



PROGRAMMA DELEGAZIONE ITALIANA

ICOM Kyoto 2019

Museums as Cultural Hubs: The Future of Tradition



Gli interventi dei Soci italiani a Kyoto 2019 PROGRAMMA COMPLETO

2 settembre

CIDOC

Semantic models for documentation

16:30-18:00 – Room KICC 677

16:30-16:40

Giovanni **Cella** | Project Manager, Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci (Milano)

The use of LOD for an accessible, reusable and interoperable catalogue

The Science Museum of Milan (MUST) is the largest science and technology museum in Italy. Founded in 1953 it preserves and valorises a unique scientific, technological and industrial heritage with: 18.000 artefacts, 50.000 books, 10 archives (5.000 archival units), 200.000 photos. Among its collection MUST also holds about 500 artworks and 150 interpretative models of drawings by Leonardo da Vinci, dating from the 1950s and representing the idea of an integrated interpretation of culture. The aim of making the cultural heritage data more accessible is today widely shared among museums, fostering new opportunities for discovery, research, and collaboration. MUST starts supporting this vision in 2016 hosting the “Wikipedian in residence” project, through which Museum’s collection catalogue information and related images were published with a CC BY-SA license (see this [link](#) for results). To make this information more accessible, MUST is working on a

collection management system developing the NCC – New Collection Catalogue (first release scheduled for July 2019) based on the usage of “XDams platform”, an Italian open source solution able to work with Linked Open Data resources and manage different type of items according to national catalogue standards. Based on the same system, MUST recently delivered the [Portal for the archives of science and technology in Italy](#).

The main desired outputs are:

- To gain a major interoperability among the museum heritage information
- To enrich the catalogue itself through the connection with the most common LOD resources
- To create a far more accessible catalogue with findable and reusable data for other institutions, scholars, and the public through LOD
- To better connect collection information and create opportunities for their reuse with other digital tools (e.g. mobile app, video games...) inside and outside MUST

The above topics will be also the key discussion points of the presentation.

ICME

SESSION 1: Decolonising Museums to Promote Citizenship and Social Cohesion

14:40-16:00 – Kyoto International Conference Centre (ICC) – Room K

15:25-15:40

Alessio Francesco **Marinoni** | PhD Student, University of Sussex, Brighton, UK

The Palio di Legnano case. When preserving traditional knowledge and skills becomes a tool of social cohesion

In a fluid, globalised and digital-oriented society it is often challenging to safeguard and hand down traditional knowledge and skills to future generations. This is particularly true when preservation practices develop outside the framework of ‘official’ cultural institutions and policies. That is, when local communities take the direct responsible of preserving both cultural practices and the related objects. The changing nature of intangible heritage, the on-going construction and re-construction of heritage and identity values represent a compelling element in the definition of what to preserve and how. What are the implications of these choices in the active everyday life cultural participation of communities? How could cultural participation influence the socio-economic sector? Through this presentation the authors want to introduce the thought-provoking case of the Palio di Legnano (Milan), one of the most ancient medieval re-enactments in Italy. Through this event, citizens develop a strong sense of belonging and sharing. Thus, the specificity of this cultural performance is given by the powerful role that the preservation of heritage and identity values play in creating social cohesion. The paper considers what preservation methods should be applied to this living heritage, so that its dynamic nature would not be inhibited? It also asks how ‘experts’ and ‘non-experts’ might best collaborate?

ICTOP

ICTOP as a Hub of Museum Professional Training: Reflecting on the past 50 years, Envisioning the Next 50 Years

14:30-18:00 – Room F (Kyoto International Conference Centre)

16:30-17:15 (1° intervento Session I)

ICOM Italy | Gruppo di lavoro del Comitato Nazionale italiano ICOM

Tiziana Maffei (Presidente), Cecilia Sodano, Valeria Arrabito, Barbara Landi, Giulia D'Errico
Getting to know the Museum professionals of today to define the future of training: an ICOM National Committee's case study

On October 2018, ICOM Italy has launched a survey addressed to its individual members (regular/retired) aimed at collecting a series of information regarding their current/past professional activity, their training and education background, and the typology of institution they work/worked for (private or public Museum, foundation, cultural institution etc.). The survey and the results collected give a first picture on how Museum professions have evolved from the past, who are the Museum professionals of today, and what is the future of Museums' working force. Data have showed the diversity of museum professionals of today in Italy, and the way those have been collected is a best practise that can be reproduced everywhere in the world. The study does not aim to create global standards for Museum professionals' training, as practises may change locally, but it wants to be the starting point in defining who are the Museum professionals of the 21st century, in order to determine the best ways to train them, defining the basis for new training programs to fill the existing educational gaps in the museum sector. The typology of professions among which ICOM members could select theirs were taken from past literature on training, but also by looking at the new and emerging Museum's trends, analysing the following: Italian norms, studies of ICTOP, ICOM Italy's documents and other ICOM International Committees. This result meant that training can be diversified, needing always to be updated. The ideal "hub" for Museum professional training might take into account the diversity of roles and functional areas existing today in Museums to further develop its programs according to Museums' new roles within its society and cultural landscape. For these reasons, an ICOM National Committee could represent a training hub in terms of research activities, sharing of results, and its direct involvement in creating training programs for Museum professionals (e.g. the Italian Committee has planned to do for the next three years with the Lombardy Region for professionals on the territory).

GLASS

Glass Museums as Cultural hubs

14:30-14:50

Manuela **Divari** | Touring Exhibitions Coordinator, Le Stanze del Vetro, Venezia

Le stanze del vetro

The presentation aims to give a comprehensive description of LE STANZE DEL VETRO, a joint cultural project of Pentagram Stiftung (a Swiss private not-for profit Foundation) and the Fondazione Giorgio Cini, on the Island of San Giorgio Maggiore in Venice, Italy. The mission of LE STANZE DEL VETRO is to illustrate the potential of the art of glass making and to bring it back to the centre of the international art stage. The permanent exhibition space of LE STANZE DEL VETRO was launched in 2012 to host a series of solo and group shows featuring international artists, both contemporary and historical, and glass manufacturers from the 20th and 21st centuries. In addition to the exhibition program, LE STANZE DEL VETRO has set up a Glass Study Centre to create a specialised library and a comprehensive archive of Venetian glass. The Glass Study Center organises seminars, workshops and offers research scholarships to scholars from all over the world. Parallel to the

exhibition program, LE STANZE DEL VETRO holds a series of glass temporary installations, involving internationally-renowned artists to plan and design site-specific architectural pavilions or installations on the grounds of LE STANZE DEL VETRO. LE STANZE DEL VETRO was among the promoters of the Venice Glass Week, the first international festival devoted to Venetian glass, which took place in Venice in September 2017 2018 and 2019, with the aim of revitalising and sustaining one of the city's most important artistic and creative activities. The goal of this presentation is to illustrate the many functions as cultural hub of LE STANZE DEL VETRO, establish and foster international contacts with those who are interested in promoting and sharing the knowledge of international, historical and contemporary glass making.

3 settembre

CIDOC

A culture of documentation

13:30-16:00 – Room IMH 206

13:30-13:40

Anna **Mazzanti** | Ricercatore, Politecnico di Milano, Dipartimento Design (Milano)

Atelier and house museum as documentation hubs

Emerging from a mapping research, inside the Lombardy limits and Milanese area in Italy, is a methodological project called DESY (Designing Enhancement Strategies and Exhibit Systems for the Italian House Museums and Studios) by an interactive group of researchers at the Politecnico of Milan. Often the archive replaces the physical spaces of life and production. In that case, the archive becomes a dynamic memory for the creator's home or studio that represents an extension of his or her work and poetics. Creators can refer to designers, artists, architects, and modelers, and the Latin term *faber* is an all encompassing term we use to refer to all of these. The places where the *faber's* created his work can be seen as the glue between the various components that make up the space: works, tools, visual documentation, photos, books, everyday objects. Then all of these components contain traces from the *faber* spaces, as well as the residue of his aura, and often they constitute part of the archival repertoire survived the space. To retain and recognize this *faber* intangible memory, it is essential in defining archiving strategies. Valorization and applied design can identify new methods to preserve the memory and action of the lost or dismantled places of the *faber*. Developing this emerging theme through new applied resources and new design frontiers for cultural heritage gives new perspectives to the *faber* archive. This practice leads to a deeper understanding of the cultural identity of its author, uprooted from the ideal place of conservation and life. The house museums and studio systems of the artists, architects and designers in Milan present some virtuous cases. One example is the Virtual Museum of Franco Albini's settings, a project based on the rich documentation preserved by the Albini Foundation. Another example is the conservation and transmission project of the *faber* spaces memory, whose archives belong to the municipal collections (CASVA – Center High studies for Visual Arts). An exemplary case study in progress is how to save the future intangible memory of Enzo Mari's studio, which just closed so that its furniture and archive can be moved to the CASVA. We are exploring the ways to preserve

the complexity of the life and work environment through Enzo Mari's objects and document archives.

Poster session

13:30-18:00 – Room IMH 206

POSTER

Giovanni **Cella** | Project Manager, Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci (Milano)

Image Archive of the Museum

While having a relevant photographic collection (around 400 objects and over 200,000 photos), the National Museum of Science and Technology of Milan never had a dedicated photography department. In recent years, however, the Museum took care of the reorganization of the analogical historical materials and is now facing the challenge of creating a system for managing the transition from an analogic to a digital collection, with the purpose of creating a unitary Image Archive of the Museum. This archive will include all the Museum digital photographic materials: digital natives objects, digitisations of historical material, and new photos related to the current activities of the Museum (such as documentation of the collections and events). Given the absence of a dedicated budget it was necessary to work with internal resources, taking advantage of the IT infrastructure of the Museum, as well as of open source or already available software. Looking at international best practices and involving the internal staff in the process, minimum and shared bases of work were defined:

- Definition of a minimum set of metadata (based on the IPTC standard) for images identification and distribution
- Adoption of a workflow and of the relative IT architecture for images ingest (import), storage (archiving and backup) and online distribution
- Use of an identified set of IT tools (Lightroom for management and Piwigo for distribution)
- Organization of an Image Archive structure coherent with the historical materials and the new digital material

This project also gives the opportunity to:

- Identify and adopt a proper set of international standards
- Know better the Museum's needs in order to evaluate further developments (IT infrastructure and dedicated software)

The aim of the presentation is to bring this project to the attention of an international audience by comparing it with other best practices.

ICME

SESSION 3: Design and Learning Conversations

15:00-17:30

16:30-16:45

Roberta **Altin** | Prof. associato, Università di Trieste

“Learning by cutting”: the Museum of Blacksmith's Art and Cutlery as a hub of tradition to the future

Following the main topic of ICOM 2019, this proposal concerns the Museum of Blacksmith's Art and Cutlery (MBAC) in Maniago, a case-study of an ethnographic museum connecting the universality of 'cutting' with the local heritage of a small town in an industrial District of Knives in North-East Italy. The MBAC was opened in 2006 as a 'cultural hub' to maintain a long history in the production of cutting tools, currently re-located in a network of global commerce and cultural tourism. If the knife, generally speaking, represents the first technological device of the human being, in Maniago it constitutes a common ground for collective identity. The museum indeed is embedded in the eco-museum network of the Western Dolomites and placed in an old knife factory that collects the memory of the past and has created a laboratory of proposals for the future. We can observe several stakeholders involved in the process of local heritage around the hub-museum and in recent years, the local residents increasingly and actively have participated to many activities, such as community mapping, artistic exhibitions and oral storytelling, thus creating an emotional and affective archive of the memory of their past work in connection with the new generation. The museum allows us to re-define the meaning of a common background and to negotiate the boundaries of local identity; the heritage of knives became a process constantly 'under construction', learning by cutting the stratified collective memories.

UMAC

Poster session

15:00-16:00

POSTER

Alessandro **Aruta** | Curatore di musei di area medica, Polo museale Sapienza (Roma)

The Museum of pathological anatomy at Sapienza University of Rome: a new dress for old bodies

The Museum of Pathological Anatomy has been closed to the public for three years. The main obstacles for its reopening are the need for larger and more suitable spaces to display new acquisitions, as well as the need to eliminate the toxic effects of formaldehyde and formalin. An appropriate new location has finally been found and presently we are focusing our attention on a core medical-museological question: how to display and communicate controversial medical heritage? Which aspect should we focus on to make visible the hidden history – and science – behind the remains in the collection? Are they objects of curiosity, bodies and body parts with a personality, or simply scientific specimens? How should we consider the pathological remains displayed in medical museums? Sam Alberti, keeper of science and technology at the National Museums Scotland, Edinburgh, has addressed the ethical implications of the "objectification" of bodies and visitors' "emotional response". Ken Arnold, director of the Medical Museion, University of Copenhagen, and Jorge Wagensberg, artistic director of the Hermitage Museum project in Barcelona until his death in 2018, among others, have argued that objects and exhibits in museums can and should be an emotional incentive to trigger a cognitive process. At the same time, contemporary artists experimenting with language contamination have used for different purposes the 'shocking' display of the normal and pathological human body. We aim at proposing a new practice of museological display of body parts, based on experimentation in the field of contemporary art as well as on recent acquisitions in medical museology. The exhibit of a newly acquired collection of Siamese twins' preparations, arranged by the controversial geneticist Luigi Gedda, will put this approach to the test.

POSTER

Caterina **Giovinazzo** | Curatore di musei di area biologica, Polo museale Sapienza (Roma)

Biological collections open to biodiversity's educational projects at the Sapienza University of Rome

The role of biological collections of university museums is well documented to have made countless contributions to science and society in general, from environmental monitoring to traditional taxonomy and from systematics to public understanding of biodiversity. Herbaria and entomological collections are a precious biodiversity information database, but at the same time they are very fragile. How is it possible to combine the preservation of biological heritage with the museum function of education? In the last three years, the Museum of Zoology and the Herbarium of the Sapienza University of Rome have contributed to the dissemination of scientific culture through the creation of educational ludic laboratories, in which researchers and conservators of the collections illustrated basic concepts of biodiversity, its protection and storage. The laboratories of the university museums are a space powered by honest curiosity, promoting an ideal frame for a ludic, interactive, and educational activity. Considered collectively, these activities present a new direction for the museums and outline a future where the power of objects is a valuable tool for education and dissemination of natural science. Biological heritage preservation and promotion, innovative practices in museum education, and new approaches to exhibition design using advanced digital technologies for emotive storylines are innovative ways to extend the museum's learning provision by inviting young and family audiences in research-based workshops about the museum praxis.

POSTER

Michele **Macrì** | Curatore Museo di Scienze della Terra, Polo museale Sapienza (Roma)

The new Earth Sciences University Museum of Rome

Sapienza University of Rome invested in the creation of a modern museum dedicated to the Earth Sciences (MUST), by unifying the existing, independent Geology, Mineralogy and Paleontology Museums. These museums since 1804 collected and archived more than 140,000 mineralogical, geological and paleontological specimens. All the steps that led to the realization of MUST museum are revealed in this work. The new established museum (partially opened in 2018) extends over an area of 4.161 m², entailing the areas devoted to the exhibitions (temporary and permanent), laboratories, offices, deposit and services; it is the most important Italian venue for the number of both exposed and preserved specimens, in the field of Earth Sciences. The main targets that convinced the Governance of Sapienza to believe in this project are: 1) the setup of a modern museum dedicated to the Earth planet, reorganizing and improving three existing museums; 2) the city of Rome, unlike other European capitals, it was lacking of a natural history museum; 3) the promotion of the scientific culture, information and dissemination. MUST is destined to the city of Rome, students, citizens and tourists. The signposting and the architecture of the museum it has been specifically designed for visitors to improve the accessibility. The operational phase includes structural and renewal interventions (e.g., shift of the paleontology museum, creation of a new entrance equipped with a ramp for disabled, creation of a bookshop and a cafeteria, creation of an open space for temporary exhibitions, creation of new laboratories and exhibits).

4 settembre

CAMOC

Reconsidering Multiculturalism: Living with Different 'Diversities' in Museums of Cities

13:30-16:00

15:10-15:15

Antonella Poce , Maria Rosaria Re*****

Direttore e *Dottoranda e collaboratrice, Centro di Didattica Museale, Università Roma Tre

The Inclusive Memory Project. Museum Education to Promote the Creation of a New Shared Memory

This presentation proposal describes the design and implementation by CDM (Centre for Museum Studies – Roma TRE University), UCL (University College of London) and Museum of Rome Palazzo Braschi of a museum teaching and learning project, Inclusive Memory, funded by the UCL Global Engagement Rome Fund, aimed at supporting disadvantaged categories' inclusion processes, through a shared memory development and transversal skills promotion, in contexts of cultural heritage fruition within the Museum of Rome exhibition context. Inclusive Memory is based on seeing museums as teaching and learning environments, and Universities as active social actors, strengthening their role of cultural integration facilitators.

In the first phase of the project, pupils from a secondary school based in Rome participated in the activities proposed. The group was characterised by a high rate of immigrant, disabled or disadvantaged pupils. Three different learning paths have been designed at the Museum of Rome – Palazzo Braschi to reach the project objectives: And there the river flows, Street festivals and Political changes and new society. The city of Rome and its representations were the starting point for guided and in-depth discussion activities on issues such as social differences, urban and cultural transformations of the city, social aggregation, the relationship between the city and the countryside, the politics of consensus, with a view of promoting the participants' critical thinking skills. Thanks to non conventional learning methodologies, such as Object Based Learning (Durbin et al, 1990; Lane&Wallace, 2007) and Visual Thinking (Bowen et al, 2014), pupils enhanced their reflection competences, supported by the observation of the museum object and by discussion groups. Ad hoc assessment procedures were carried out in order to evaluate the effectiveness of the Inclusive Memory project. In particular, the research group used the following instruments: the UCL Museum Wellbeing Measures Toolkit (Thomson and Chatterjee, 2016), a Focus Group content analysis tool and a Critical thinking dispositions and skills observation grid (Facione, 1990; Poce, 2017)

CIPEG

Cooperation projects and research

15:00-16:00

15:20-15:30

Annamaria Ravagnan | Probiviro, ICOM Italia

From a small Egyptian collection in Lombardy Region to a big methodological research

The so-called “Mummy of Erba” is an ensemble of three Egyptian mummified human remains consisting of a head, a left hand and a foot housed in the Civic Museum of Erba (Lombardy, northern Italy). These embalmed parts were originally donated by the Marquis Francesco Majnoni d’Intignano who bought them during his stay in Cairo as the General Consul of Italy in the end of the 19th century. On the foot, adherent to the bandages, there are some blue Faience tubes, a particular type of vitreous material, which was part of an ancient funeral net. Nets like this were used on a mummy to protect it and guarantee its survival forever. This custom appeared in the XXI dynasty but it is attested with particular frequency during the XXVI dynasty and it seems to continue until the Ptolemaic period. The study we present is a proposal to analyze the mummy with a multidisciplinary approach, in order to acquire anthropological, paleopathological, archaeometric and archaeological data on this preserved specimen. Our plan is to carry out comprehensive studies on all the preserved tissues, offering the possibility to analyze them through the non-invasive Radiodiagnostic methods, without proceeding to the unwrapping. This approach will allow us to describe in detail these remains, in order to catalogue and insert them into the literature about Egyptian mummified specimens stored in Italian museums and to plan a new exhibition in order to provide new information to visitors about these remains as, for instance, their history; anthropological, paleopathological, archaeometric and archaeological data; funeral rite; dating and, if it will be possible, a facial reconstruction. The final aim is to describe all the research process and methodologies employed in a public exhibition in order to make the citizens of Erba aware of the existence of this collection by explaining the importance of this research.

Key words: Egypt, mummy, computed tomography, anthropology, paleopathology, exhibition, communication, museum strategy, heritage protection, cultural heritage

CIMUSET

Session 5: Sustainable Heritage

14:30-16:00 – Inamori Memorial Hall – Room 201

15:30-15:45

Giovanni **Cella** | Project Manager, Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci (Milano)

From the Portal for Science Archives in Italy to the New Collection Catalogue: Two examples for an accessible, reusable and interoperable heritage information using Linked Open Data

The Science Museum of Milan (MUST) is the largest science and technology museum in Italy. Founded in 1953 it preserves and valorises a unique scientific, technological and industrial heritage with: 18.000 artefacts, 50.000 books, 10 archives with 5.000 archival units, 200.000 photos. One of MUST’s missions is to promote the dissemination of scientific culture, starting from its heritage, as an instrument of social growth and cultural enrichment. To do that, one of the recent opportunities, widely used among museums, is the sharing of their heritage information through open access tool as an instrument to foster new opportunities and to make the cultural heritage data more accessible. Working in that direction, MUST recently delivered the project “[Portal for the archives of science and technology in Italy](#)”. It’s a participatory project that collects science archives data in which all institutions can enter their information and share them openly through creative commons license and open data resources. From the experience of the Portal, MUST has chosen to adopt the

same platform – XDams, an Italian open source software – able to work with Linked Open Data (LOD) and to manage different type of items according to standards, for his NCC – New Collection Catalogue (first release scheduled for July 2019) with the aim of:

- enrich the catalogue itself through the connection with the most common LOD resources;
- create a far more accessible catalogue with findable and reusable data for other institutions, scholars, and the public through LOD;
- gain a major interoperability among the museum heritage.

COSTUME, ICOMAM Joint Meeting

13:30-18:00

15:00-15:15

Alessio Francesco **Marinoni** | PhD Student, University of Sussex, Brighton, UK

Embodying History. Evocative and Empathetic Power of Costumes, Arms and Props in the Palio di Legnano

In the last two years, numerous local communities in Legnano (Milan) have been involved in defining and planning the forthcoming “Museo del Palio di Legnano”. They are asked to think and ponder on protection and enhancement of their own cultural heritage (both tangible and intangible) and on the historical memory related to specific objects like costumes, arms and theatrical props. In this particular context, objects and above all costumes can be considered as essential tools in order to staging the Historical Parade and embodying the local historical memory. The medieval ‘in style’ costumes can be considered and analysed under different perspectives: they represent the evolution of the idea of ‘embodiment’ and ‘historical authenticity’, as well as the identity of the Palio communities. Because of these characteristics and qualities, costumes, arms and accessories, used during the last two centuries in staging the Historical Parade, require to be continuously reconsidered and understood. Costumes are perceived as a fundamental element in living, staging and infuse the past and its tradition in contemporaneity and are bearers of identity values. Without costumes it is not possible to experience the Palio cultural value and without them local communities couldn’t find their identity and their memory.

ICDAD, ICFA, GLASS Joint Sessions

The Future of Tradition in the Arts, East and West

Session III. Cross-Cultural Influences of Japanese Art

13:30-16:00

16:30

Giuliana **Ericani** | Direttore, Museo biblioteca Archivio Bassano del Grappa (VI), retired

Japan in the Italian collections from the eighteenth to the twentieth century. A museological opportunity

Il Giappone nelle collezioni italiane dal Settecento al Novecento. Una opportunità museologica. L’autore esamina i modi della presenza dell’arte giapponese nelle collezioni d’arte e di arte decorativa tra Settecento e primo Novecento in Italia. L’indagine effettuata ha evidenziato non solo la consistenza delle raccolte ma l’assoluta loro estraneità rispetto alla cultura a loro contemporanea. Tale estraneità si ripete anche nel pubblico d’oggi. Tuttavia, in una lettura storica

ed antropologica del patrimonio, le raccolte d'arte orientale o che imitano stilisticamente l'arte orientale costituiscono un'importante sfida museologica in un mondo globalizzato ma privo degli elementi speculativi di comprensione. Difficili da comprendere, le immagini e le opere di quel mondo lontano sono però portatrici di storie, racconti, visioni. L'importante è ampliare il quadro di comprensione delle immagini e usarle non come elementi stilistici ma come strumenti di conoscenza di un mondo diverso.

UMAC

SESSION 8: Collections at the heart of teaching

14:30-16:00 – Inamori (ICC Kyoto satellite building), Room TBA

14:40-14:50

Antonella **Poce** | Direttore, Centro di Didattica Museale, Università Roma TRE, Roma

Developing users' soft skills through university painting collections: The Tito Rossini Project, University of Roma Tre

The Tito Rossini project is promoted by the Centre for Museum Studies based at the Department of Education (DSF), University Roma Tre, (Italy). It is an innovative program combining the promotion of Tito Rossini's paintings, collected and exhibited in the University premises, with the training of Master Students in Education, specifically the course 'Experimentalism, Museum and Reading'. The main goal of the project is to improve the interpretation and fruition of Rossini's paintings through an interactive and multimodal exhibition, resulting also in new added value to the building. The Tito Rossini collection is on display in the DSF building, which also hosts administrative and teaching staff offices, the Department library, two reading rooms, a computer room and a conference room. For each painting a multi-sensory approach was created, encompassing a description, a brief audio narrative inspired by the artwork (linked to a QR code, and with text also available in Braille) and a musical soundtrack played by the students themselves.

SESSION 9: Evaluation, assessment and accreditation (parallel w/ Sessions 8 and 10)

14:30-16:00 – Inamori (ICC Kyoto satellite building), Room TBA

15:20-15:30

Elena **Corradini** | Docente di Museologia e Critica Artistica e del Restauro e Direttore, Polo Museale Unimore (Università di Modena e Reggio Emilia)

A challenge and an opportunity for university museums: to be connected with all museums and cultural places in Italy

The Italian university museums have a big opportunity for increased visibility: the possibility to develop synergies with all Italian Museums and cultural realities through accreditation in the National Museum System, which will be soon activated by the Ministry of Cultural Heritage. This new National Museum System will enable the establishment of connections between all types of museums in Italy, as well as between museums and state-owned cultural places, both public and private. It is aimed the System will foster shared projects, particularly online and social media. The problem, for all museums, and university museums in particular, is to become accredited into the National Museum System. Accreditation requires rigorous minimum quality standards in

organization, collections, communication and relationships with the territory. These minimum quality standards have been established by the Italian Ministry of Cultural Heritage after long discussions and an important contribution from the Code of Ethics for Museums of ICOM. Moreover, the accreditation system is based on self-evaluation models on an IT platform, where each museum can verify its minimum quality standards.

SESSION 10: Political, cultural and social issues in university museums and collections (parallel w/ Sessions 8 and 9)

14:30-16:00 – Inamori (ICC Kyoto satellite building), Room TBA

15:10-15:20

Annamaria **Ravagnan*** (presenting author) e Cristina Cattaneo**, Marcella Mattavelli**, Mirko Mattia**, Pasquale Poppa** | *Probiviro, ICOM Italia e **University of Milan

CAL, a scientific tool for reconstructing history and identity, assisting justice and defending human rights

The Labanof Anthropological Collection (CAL) is an academic entity that belongs to the Museum System of the University of Milan. This collection contains over 5,000 skeletons and many other osteological samples from Antiquity to Contemporary Times. It stems from LABANOF (Laboratory of Forensic Anthropology and Odontology) of the University of Milan, who deals with the recovery, study and identification of human remains in the field of archaeology, forensics and human rights. Such disciplines and sciences, in particular anthropology, when applied to human remains, are fundamental for reconstructing the past, as well as for solving crimes and protecting human rights. And documented large skeletal collections are the instrument by which researchers can create the tools to interpret the osteological record. CAL is one of the largest anthropological collections in the world and it has the purpose of serving justice, history and culture through its potential to support and aid the study, education and scientific research of scholars worldwide be they in universities, national heritage institutions, in law enforcement agencies or humanitarian and human rights organisations. Over time, CAL has become a physical and an ideal place where researchers also meet common citizens and students from primary to high schools. At the present time a CAL Museum is being designed, which will become a useful space where scholars, students and citizens, can blend culture and science and benefit from the university's third mission: the study and narration of the past and the present as a contribution to a better future for humanity.

5 settembre

CAMOC

Off-site meeting day at the Museum of Kyoto

Session 5 – Museums of Cities and Sustainable Urban and Local Community Development

10:00-12:30

10:55-11:10

Cristina **Miedico****** (presenting author), Maria Fratelli, Annamaria Ravagnan | ****Conservatore, Civico Museo Archeologico e Diffuso di Angera (MI)

In.Museum-Museum.out, Museums as Hubs for Cultural and Personal Services

Nowadays museums are means of service to citizen's education. Museums represent the core of a centripetal movement that gathers the finest craft from sciences and arts and the best of what man is and was able to create. At the same time, museums are the core of a centrifugal movement that promotes the fair share of all that heritage, artistically and ethically speaking, in order to forge an educated and conscious community to identify with. Museums are "hubs" for collective meditation therefore they must build sustainable ways of management and cooperation across the variety of services to the person offered by administrations.

Session 6 – Museums of Cities and Sustainable Urban and Local Community Development

13:30-16:45

16:30-16:40

Rita **Capurro** | Docente a contratto / Borsista di ricerca, Università Milano Bicocca (Milano)

City users, public spaces and a possible city museum in Milan

The city of Milan is not still represented and interpreted in a city museum. The presence in the city of many museums of different dimensions and various collections has been considered until now sufficient to create a comprehensive narrative of the city: on one hand, the history of the city is well represented through the archeological museum, the collections of Castello Sforzesco, the Museum of the Cathedral, the Museum of Risorgimento and many others; on the other hand, the issue of contemporaneity, in all its different aspects, seems to be scarcely considered in Milanese museum policies, as evidenced by the current lack of a public museum of contemporary art. In the last two decades many meaningful changes have deeply modified Milan from both an urban spatial planning and a social point of view. The latter aspect, however, has been more radical, both in terms of inhabitants and workers, and in terms of city users (people who spend time in the city for tourism, cultural activities, sport activities, conferences ...). This paper will focus on the panorama of Milanese city users with the aim to identify which kind of city museum could be an efficient instrument to represent the identity of Milan for this kind of potential museum audience. The lack of a city museum is the occasion to consider different scenarios and to analyze pros and cons from an audience point of view. The research questions are: which are the different aspects of cultural demand for Milanese city users? How the current museum situation responds to it? Which elements of Milanese museums well represent the different faces of Milanese identity? Which are the most important voids in a comprehensive narration of Milan? Which kind of instruments could connect and integrate this narrative in a possible diffused museum of the city?

9 settembre | post-conference meetings

UMAC Tokyo Seminar

University Museums as Cultural Commons: Interdisciplinary Research and Education in Museums
Keio University Art Center, 9-10 September 2019

9 settembre

Session 1: Poster Session-Case Studies

13:00-14:45

13:00-13:05

Alessandra **Menegazzi*** (presenting author), **Paola Zanovello | *Conservatore del Museo di Scienze Archeologiche e d'Arte e **Docente di Archeologia, Dipartimento dei Beni Culturali, Università degli Studi di Padova

Step by Step: From Research to Education and Public Engagement in a University Museum: A Project at MSA, University of Padova, Italy

Among its collections from Egypt the MSA-Museum of Archaeological Sciences and Art- holds an ancient Pan flute documented by very few specimens in the world. It dates between 6 and 8 cent. A.D. Since the object is quite rare and very fragile it couldn't managed or played anymore. Thanks to a research project funded by University of Padova it has been possible to virtually rebuild the flute and its sound through a multimedia installation at the museum. The virtual presentation has not replaced the original instrument but has strongly contributed to create interactions between real objects and public. The project was carried out by two University Departments together with the MSA. The two Departments were: Information Engineering-Centre of Computational Sonology and Cultural Heritage, with several research groups (archaeology, archaeometry, music and informatics). Alongside the University researchers, the project involved undergraduate, postgraduate and PhD students both in research and in curatorial activities, communication or simply assistance to the museum public. After the end of the project the Museum considered to go beyond the academic walls and presented the results to the general public through local stakeholders. The municipality of Padova is now funding some free-of-charge educational workshops on ancient music and archaeology for school children aged 8-14 at the Museum.

Session 2: Citizens and University Museum

15:30-16:00

15:30-15:45

Mariagabriella **Fornasiero** | Conservatore museo, Università degli Studi di Padova

"Dinosaurs: Giantos from Argentina": An Exhibition as Meeting Point Between the University and the Municipality of Padova (Italy)

Between October 2016 and February 2017 the municipality of Padua organized an exhibition about the famous dinosaurs from Argentina, which are known for their evolution and diversification during the Mesozoic. In this occasion the Department of Geosciences (DG) and the Museum of Geology and Paleontology (MGP) of the University of Padova were asked to participate in the organization of some events pertinent the exhibition. While the municipality contributed the human resources to the opening of the museum of Geology and Paleontology during the weekends, which would not be otherwise possible without the support provided from the city administration, the MGP and the DG gave the required scientific advice to organize the events. These included a cycle of conferences on dinosaurs Era; introductory meetings for teachers and laboratories for school classes. The laboratories were a significant opportunity to develop some geological and paleontological subjects, concerning not only dinosaurs, but also more general themes. The MGP also trained the guides for the exhibition and, last but not least, organized some educational and recreational activities for the

families during the weekend. The cultural and scientific value of the exhibition were elevated thanks to all the activities described above. The collaboration between the University and the municipality resulted very satisfactory: 168,904 people visited the exhibition and among them about 16,000 visited the museum during the weekends; the outcome was a success for both the institutions.