

The International
JOURNAL
of *the*
**INCLUSIVE
MUSEUM**

Volume 2, Number 3

The Re-territorialisation of a New Education
Paradigm

Maria Amélia Cupertino de Miranda

THE INTERNATIONAL JOURNAL OF THE INCLUSIVE MUSEUM

<http://museum-journal.com/>

First published in 2009 in Champaign, Illinois, USA by Common Ground Publishing LLC
www.CommonGroundPublishing.com.

© 2009 (individual papers), the author(s)

© 2009 (selection and editorial matter) Common Ground

Authors are responsible for the accuracy of citations, quotations, diagrams, tables and maps.

All rights reserved. Apart from fair use for the purposes of study, research, criticism or review as permitted under the Copyright Act (Australia), no part of this work may be reproduced without written permission from the publisher. For permissions and other inquiries, please contact
<cg-support@commongroundpublishing.com>.

ISSN: 1835-2014

Publisher Site: <http://museum-journal.com/>

THE INTERNATIONAL JOURNAL OF THE INCLUSIVE MUSEUM is peer-reviewed, supported by rigorous processes of criterion-referenced article ranking and qualitative commentary, ensuring that only intellectual work of the greatest substance and highest significance is published.

Typeset in Common Ground Markup Language using CGCreator multichannel typesetting system
<http://www.commongroundpublishing.com/software/>

The Re-territorialisation of a New Education Paradigm

Maria Amélia Cupertino de Miranda, Fundação António Cupertino de Miranda, Portugal

Abstract: This paper is presented in co-authorship with Alice Semedo, professor at the University of Porto. While the first one presents a more theoretical research, this means to describe a case study. Portugal faces a social, economic and educational change. This paper presents a new educational and social programme of the Paper Money Museum for neighbouring schools and social organizations. The main goal was to change the relationship between the museum and its neighbours, based on the museum potential and responsibility to create cultural impact on peoples' lives. How museum practices can be developed to answer the issues of exclusion and inclusion was one of the main questions of the project. The Paper Money Museum is well known for its inclusive approach to different audiences; it is adapted to disabled people and currently programs for families, seniors and students. Therefore, for the Museum, local development, social inclusion, culture and learning are the bases on which its mission and projects are grounded.

Keywords: Education, Re-territorialisation, School and Community Advocates, Partnerships

The Museum and the Project Contexts



António Cupertino de Miranda Foundation

THE PAPER MONEY Museum is part of the António Cupertino de Miranda Foundation heritage and is located in Porto, Portugal. The Foundation is a private and non-profit-making institution, financially independent, that is open to the community and where it plays an important educational role, thereby contributing for the development of the knowledge society and social cohesion. The Paper Money Museum

opened in 1996. It was specially designed and built to house a paper money collection. This collection reflects the history of paper money in Portugal. It includes all the issues of notes from Portugal and former colonies. It also exhibits Royal Treasury bonds, emergency money, lotteries, certificate's shares, checks and stamped paper. There are banknotes which are unique and very rare. For the Paper Money Museum money is not only money, it is history, art, heritage, symbol of culture and identity.

We live in an age of globalization and Portugal is building its integration in the European Union. Culture is seen as an intrinsic value for the museum. It is also seen as a key resource for the building of a society of dialogue and social cohesion. The Museum permanently reflects upon its role in the community, revealing a new understanding of culture in which education, heritage and identity are key concepts. Its mission is based on values of education and inclusiveness and, since 2005, the Museum became known for its approach to several kinds of audiences: families, seniors, collectors, children and people with special needs, like disability. In the past few years, the Museum has become an example of good-practice on inclusiveness within the Portuguese Network of Museums. And this is the basis of the activities' structure and goals.

In this context, the Museum wanted to redefine the social role, to develop its potential to change people's lives, enhancing individual self-esteem and empowering its neighbours.¹

A new project began in March 2008. At that time, schools visits were received daily. However, teachers and pupils came just once and very seldom returned. Thus, the Museum could not have information about the impact produced by this kind of visits. The Museum wanted to change this by deepening its relationship with schools, creating relevance to its neighbouring area, adding value and knowledge to pupils' lives. As J. Suina² refers, museums have a great potential for the development of the multicultural education and to schools they can act as spaces of learning to experience new forms of knowledge. As a result, the Paper Money Museum involved the neighbouring schools³ in a common project. Hence, the name of the project refers to this change and included research and new practices specially developed to answer educational and social needs (at first, of a limited number of schools, which are located in the neighbourhood of the Museum). The Museum aimed at reaching those who until then did not come and change the relationship with its visitors. To achieve this goal it was necessary to change perceptions of pupils and teachers towards the Museum answering their problems, needs and expectations. *The post-museum will hold and care for objects but will concentrate more on their use (...) the needs of communities rather than collections will drive the priorities of the museum*⁴.

To begin this challenging project the Museum developed some partnerships with local institutions, as the University of Porto and eight local schools. Although the Museum location is in one of the most emblematic avenues of Porto, surrounded by services, high-store buildings and luxury residences, during the past few years a new neighbouring emerged, marked by some marginality and poverty. In this social context where low-income families live almost side by side with middle-class and very well-off families, the Museum developed

¹ Dodd & Sandell, 2001, p. 4

² Hooper-Greenhill, 1994

³ School Garcia de Orta, School Manoel de Oliveira, School Clara de Resende, School Leonardo Coimbra, School of Viso, School Fontes Pereira de Melo, School Maria Lamas and School of Torrinhã.

⁴ Hooper-Grenhill, E., Training for cultural change in Museums, http://www.hlf.org.uk/NR/rdonlyres/586C64BD-39E5-4E4F-B055-97566EDA8751/0/needs_training.pdf, accessed 20th May 2009.

a project called “The re-territorialisation of a new educational paradigm”. The main goals of the project were to position the Museum as a partner for education within the community; to develop knowledge about schools in the community (namely about their Activity Plans); to work with local identity; to act as a cultural reference and information resource for local schools; to value local schools and enhance their work through the partnership with the Museum; to understand needs and expectations of teachers and students in relation to themes that could be addressed by both the Museum and the school, integrating those subjects in the school’s and Museum’s plan of activities; to disseminate this Museum project as a project for social and educational change⁵. The target was set for teachers and pupils from 15 to 18 years old.

1st Stage of the Project – Creating a Work Method

From March to July 2008, eight schools were visited by the research team. Two persons of the Museum staff and three students⁶ of the Postgraduate course on Museum Studies, of the University of Porto, started the project by profiling the surrounding community, surveying and characterizing⁷ schools. They talked to headmasters and thirteen teachers. The first attempt to communicate with teachers was through an informative letter where the project identification and purposes were explained. After that, the team visited the schools, introducing the project to coordinators and teachers appointed by the school. Sometimes, a power-point introduction was used as resource, but, soon, the team realised it was more gratifying and useful to achieve the interview goals using informal talk, based on some previous delimited questions. From the eight schools which were visited, only one showed unavailability to participate, claiming lack of time. All the others showed willingness to cooperate and expressed the feeling that this programme could improve the current education system.

Afterwards, the research team wrote reports, focusing social and economic status of the students, problems, interests and needs. These reports were studied, analysed and discussed.

2nd Stage of the Project – Defining Strategies

On the 8th of July 2008, the Paper Money Museum invited the teachers for a general meeting. After a presentation of the project and forward invitation to join it, they showed willingness to cooperate on the whole, there was a positive perception about the project. Ninety-seven teachers attended the invitation to this informal meeting.

We also realized that most of the teachers already knew the Museum; some of them had, by now, a more proactive attitude towards the Museum activities and experience in school activities context. These might easily understand the Museum potential and develop a significant attitude to the project. They also mentioned the Museum resources (specific guided tours and dynamic programmes, teaching bags, multimedia, specific resources for disabled people), as added value to their students. Nevertheless, *these schools are framed in a city. Although the museum is in the neighbourhood of schools, to organize visits involves a complex*

⁵ Dodd & Sandell, 2001, p. 5

⁶ Ana Afonso, Filipa Leite and Marta Gaspar.

⁷ The schools characterization was held in socio-demographic and cultural details, curricula, staff, activities, resources, buildings, and other information considered relevant for the project development and future implementation.

*logistics that includes transports and other material resources*⁸ and that was, for some teachers, an issue that disallowed more frequent visits to the museum or visits outside school hours.

3rd Stage of the Project – The Implementation of a Network

When a new school year began, on September 2008, only three schools⁹ maintained availability to engage the project with the Museum. The first barrier was immediately identified: it would be difficult to captivate and maintain the teachers' motivation, trust, enthusiasm and dedication. This was a new approach, both for Museum staff, teachers and pupils, involving goals extremely difficult to attain. The Museum started to work with one teacher from the Clara de Resende School¹⁰ and two from the Garcia de Orta School¹¹. From the Manoel de Oliveira School an advocate¹² from a project that was being implemented in the community through the school - it was the Acreditar Project (Believing) – was named. The Museum benefited from this contact, building a community network with other institutions already working as partners of Acreditar Project, namely, the Local Contract for Social Development of the area (Aldoar) and the Ludotecas Association. A different kind of school, run by a parents' association for young people with cerebral palsy, was also willing to work and share their views with the Museum and the other partners: it was the Association Somos Nós (That's Us).

4th Stage of the Project – Public Recognition

For the first time and in order to show the social importance of this project, the Paper Money Museum invited these local social associations (the Acreditar Project, The Local Contract for Social Development of the area (Aldoar), the Ludotecas Association and Somos Nós Association) for a very special and important programme: the celebration of the International Museum Day. They had to work together to achieve common goals and expectations (to have spirit of mutual help, to learn how to integrate themselves in very different groups, to respect different views and experiences, to have individual responsibility in the context of collective work). From January to May 2009 everyone lived the process of building a musical and dance show. There has been time for them to understand that there are different kinds of disadvantage, but that those can be easily overcome when people join together, understand and accept the differences.

At the end, the show was a success. It was presented in the auditorium of the Paper Money Museum and families, friends and big audience from the surrounding community attended it. It was relevant to have had the presence of the Town Mayor and the Culture Town Councillor because the participants said that they felt their work recognized. They enjoyed the visibility they were given and the success of the show improved their self-esteem.

⁸ Marta Gaspar Report, p. 33.

⁹ School Garcia de Orta, School Manoel de Oliveira and School Clara de Resende.

¹⁰ Ana Patrício

¹¹ Marina Silva Pinto and Ana Barros

¹² Sónia Costa

Partners' Identification and Characterization – Their Role in the Project

School Clara de Resende is a school with middle class students, between 16 and 18 years old. The Museum worked with a teacher who was highly motivated, pursues innovation and understands the pupils:

I knew the Museum already, I had already gone there,(...) I had visited exhibitions, gone to conferences(...) I knew they had educational programmes but I related those programmes with children... I don't know... 5 th , 6 th grade... I never thought of taking my students there, for example... once... because they also study economics and history... But I don't know... one goes here and there... well in fact it was the Museum that approached us. (Ana Patrício, Teacher; Escola Secundária Clara de Resende).

After their visit to the Museum, the class was divided into three groups, each one with an individual theme to work. The first group, inspired by a rare pair of banknotes (belonging to a well known Portuguese fraud case in the early twenties), decided to study criminal minds and behaviours, based on the Alves Reis¹³ character. The second group preferred to research bullying, a theme which they recognized as important and the third group decided to study volunteering. At first, the Museum team had some doubts in accepting such themes. What had this to do with Museum collection? Should the Museum refuse the pupils' proposal? Should the Museum deal with subjects beyond the theme of money? After a long discussion the theme was accepted, because it could be related to a fundamental question outlined before: communication, in this case, lack of communication and, as it is said in Hooper-Greenhill, one of the most common Museum problems is related with communication in museums and the capability to communicate is extremely complicated and delicate¹⁴. To reach its goals with this school, the Museum provided three conferences with profilers (working in the local police), volunteers and specialists in bullying. Pupils showed to be so active that they even created a campaign in school to prevent bullying problems. And students of the volunteering group became volunteers in the Museum for a better research and understanding of cultural volunteering. The three groups presented research and the results of their work in the Museum with the presence of teachers and other students. A lively discussion about the work they have done and about the role of the Museum was undertaken. Plans for the future were very much welcomed.

School Garcia de Orta has students of upper middle class. The needs and interests of those students were quite different from the ones of the School Clara de Resende. The Museum established an entirely different agenda to meet their expectations and started to work with an economics teacher, who soon after the beginning of the project left the school, leaving the Museum staff and the pupils completely unenthusiastic to continue. Nevertheless, the second teacher¹⁵ we were working with become more active and asked the Museum help to develop some themes related with sociology and economy.

¹³ Alves Reis was a famous Portuguese burglar, who in 1924 robbed the Bank of Portugal and achieved a plan to counterfeit banknotes.

¹⁴ Hooper-Greenhill, 1994, p. 140

¹⁵ Ana Barros

I thought they would have a coin and paper money exhibition. It revealed itself very different. Sónia did a very interesting presentation afterwards, in fact they (students) loved the story about Alves dos Reis, they (Museum) have the story documented, they have his forgeries there... they loved it... it was very, very interesting! (Ana Barros, Teacher, Escola Secundária Garcia da Orta).

The Museum provided three lectures on needs, economic activity and economic science, inflation, prices and markets, income and investment. For those who were interested in sociology, one conference was held on domestic violence, new families and family structure.

The third school involved in this project was **School Manoel de Oliveira**. This school is located in a very complicated environment, with socially disadvantaged persons. It is mainly a gypsy community with no flexibility to non-school programmes. The headmaster¹⁶ considered it extremely difficult for teachers to leave the school with the students, on account of financial and security reasons and other difficulties related to school hours. To get transport was also a real problem for them. There are a significant number of problematic pupils and school has employees to accompany them in order to avoid disorder. However, there are also students who are quite willing to study. The socio-economic characterization of this school is heterogeneous. The headmaster also indicated that there were one hundred and sixty nine youngsters whose families received economic help from the government. The school has a relevant number of pupils with delinquency and focuses a great deal of energy in projects in favour of social inclusion. Subsequently, it was considered that a social programme would be adequate. This was the reason for the Museum to invite the associations working in the community field: *Projecto Acreditar* (Believing Project), *Contrato Local de Desenvolvimento Social de Aldoar* (Social Development Contract of Aldoar) and *Associação de Ludotecas* (Association of Toy Libraries).

Projecto Acreditar (Believing Project) uses a systemic framework to work with children, young people, families, teachers and other school staff, aiming at a greater investment in education and, as a result, reducing absenteeism and unsuccessful schooling trajectories. Edutainment, new technologies and communication activities, as well as programmes related to the development of studying skills, are an integral part of the Project's action plan as some more transversal activities, include psychosocial support to students and their families, mediation of conflicts, a theatre group, open schooling and discussion group for parents.

(...) We are a project but it is a project placed at different institutions, it is not isolated, I am not here alone, I work directly with the social worker at the local administrative office (Junta de Freguesia), directly with the social educator from the Ludotecas association and, also directly, with the school's psychologist, and I work with this network, this mini-network that has started to open-up. (...) We develop a very articulated work between all institutions. And not only among us... that is at the micro-level... in truth this mini-network has broaden to include the Social Development Contract of Aldoar; Health Centres, Commissions for the Protection of Children and Young People, Justice Courtrooms and so on; therefore, we have created a more or less consistent network. The Museum has now been included, somehow, in this network (Sónia Costa, Projecto Acreditar; Manoel de Oliveira).

¹⁶ Arnaldo Lucas

Contrato Local de Desenvolvimento Social de Aldoar (Social Development Contract of Aldoar) has a manager who immediately understood the value of the project and the value it could have for people with poor learning skills and social and economic opportunities. After meeting her and talking to other social organisations working in the area, the Museum realised that a social programme would be, in fact, highly relevant. Three different targets were defined: seniors, poor families and young people. It must be said that these persons have some things in common: they are stigmatized because they belong to a complicated area of the city¹⁷, they have severe money problems and they feel themselves socially and culturally excluded. The Museum team offered them a singular programme, adapted to their needs. For the older people, the Museum offered visits to permanent exhibitions adapting these activities especially for them, with particular timetables and focusing themes which could be interesting to them. A new programme was created: the Museum staff started visiting them in their residence centre, providing information about the Euro, about the history of paper money in Portugal, challenging their memories and sharing pleasant moments.

Through the Social Development Contract of Aldoar, it came to our knowledge that thirty families had difficulties managing their small monthly income. The Museum designed a special programme called “Financial Diet”, to help them to define priorities when spending their income and saving money. This was specially meant for women, because, some of them, had difficulties managing domestic / family budgets.

And it came about, they talked about that question at the time... because I said that... we started to talk about the parents and ways through which the paper money museum could work with these parents... they talked about a training programme they had on offer which was “The Financial Diet” and I thought that make all sense, because we work with a population that is basically beneficiary of the Social Inclusion Income, right? Whereby economic management is... completely... badly managed, right? They do not know what to do... for us it is already difficult with what we earn... with out they get...they are unable to manage this short income... if we could have a partnership with the Paper Money Museum, therefore... money... money-museum... to explain these questions and then the museum could do some work with parents related to giving added value to money. I think that could be an important help to us, right? Well and that was how all this came about. Meanwhile I invited... they wanted... I told them that perhaps this did not had to end here... that there were more institutions that could be interested, I told them about the Contrato, I told them about the Ludotecas’ Association and invited them [Museum] to come to one of our meetings... that we had meetings for the community and they came to one of those meetings, presented their work and from then on they developed other partnerships... (Sónia Costa, Coordinator Projecto Acreditar; Manoel de Oliveira).

Associação de Ludotecas (Association of Toy Libraries) works together with Acreditar Project and Local Contract of Social Development of Aldoar. In the whole process, regarding the celebration of the International Museum Day, it produced the choreography and the music for the dance show. The person who represented this association¹⁸ had an important

¹⁷ Aldoar

¹⁸ Teresa Roquette

role promoting the coordination, the integration of the several groups, the production and design of the show.

Somos Nós Association (That's Us Association) was a major contributor to the celebration of the Museums Day programme. They provided a monitor who was the responsible for the rehearsals of the youngsters who participated in the Museum Day celebration, but most important of all was the joy, the willingness to participate and the easy integration that these young disabled people showed: they were an example for everyone who joined the Museum Day show.

The association is managed by a group of parents¹⁹ who try to give some motivation to their children with cerebral palsy. They teach them ordinary day things that help them to be independent. One of the programmes they had at the association was about the development of basic economic activities and that was the link to the Museum programmes and activities.

Conclusions

Much has changed in the Museum, in the local community and in the Museum's relationship with schools and social organizations.

What has changed in the Museum? For the first time, the Paper Money Museum has pioneered research in schools nearby, thus obtaining a close picture of them. It was very clear that although geographically close, they present different realities, reflecting the large social and economic diversity that exists in this parish. The complexity of this project and its depth required contacts, meetings and ongoing discussions that were only possible because there was no need for transportation. The proximity made us realize that the bet initially placed was correct and that we must continue to focus this project in the neighbourhood.

The Museum is now more aware of the importance of the new practices which are now implemented in the Museum²⁰: the Museum staff went to the schools, heard them and drew specific projects that were negotiated in accordance with their interests. It involved social organizations that until then did not work with the Museum and which are now heard in the decision making processes. The depths of the change led the Museum to explore new territories, new ways of thinking about its educational and social role. The need to address specific problems and interests led the Museum team to an insightful discussion: to which extent can the Museum take on board themes that are at first sight not related with the collection? How far can the Museum go? How can a bridge be built between schools' interests and collection's scope? A new communication style began and we had to rethink a new strategy to communicate with schools. We had to listen to them, to hear their opinion about our collections and afterwards, to build projects together grounded on the students' proposals and on themes of the collection.

At the present, the Museum is beginning to be seen as a relevant educational partner, as a door that was open to us in a very interesting perspective... (Dulce Guimarães Coordinator, Contrato Local e de Desenvolvimento Social de Aldoar). The Museum willingness to value schools, to work with them, to give them visibility, to invite them to present their projects in the Museum, to communicate outside their communities boundaries are going to continue to be a scope. This was in fact a project of education and cultural change and it implied

¹⁹ Paulo Osswald and Filomena Costa manage this association.

²⁰ Dodd & Sandell, 2001, p.51

complete re-conceptualisation of the social purpose and communicative style of the museum as an organisation ²¹.

Times have changed now and the Education Service understands that practices must be reformulated in order to fit current times. A new idea of understanding and working for the community emerged. This issue was discussed in the final evaluation, held in June 2009, with all partners. And, all together, we agreed that we have to reshape our programmes. Next year the topics that we will approach must be guided by the interests of students and the themes of the Museum collection. In fact, each one in the community has its skills and a role to play.

Museums and galleries involvement in neighbourhood Renewal is not becoming social workers but is about using collections and resources to support social agendas for the public good. ²²

What has changed in the community? In the last evaluation meeting (June 2009), partners expressed several opinions which reflect the importance of the project for the Museum, but most of all, for the nearest community, such as: the perception that these participants had from the Museum have changed completely. Before the project, some of the partners did not even dare to come in the Museum. Most of them felt that the dignity of the institution made them feel excluded. Now, this project showed them that they are important and welcome. This experience, to get out of their daily environment (“school” or “quarter” where they live) and to participate in a project which was specially designed for them, made disabled and excluded teenagers feel part of the Museum privileged audiences. Even more important, they were no longer passive visitors, they became actors in a place which before only belonged to others. When asked about the chances of the sustainability of the project, partners referred to these issues as important changes: visibility, success, solidarity, openness of the Museum, understanding of multiple forms of exclusion, integration of different kinds of excluded people, recognition of local authorities, communication between groups and between groups and the Museum and people’s empowerment.

There are many opportunities for the future: *The re-territorialisation entails the projection and exploration of new territories* ²³. Next year, the Paper Money Museum will pay attention to other realities in the community that can be explored. The Museum has the potential to become a catalyst platform of cultural, educational and social development, involving other actors. We will work with them and give them the visibility they are worth of. This is a rich community which has a full range of different schools, associations, organizations, developers and artists. We want to concentrate more on them. *We must play the role of partner, colleague, learner and service provider in order to remain viable as an institution* ²⁴.

Many thanks are due to the University of Porto (Alice Semedo), teachers, pupils and all partners of this project.

²¹ Hooper-Grenhill, E., Training for Cultural Change in Museums, The Challenge of Cultural Change, http://www.hlf.org.uk/NR/rdonlyres/586C64BD-39E5-4E4F-B055-97566EDA8751/0/needs_training.pdf, accessed 20th May 2009

²² Dodd & Sandell, 2001, p. 52

²³ Hooper-Grenhill, E., Training for Cultural Change in Museums, The Challenge of Cultural Change, http://www.hlf.org.uk/NR/rdonlyres/586C64BD-39E5-4E4F-B055-97566EDA8751/0/needs_training.pdf, accessed 20th May 2009.

²⁴ *ibid.*

References

- DODD, J., SANDELL, R., *Including museums, perspectives on museums, galleries and social inclusion*, RCMG, 2001.
- HOOPER-GREENHILL, E., *Training for Cultural Change in Museums, The Challenge of Cultural Change*, accessed 20th May 2009, http://www.hlf.org.uk/NR/rdonlyres/586C64BD-39E5-4E4F-B055-97566EDA8751/0/needs_training.pdf
- HOOPER-GREENHILL, E., *Museums and their visitors*, Routledge, 1994.
- HOOPER-GREENHILL, E., *Museums and education, purpose, pedagogy, performance*, Routledge, 2007.

About the Author

Dr. Maria Amélia Cupertino de Miranda

I am the chairman of the Board of Administration of Fundação António Cupertino de Miranda since 1974. The Fundação houses the Museu do Papel Moeda (Museum of Papermoney) which is the only one with this theme in Portugal. The museum is engaged in developing programmes for different audiences according to their needs. We think that cultural organizations must be engaged with educational and social issues and that we can have big impact on people's life. So, we are always trying to develop new strategies towards social and cultural inclusion. As there is in Portugal a high percentage of students leaving school early, we are concerned about this fact. We are also concerned in promoting cultural habits in pupils. So we think that this project can make a difference and have a positive impact in the lives of the students we are working with.

EDITORS

Amareswar Galla, The University of Queensland, Brisbane, Australia.

Bill Cope, University of Illinois, Urbana-Champaign, USA.

EDITORIAL ADVISORY BOARD

Corazon S. Alvina, Director, National Museum of the Philippines, Manila, Philippines.

Ann Davis, Director, The Nickle Arts Museum, University of Calgary, Alberta, Canada.

Shahid Vawda, Programme on Culture, Heritage and Tourism, University of KwaZulu-Natal, Durban, South Africa.

Adi Meretui Ratunabuabua, Principal Cultural Development Officer, Department of Culture and Heritage, Ministry of Fijian Affairs, Culture and Heritage, Suva, Fiji Islands.

Laishun An, China Friendship Museum, Beijing; Secretary General ICOM 2010, Shanghai.

Christine Hemmet, Responsable de l'unité patrimoniale des collections Asie, Musée du quai Branly, Paris, France.

Henry C. (Jatti) Bredekamp, Chief Executive Officer, Iziko Museums of Cape Town, South Africa.

Lina G. Tahan, Senior Research Fellow, Centre for Tourism and Cultural Change, Leeds Metropolitan University, Leeds, UK.

Lucía Astudillo Loor, Directora, Museo de los Metales, Cuenca, Ecuador.

Pascal Makambila, Conservateur en chef des musées, Brazzaville, Congo.

Tereza C. Moletta Scheiner, Coordinator, Postgraduate Program in Museology and Heritage, Federal University of the State of Rio de Janeiro – UNIRIO, Rio de Janeiro, Brazil.

W. Richard West, Jr., Director, Founding Director Emeritus, National Museum of the American Indian, Smithsonian Institution, Washington, D.C., USA; Adjunct Professor, Museum Studies, the University of Queensland, Brisbane.

Please visit the Journal website at <http://www.Museum-Journal.com> for further information about the Journal or to subscribe.

THE UNIVERSITY PRESS JOURNALS



Creates a space for dialogue on innovative theories and practices in the arts, and their inter-relationships with society.

ISSN: 1833-1866

<http://www.Arts-Journal.com>



Examines the meaning and purpose of 'design' while also speaking in grounded ways about the task of design and the use of designed artefacts and processes.

ISSN: 1833-1874

<http://www.Design-Journal.com>



Maps and interprets new trends and patterns in globalisation.

ISSN 1835-4432

<http://www.GlobalStudiesJournal.com>



Sets out to foster inquiry, invite dialogue and build a body of knowledge on the nature and future of learning.

ISSN: 1447-9540

<http://www.Learning-Journal.com>



Addresses the key question: How can the institution of the museum become more inclusive?

ISSN 1835-2014

<http://www.Museum-Journal.com>



Draws from the various fields and perspectives through which we can address fundamental questions of sustainability.

ISSN: 1832-2077

<http://www.Sustainability-Journal.com>



Investigates the affordances for learning in the digital media, in school and throughout everyday life.

ISSN 1835-2030

<http://www.ULJournal.com>



Explores the past, present and future of books, publishing, libraries, information, literacy and learning in the information society.

ISSN: 1447-9567

<http://www.Book-Journal.com>



Provides a forum for discussion and builds a body of knowledge on the forms and dynamics of difference and diversity.

ISSN: 1447-9583

<http://www.Diversity-Journal.com>



Discusses the role of the humanities in contemplating the future and the human, in an era otherwise dominated by scientific, technical and economic rationalisms.

ISSN: 1447-9559

<http://www.Humanities-Journal.com>



Creates a space for discussion of the nature and future of organisations, in all their forms and manifestations.

ISSN: 1447-9575

<http://www.Management-Journal.com>



Discusses disciplinary and interdisciplinary approaches to knowledge creation within and across the various social sciences and between the social, natural and applied sciences.

ISSN: 1833-1882

<http://www.Socialsciences-Journal.com>



Focuses on a range of critically important themes in the various fields that address the complex and subtle relationships between technology, knowledge and society.

ISSN: 1832-3669

<http://www.Technology-Journal.com>



Explores the meaning and purpose of the academy in times of striking social transformation.

ISSN 1835-2030

<http://www.Universities-Journal.com>

FOR SUBSCRIPTION INFORMATION, PLEASE CONTACT

subscriptions@commonground.com.au