

Summary of Lecture by Arjen Kok

We Are What We Keep

Collections are often thought to be an objective and neutral result of the passing of time, a residue of society that remains after all hypes and other follies have blown over. They are not. Collections are the product of a personal selection process and reflect the perspective of the collector, private or public. In most cases that is the ruling elite. Even though public collections are presented as the national treasure, they are created by a highly subjective and one-sided approach to reality. In many cases they are the expression of the powers that be and glorify their ideas and actions. It means that museums have a major responsibility to the people they represent. To show them who and what is missing in the collections, and how oblique the view is they offer. And that some serious repair work may need to be done.

Suggested reading

Terry Cook (2011) 'We Are What We Keep; We Keep What We Are': Archival Appraisal Past, Present and Future, *Journal of the Society of Archivists*, 32:2, 173-189.

Summary of lecture by Paul Ariese

Narrative storytelling in exhibitions

In this lecture, we will explore exhibition strategies that respond to the call for meaningful museum experiences. Focus will be on developing and designing narrative spaces. Traditionally, the story is considered an effective way to make sense of the complex world around us. In a narrative exhibition, story is turned into space and space becomes filled with meaning (ideas, facts, emotions). The narrative approach requires an understanding of storytelling techniques and theatrical principles; exhibition scenography involves all senses and deals with notions such as metaphors and tension curves. In this context, multimedia techniques allow for a layering of information, the inclusion of multiple voices and perspectives, and enable fully immersive experiences. Curators and designers should cooperate closely, anticipating every aspect of the visitor experience. Meanwhile visitors take on an active role themselves in the process of interpretation and meaning making. In exploring the inherent complexities of narrative exhibitions, the lecture will combine creative thinking and critical reflection.

suggested reading

Macleod, S., et al (2012) *Introduction: Museum Making, The place of narrative*, Taylor and Francis p. x-xxiii.

Summary lecture by Ruben Smit

Educational purpose and social action of museums

Education and learning are at the heart of the museum. However, museums are not neutral, amongst many other factors, they are tied to their own founding history and are embedded in a cultural, social, economic and political landscape with various stakeholders. Yet, museums too, have for long been seen as trustworthy places and safe havens where people can meet, openly discuss and exchange ideas.

George Hein - the longstanding American museologist - offers in his model various routes to bring about the museum's narrative. In this lecture we will explore the open minded, reflective and self-directed learning mode of constructivism as a tool to offer interpretation. Moreover, there is the moral claim that museum education should be used for cultural and social action. Which paths are already laid-out and which new ways can be explored?

suggested reading

Hein, G.E. (2010) 'The Role of Museums in Society: Education and Social Action' in: *Curator - The Museum Journal*, (Wiley Online Library, 15-1-2010) p. 357-363.

Summary of Lecture by Marjelle van Hoorn

Empathy and Affect in the Museum

The concept of empathy is more often addressed in connection with visiting museums and reading literature. What does it mean when you get deeply involved with other people by reading or learning about their lives? Is this a way for deeper understanding the world around you and choosing differently? There is even an Empathy Museum, developed by Roman Krznaric. This is a small example of the types of civically-engaged, human-centered practices that have been instituted in an effort to expand the role that museums serve in building empathy and human connection in our communities.

Suggested reading

Krznaric, R. (2014) '*Empathy - Why it Matters and how to get it*', Random House.

Summary of Lecture by Mirjam Shatanawi

Global political events have pushed Islam to the center stage in European museums. Since 9/11 there has been a substantial increase in exhibitions featuring Islamic art, the Muslim world and the Middle East. For museums in Western Europe, the presentation of Islam-related topics is closely related to the domestic issues of migration and multiculturalism, prompting museums to redefine their social role. Since the question of Muslim migration lies at the heart of Europe's identity crisis, museums aspiring to engage a subject as complex and contested as 'Islam', enter, by definition, a conflict-ridden terrain. This lecture will investigate the complex relationships between audience, communities and public debate as well as the relevance of a community-based approach for museums intending to reflect the cultural diversity of European societies.

Suggested reading

Shatanawi, M. (2012) 'Engaging Islam: Working with Muslim Communities in a Multicultural Society', *Curator The Museum Journal*, 55:1 January p. 65-79.

Kassim, S. (2017) 'The Museum Will Not Be Decolonised', *Media Diversified*, 15 November. Online available at <https://mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised/>.

Summary of Lecture by Prof. Dr. Hester Dibbits

Emotions, networks and the making of heritage

Emotion networking introduces a new view of heritage as an act of negotiation between people, i.e. between individuals with varying interests and feelings regarding the things that

are of crucial importance in their lives and in the lives of other people. This lecture offers the theoretical context for this approach. We will discuss the relationship between emotions and heritage, and we will discuss how the idea of the network can be helpful not only for acknowledging different and shifting positions towards an item of heritage, but also for foregrounding connectivity and interdependency. Envisaging heritage as a networking exercise invites participants to better recognize different positions and kinds of relationships (including our own, as 'professionals'). It encourages heritage workers to involve, or get involved in, ever new nodes and to discover and produce multiple ties.

Suggested reading

Jasmijn Rana, M. Willemsen & H. C. Dibbits (2017) Moved by the tears of others: emotion networking in the heritage sphere, *International Journal of Heritage Studies*, 23:10, 977-988.

Cajune Calmez , ' *Emotion Networking – What, How, and Why? An interview with the conceivers, Marlous Willemsen and Hester Dibbits*', Imagine IC, Spring 2017. Online available http://www.imagineic.nl/sites/default/files/files/IIC_MW_Column_Emotionnetworking_2.pdf.