research employs a dual methodological approach: participatory action research, with researchers serving as migrant curators and facilitators, and qualitative data collection. This methodology aligns with migration museology's decolonial principles by dissolving traditional subject-researcher boundaries. Data sources include reflective practice documentation and follow-up consultations with stakeholders. Creative techniques like visual mapping and object-based storytelling address language barriers and power imbalances inherent in conventional research.</p> <p>Migration museology transcends merely exhibiting migration, diversifying staff, or engaging diverse audiences; it brings transformative change into museology. Rather than collecting objects from 'others,' it identifies historical gaps to integrate 'our' stories. It embraces a transformative ontology, prioritises (re)interpretation, and posits migrants as co-creators through museum-making.</p> |

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It provides recommendations for museums working effectively and ethically within diverse communities and advocates for further research on participatory collecting and interpretation, addressing rapidly evolving societal needs.

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14:45-15:15

Afternoon Coffee and Networking

Coffee and Snacks Served ☕

Room: C3 Halls, Expo City Dubai Connect Conference Centre



Afternoon Coffee and Snack Menu (Subject to Change)

Savory

Mixed Vegetable Cutlets, Chipotle Vegan Mayo (VE)
Porcini Mushroom Vol Au Vent with Truffle Scent (VG)
Corn Fed Chicken Teriyaki Tartlets

Sweet

Mini Mango Mousse Tarts (VG)
Mini Dark Chocolate and Raspberry Eclair (VG)
Assorted Macaroons (VG)

Beverage

Coffee, Tea, Chilled Juices & Water

Vegan (VE) - Vegetarian (VG) - Nuts Free (NF)
Dairy Free (DF) - Gluten Free (GF) - Fish / Shellfish (F)

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15:15-16:15

ICOFOM Board Meeting

Room: C3 Halls, Expo City Dubai Connect Conference Centre

The Annual Meeting of the International Committee for Museology (ICOFOM) brings together members from across the globe to reflect on the past year's achievements and outline strategic priorities for the years ahead. Chaired by Professor Karen Elizabeth Brown (University of St Andrews, Scotland), with Vice-Chairs Dr Anna Leshchenko (Eberhard Karls Universität Tübingen, Germany) and Dr Marion Bertin (Avignon Université, Centre Norbert Elias, France), the meeting will also be supported by Treasurer Jamie Allan Brown (University of St Andrews, Scotland) and Secretary Lynn Maranda (Curator Emerita, Museum of Vancouver, Canada). The annual gathering provides a vital platform to discuss developments in museology, strengthen international collaboration, and shape the future direction of ICOFOM's research, events, and publications. An election of the next Board will also take place during the meeting.

16:15-17:30

ICOFOM-ASPAC Board Meeting

Room: C3 Halls, Expo City Dubai Connect Conference Centre

The Annual Meeting of the ICOFOM-ASPAC Regional Alliance Asia-Pacific Board brings together leading museologists to discuss developments and priorities across the region. Chaired by Janet Siew Mooi TEE (former Director, Textile Museum Kuala Lumpur, Malaysia), with Margaret Yi ZHENG (Fudan University) as Vice Chair, and Shin-Chieh TZENG (Tainan National University of the Arts) as General Secretary, the Alliance supports dialogue on the evolving roles of museums. ICOFOM-ASPAC has fostered collaboration around key themes, including museology, heritage protection, community engagement, and sustainable development in the Asia-Pacific region.

16:15-17:30

ICOFOM Workshop: Museum Pedagogies in Times of Change Workshop

Room: C3 Halls, Expo City Dubai Connect Conference Centre

Facilitator(s): Dr Sarina Wakefield (University of Leicester), Prof. Karen Brown (ICOFOM and the University of St Andrews) and Aisha Al Muftah (University of Leicester)

Led by Dr Sarina Wakefield, Professor Karen Brown and Aisha Al Muftah. With the burgeoning museum landscape in the Gulf and wider Arab region, there is a pressing need for training new and existing museum professionals. This workshop, open to all interested ICOM members, will explore training needs in the 21st Century through a participatory workshop focused on international perspectives and debates on the role of museum pedagogies. Identifying the skills and practices of different cultural contexts garnered through ICOM regional voices will lead to concrete evidence for future research and partnership working. Open to a maximum of 50 participants.