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INTEGRATED INFORMATION

International Conference on Integrated Information

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Preface: Proceedings of the International Conference on Integrated Information (IC-ININFO 2011)

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Aims and Scope of the Conference

The International Conference on Integrated Information 2011 took place in Kos Island, Greece, between September, 29 and October, 3, 2011. IC-ININFO is an international interdisciplinary conference covering research and development in the field of information management and integration.

The conference aims at creating a forum for further discussion for an Integrated Information Field incorporating a series of issues and/or related organizations that manage information in their everyday operations. Therefore, the call for papers is addressed to scholars and/ or professionals of the fields of Library and Archives Science (including digital libraries and electronic archives), Museum and Gallery Studies, Information Science, Documentation, Information Management, Records Management, Knowledge Management, Data management and Copyright experts the latter with an emphasis on Electronic Publications. Furthermore, papers focusing on issues of Cultural Heritage Management and Conservation Management are also be welcomed along with papers regarding the Management of Nonprofit Organizations such as libraries, archives and museums.

One of the primary objectives of the IC-ININFO will be the investigation of information-based managerial change in organizations. Driven by the fast-paced advances in the Information field, this change is characterized in terms of its impact on organizations that manage information in their everyday operations.

Grouping emerging technologies in the Information field together in a close examination of practices, problems and trends, IC-ININFO and its emphases on integration and management will present the state of the art in the field. Addressed jointly to the academic and practitioner, it will provide a forum for a number of perspectives based on either theoretical analyses or empirical case studies that will foster dialogue and exchange of ideas.

Topics of general Interest

Library Science, Archives Science, Museum and Gallery Studies, Information Science, Documentation, Digital Libraries, Electronic Archives, Information Management, Records / Document Management, Knowledge Management, Data Management, Copyright, Electronic Publications, Cultural Heritage Management, Conservation Management, Management of Nonprofit Organizations, History of Information, History of Collections, Health Information

Symposia

The Conference offered a number of sessions under its patronage, providing a concise overview of the most current issues and hands-on experience in information-related fields.

- Symposium on Integrated information: Theory, Policies, Tools
- 4th Symposium on Business and Management and Dynamic Simulation Models supporting management strategies

- Session on Open Access Repositories: Self-archiving, Metadata, Content policies, Usage
- Session on Evidence-Based Information in Clinical Practice
- Session on Business Management and Communication Strategies supporting Decision Making Process in Tourism Sector
- Session on Electronic Publishing: A Developing Landscape
- Session on Information and Knowledge Management
- Session on Information Content Preservation as Outcome of Conservation of Cultural Heritage: Ethics, Methodology and Tools
- Session on Advances Information for Strategic Management
- Session on Information History: Perspectives, Methods and Current Topics
- Session on Divergence and Convergence: Information Work in Digital Cultural Memory Institutions
- Session on Contemporary issues in Management: Organisational Behaviour, Information Technology, Education & Hospital leadership.

The wide range of aspects that the sessions covered, highlighted future trends in the Information Science.

Paper Peer Review

More than 300 papers had been submitted for consideration in IC-ININFO 2011. From them, 91 were selected for presentation, after peer review in a double blind review process. The accepted papers were presented at IC-ININFO 2011.

Thanks

We would like to thank all members that participated in any way in the IC-ININFO 2011 Conference and especially:

- The famous publishing house Emerald for its communication sponsorship.
- The co-organizing Universities and Institutes for their support and development of a high-quality Conference scientific level and profile.
- The members of the Scientific Committee that honored the Conference with their presence and provided a significant contribution to the review of papers as well as for their indications for the improvement of the Conference.
- All members of the Organizing Committee for their help, support and spirit participation before, during and after the Conference.
- The Session Organizers for their willing to organize sessions of high importance and for their editorial work, contributing in the development of valued services to the Conference.
- PhDC Marina Terzi for her excellent editorial work, contributing in the production of the Conference proceedings.

CONFERENCE DETAILS

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Dionysis Kokkinos, National Technical University of Athens

KEYNOTE SPEAKER



Professor Amanda Spink

Professor Amanda Spink has published over 340 scholarly journal articles, refereed conference papers and book chapters, and 6 books. Many of her journal articles are published in the Journal of the American Society for Information Science and Technology, Information Processing and Management, and the Journal of Documentation. She is Editor of the Emerald journal Aslib Proceedings. Amanda's research has been published at many conferences including ASIST, IEEE ITCC, CAIS, Internet Computing, ACM SIGIR, and ISIC Conferences. Her recent books include Information Behavior: An Evolutionary Instinct and Web Search: Multidisciplinary Perspectives, both published by Springer. Amanda's research focuses on theoretical and empirical studies of information behavior, including the evolutionary and developmental foundations. The National Science Foundation, the American Library Association, Andrew R. Mellon Foundation, Amazon.com, Vivisimo. Com, Infospace.com, NEC, IBM, Excite.com, AlltheWeb.com, AltaVista.com, FAST, and Lockheed Martin have sponsored her research. In 2008 Professor Spink had the second highest H-index citation score in her field from 1998 to 2008 [Norris, M. (2008)]. Ranking Fellow Scholars and their H-Index: Preliminary Survey Results. Loughborough University, Dept of Information Science Report].

Museological Claims to Autonomous Knowledge: Rethinking the Conceptual Mode of Display and its Claims to Knowledge

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Abstract: *The paper considers museological claims to autonomous knowledge by looking at the conceptual mode of display. Museological representations are still dominated by objects and hierarchies of classical sciences we conclude while the informational content of display in museology and museographic practice is often ignored and not properly assessed.*

Keywords: *Museums, archives, contemporary art, display, conceptual mode of display, knowledge, History.*

I. INTRODUCTION

Contemporary perceptions in the collection and display of contemporary art have tended to follow a conceptual mode of display.⁴³ The latter is manifest in the use of an overarching concept, a theme that coincides with an idea, but not necessarily with a distinct category of an object, or indeed a chronologically defined period or sequence of periods, or even a medium, or indeed many media. Such a conceptual approach towards the display of contemporary art becomes also apparent, in addition the acquisition and display policies of Museums of Contemporary art, in the choice of title and themes that many of the contemporary art meetings have followed in recent years.⁴⁴ At the same time however, such a conceptual approach does fall under the broad chronologically defined boundaries of the 'contemporary'.⁴⁵ The display of contemporary art, and its organizational and 'epistemological' premises, in this respect, seems to express a kind of knowledge that is

restricted, or is part of a broader disciplinary domain, here historical knowledge and the domain of contemporary art as the object of Art History.

II. METHODS

If the display of contemporary art, as museum directors and curators suggest, should be taking up the conceptual modality as its privileged logic of display, yet in doing so still is seen to express a broad historically defined domain of knowledge - the object but also period often described by the term contemporary art - the conceptual mode of display articulates a museological claim to knowledge that describes an object and a kind of knowledge that, far from being autonomous, is conditioned by traditional disciplinary practice and domains of knowledge which in our case takes the form of historical via a conceptualized expression of historical periodization. In pragmatic terms, for a museography of the contemporary to work in the context of a museum space, be received, that is, as expressive of the current museological viewpoint and of a scientifically and scholarly legitimate picture of knowledge, the presence of the conceptual mode is a prerequisite, as is also and at the same time, a general reference to the historical context against which objects and stories are placed in the museological exercise of display. In other words, a display of contemporary art has to follow in broad terms the consensually agreed upon chronological period that Art History uses to classify contemporary art as indeed contemporary in historical terms in casting it, in this light, as a historical object. Despite the adherence to chronology however, a display of contemporary art in order to be legible as a display of contemporary art has to denounce or conceal chronology altogether, as the privileging of the conceptual mode of display demonstrates.

In this way, despite the claims to an autonomous museological practice that the conceptual mode might seem to express via a supposedly antihistoricist narrative that it is seen to convey, denotes implicitly and it forms irreducibly an object of art historical discourse that is contingent, as we shall see, on the historiographic tropes of Art History and the History of Contemporary art. While Contemporary Art and its history, as Nikos Daskalothanassis (2004) and Brandon Taylor (2005) have eloquently argued, is often cast in historiography as the direct effect of Conceptual art, this connection carries on, we suggest, in the case of museography and

⁴³ See for example the opening text in the website of the National Museum of Contemporary Art in Athens, Greece, written by Anna Kafetsi, the director of the Museum. On account of the Museum's collecting and displaying policies, she notes that the museum collection will present a representative picture of the basic conceptual directions of contemporary art [«Οι συλλογές αυτές θα παρουσιάζουν μία αντιπροσωπευτική εικόνα των βασικών εννοιολογικών κατευθύνσεων της σύγχρονης τέχνης.»]
<http://www.emst.gr/GR/collections/Pages/default.aspx>

⁴⁴ A recent Athens Biennale put together a number of diverse works of art under the title 'Destroy Athens', to quote one example.

⁴⁵ As Kafetsi also points out in the Museum website, *ibid.*

museological practice informed by Art History in the presence and uses of the conceptual mode of display.

In this light, the claim 'new art demands new museographies', a museological claim that is perhaps seen as articulating the ability of museological practice to distinguish itself from disciplinary fields, emphasizing on the objects and their materiality instead, should be reconsidered. Far from asserting the autonomy of museology to disciplinary thinking and objects, it reinstates its contingency, on the contrary, on traditional disciplinary domains to which the material under presentation appears in the form of public display.

It is precisely the public aspect of display, a central element of museological practice and theory, that is perhaps connected to the inability of museology to emancipate itself from classical sciences and disciplines which are often the context which visitors expect to condition and ascribe meaning to an exhibition. A characteristic example in this light is the exhibition, but above all its reception, of '90 years General State Archives', organized by Georgios Giannakopoulos (2004) and curated by Evridiki Retsila (2004). This exhibition used a thematic conceptual scheme for the presentation of the archival material held in the General State Archives in subunits narrating stories under chronological order and was inspired by a definition of the Archive as an 'Arc of memory' proposed by Georgios Giannakopoulos. The exhibition was open to the general public, a highly successful event and well attended. At the level of reception however, a certain ambiguity emerged on behalf of the visitors as to the key theme, memory, through which many different sets of data and archival material were presented to the public in chronological order. The strong references to the idea of History that archives often resonate in particular in the public imaginary, as well as the modern design of the exhibition, using untraditional and unconventional means of display for this type of material such as the more temporary cardboard panels, are two of the factors that Giannakopoulos associates with some of the negative responses from the public to the museography of the exhibition. Both the use of a concept that does not make direct links to the discipline of History to which archival documents are often seen as records, as well as the modern design seem to have clashed with the 'historical' content and objects of the exhibition in the public eye. The main conclusion that emerges from the study of its reception here as well concerns the seemingly incompatible ways, in the audience's eyes, that characterized the layout of the exhibition, a modern layout and design, to the material content, historical material, and its claims to knowledge as objects of History. As Giannakopoulos emphasizes, the audience felt that the design and the presentation did not meet the museological style of thinking which historical objects such as archival material are definitely seen to be are often presented in the context and primarily as permanent display. The strong chronological orientation reminiscent of historical

method in many traditional displays of archival material here was not readily evident in the use of overarching conceptual categories which organized the material and brought coherence to the display, such as memory itself. While History and historical method certainly extends chronology and a strictly linear narration, both in writing and display, today, what this case of reception in the given exhibition shows, is that museological practice and museography is still accessed, at least in the public eyes, not independently, as an information science and as an organizational discipline and technology. On the contrary, it is still assessed by recourse to the specific and distinct disciplinary domains to which the objects it is set to organize and present are seen to fall under in the public eyes; in this case History and a rather narrow methodologically perception of history that is associated almost exclusively to the idea of chronological, linear narration. Such an understanding of museological practice and museographic techniques, as far as this case in reception shows, tend to dominate broader perceptions of museological practice as far as display is concerned, a fact not least unrelated to the strong links between the idea and technique of display and the idea of public representation; in other words a kind of thinking that equates the museographic object of knowledge with the idea of an irreducibly 'public' object. This irreducibly 'public' aspect of museology and museological practice, as far as display is concerned, could be seen in turn as responsible for the discipline's inability to overcome strict hierarchical structures concerned with the division of disciplinary domains in classical sciences and traditional scholarship.

III. CONCLUSIONS

It is perhaps due to this switch towards the idea of the public, and museological display as a kind of knowledge that is directed towards a 'public' and is thought of as irreducibly 'public', that explains museological practices' failure to emancipate themselves from the status of tools and develop towards the direction of a discipline that may claim and create its own discourses and also objects. Its isolation and fragmentation in areas of research increasingly concerned with the public and visitors is also connected to this turn. On the other hand, a vigorous epistemological and methodological discourse is often absent from many museological studies that are with a few exceptions case studies of applied museological concerns as opposed to questions and theory driven papers and discussions. The introduction of information science in museum studies is perhaps a case for consideration that opens up possibilities also in theoretical discourse for the reevaluation of museological practice as epistemologically specific practice where its ability to disseminate and redistribute informational content may be given adequate justice. The kind of knowledge that an exhibition is or leads to remains unanswered today. Certainly though it is a question that might be used to reconsider the place of

information and knowledge in museological practice as far as its relation to domains of knowledge often cast only against preconceived dominant hierarchies, fixed against conventional disciplinary division. Being an exercise in methodology the latter may also work as an experiment in reflexivity. For the case of museological practice as applied to the question of display and museography, an answer to the above question presupposes many issues to be considered and resolved at the level of disciplinary thinking and within the context of each one's own discipline. To consider museological claims to autonomous knowledge and their viability we have to think first of the methodological issues that surround the place and role of objects, material and epistemological, in each given discipline and as far as their meanings and uses are concerned in and out of each discipline. To do so, as the example of Contemporary art and the given exhibition discussed here show, we have to engage first with the historiographic premises on which museography often builds and with which it is often entangled. To consider museology as a new discipline and the stories display, in the context of museological practice produces, as objects, we need to consider display against theoretical tools that emphasize knowledge and knowledge of historiography, in particular, for the examples discussed. If exhibitions, like History, tell stories, to think such stories as the object of display we have to consider them in a new light that is not autonomous to but contingent on historiographic and methodological practice; museology's way to emancipation has to go through critical thinking.

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