

MUSEUMS

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Joining the public. The example of the exhibition "Births" in the Musée de l'Homme

NEWS

Natural World Museum (NWM)

The Natural World Museum (NWM) is a mobile and global cultural institution – a “museum without walls” – that operates as the premier international art organization partnering with the United Nations Environment Programme (UNEP) through the Art for the Environment initiative. NWM is poised to begin a new era of cultural transformation by bridging art and environment on a global scale through innovative curatorial program includes a traveling exhibition series with site-specific programs including symposia, interactive multi-media experiences, workshops, cultural performances, programs for children and youth, and special community events...

NWM. About. Mission. United States. Published: 15-2-2008

AGENDA

Museums and globalisation. European meetings on heritage

*8 May 2008.
Paris, France*

Summary: in french

Organizers: Heritage International Institute
Contact: direction.etudes-conservateurs@inp.fr
More info: http://www.inp.fr/colloques_conferences/rencontres_patrimoine/

The Inclusive Museum Conference 2008

*8 - 11 June 2008.
Leiden, The Netherlands*

This Conference is to be held at the National Museum of Ethnology, Leiden, the Netherlands, 8-11 June 2008.

Main speakers include some of the leading thinkers in museum studies and leading practitioners, as well as numerous paper, colloquium and workshop presentations.

Participants are also welcome to submit a presentation proposal either for a 30-minute paper, 60-minute workshop, jointly presented 90-minute colloquium session or a virtual session. Parallel sessions are loosely grouped into streams reflecting different perspectives or disciplines. Each stream also has its own talking circle, a forum for focused discussion of issues.

Presenters may choose to submit written papers to the The International Journal of the Inclusive Museum, a fully refereed academic Journal. Virtual participants also have the option to submit papers for consideration by the Journal. All registered Conference participants receive a complimentary online subscription to the Journal when registration is finalised. This subscription is valid until one year after the Conference end date.

Organizers: Common Ground
info+Z08@commongroundconferences.com
More info: <http://z08.cgpublisher.com/>

Museums and Disasters: ICOM/ ICMAH Annual Conference 2008

*12 - 16 November 2008.
New Orleans, USA*

Please submit any suggestions for talks and presentations of case studies by 31 May 2008

This conference will explore the various ways in which museums document and interpret the direct and indirect effects on society of natural, economic, and military disasters. It will be held in a city that suffered a devastating flood in 2005 that killed 1,464 people and where recovery has been painfully slow. Special

emphasis at the conference will be on recent history/contemporary events. Speakers will address four inter-related themes to explore the conference topic.

The ethics of collecting and interpreting disasters. What special ethical issues face museum professionals as they seek to document and interpret disasters? For example, who holds legitimate title to artifacts (clothing, personal effects, or wreckage) collected from disaster sites by museum professionals or others? At what point does the display of human suffering in the museum cross the line between education and exploitation? Should museums display people's images without their permission or that of their families? Is the display of human remains a legitimate interpretive strategy (e.g. Cambodia's Killing Fields Memorial)?

Establishing the truth. Whose perspective prevails in the interpretation of disasters in museums? Is it the perspective of victims and their families, government, the media, or that of "experts" (historians, scientists, social scientists, etc.)? Is it possible to present multiple perspectives? Do museums have an obligation to make clear to visitors that all interpretations are ultimately subjective? What is the role of politics in the interpretation of disasters; are there stories that museums simply cannot present, or cannot present fairly, for fear of reprisal? Ultimately, is the museum's version of events reliable; is it believable?

What's the message? Why do museums interpret disasters in the first place? Is it to simply document or commemorate a horrific event, the loss of life? Or are there other agendas driving the process, such as the desire to influence decision making, to bring about change, in the present and in the future? For example, museums in Hiroshima and Nagasaki dedicated to the atomic bombing of those cities emphasize the importance of international peace and nuclear disarmament.

Exhibition design. What are the most effective strategies for engaging visitors intellectually and emotionally in the story of a disaster? Should museums rely on the eloquence of artifacts alone to bear witness and carry the storyline? How effective are first-person accounts presented via video or oral history? Are theatrical settings, computer animations, and other high-tech approaches most likely to appeal to visitors? How do we determine the success of these different approaches?

Organizers: ICOM's International Committee of Museums and Collections of Archaeology and History (ICMAH) and The Louisiana State

Museum, New Orleans/USA and The Historic New Orleans Collection

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More info: <http://shotnews.net/?p=441>

PUBLICATIONS



Joining the public. The example of the exhibition "Births" in the Musée de l'Homme

Author: Elisabeth Caillet

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Cultural mediation has become one of the essential functions of all heritage cultural services attempting to reach a large and participative audience. The deepening of professional practices it entails has created new paths that have been applied in the exhibition "Births", allowing to follow a material exhibition by means of a virtual exhibition that can continue indefinitely.