

## Workshop Participants

**Csilla Ariese-Vandemeulebroucke** completed her PhD in 2018 as part of the ERC-Synergy project NEXUS1492 at Leiden University. Her dissertation ‘The Social Museum in the Caribbean’ explored 195 Caribbean museums and the practices and processes through which they engage with a diversity of communities. This study highlighted grassroots museums and the dynamic ways in which they involve communities in all aspects of their work. She continued as a postdoctoral researcher in Leiden, developing a catalogue publication of Caribbean archaeological collections held in European museums. She holds an MSc in International Museum Studies (2012) and a BA in archaeology with a specialization in maritime archaeology (2010), both from Gothenburg University. Currently, she is co-founder and secretary of the VALUE Foundation and secretary of the Museums Association of the Caribbean. Csilla has previously worked at the Amsterdam Museum, the Western Australian Museum: Shipwreck Galleries, and the Néprajzi Múzeum.

**Elizabeth Buettner** has been Professor of Modern History at the University of Amsterdam since 2014 and Director of the Amsterdam School of Historical Studies since 2016. She received her BA from Barnard College of Columbia University and her MA and PhD from the University of Michigan at Ann Arbor, and previously taught in England at the University of York. She has held Senior Research Fellowships at the Freiburg Institute for Advanced Studies and the Leibniz Institute for European History in Mainz as well as a British Academy Mid-Career Fellowship. Her earlier publications include *Empire Families: Britons and Late Imperial India* (Oxford University Press, 2004), while her more recent research focuses on postcolonial migration, multiculturalism, and memories of empire in Britain and other Western European countries. Her book *Europe after Empire: Decolonization, Society, and Culture* was published by Cambridge University Press in 2016.

**Łukasz Bukowiecki** has been a research assistant at the Institute of Sociology of the University of Warsaw since April 2018. He is also a PhD candidate at the Institute of Polish Culture of the same university, where he has submitted a dissertation devoted to planned but never opened museums in Warsaw in 20th century (expected conferment date: autumn 2018). He holds MA in cultural studies. His academic interests focus around issues of social construction of heritage, cultural history of museums and urban memory. He has contributed articles to main Polish academic journals in the humanities, including *Teksty Drugie*, *Przegląd Humanistyczny* and *Kultura Współczesna*. On the basis of his MA thesis which was devoted to the history and functions of open-air museums in Sweden and Poland he has published a book *Czas przeszły zatrzymany. Kulturowa historia skansenów w Szwecji i w Polsce* [The past arrested. Cultural history of open-air museums in Sweden and Poland] (2015). In the frames of the ECHOES project he is a project assistant supporting the Work Package on *City Museums and Multiple Colonial Pasts*. He also cooperates with an international project „The Europeanization of realms of memory and the invention of a common European heritage in Poland and Sweden” funded by National Science Centre of Poland. He was also a member of the research group which has received a grant from the Polish National Program for the Development of Humanities for a project „Topo-Graphies: city, map, literature” (2014–2017).

**Dr. Kong Da** is the Lecturer at the Department of Cultural Heritage and Museology at Fudan University. She has achieved her PhD and Master degrees on museum studies from the University of Leicester in the UK, and currently is the honorary fellow with the School of Museum Studies there. Her research focuses on international exchanges between museums, looking particularly at China’s loan exhibitions and the country’s soft power and cultural diplomacy. Da is leading two municipal projects in Shanghai on this subject and also preparing a monograph on the role of international loan exhibitions in constructing China’s image abroad. Her recent publications include: “Diplomacy: Museums and international exhibitions”, in Simon Knell (ed.) *The Contemporary Museum: Shaped by the Here and Now* (London: Routledge, 2018); “Learning from the international work of British museums” (《英国博物馆的国际交流与合作 及其对中国博物馆的启示》) *Collections of Cultural Heritage Studies* 8 (《文化遗产研究集刊 8》) Fudan University Press, December 2017; “The international exchanges of museums in the UK” (《简析英国博物馆的国际交流与合作》), Shi Da Wen Bo (《师大文博》), September 2015

**Du Xiaofan** has been Professor of Cultural Heritage and Museology and the Director of the Centre for Land and Cultural Resources Research at Fudan University. He specializes on cultural heritage conservation. He has presided over many projects on the protection and restoration of cultural heritage, such as conservation and restoration of traditional papermaking and paper culture relics in East Asia, conservation of Hanyuan Hall, Daming Gong Palace, conservation and restoration of Kumutula Cheonbuldong, Xinjiang, conservation and restoration of Longmen Grottoes, Luoyang, cultural landscape conservation and outline of community development for Guizhou dwellings and other UNESCO cultural heritage conservation projects. Currently, he focuses on the research and practice of living heritage, in particular, the recognition, conservation and interpretation of heritage in Chinese rural areas and the relations between heritage and suitable development in these areas. He is working with national and local governments on this subject. He is also chairing a project on the Tilanqiao Historic Cultural District in Shanghai with the municipal government, and exploring how this site represents the Shanghai spirit and how the site can be preserved for the Shanghai spirit.

**Dr Susannah Eckersley** is a lecturer in Museum, Gallery & Heritage Studies at Newcastle University, UK, with research interests in museums and difficult heritage (in particular relating to German history); memory, identity and belonging; the heritage of migration, diversity and representation; cultural policy; museum architecture and built heritage. She was a researcher on the European Commission funded €2.8m FP7 project, MeLA: European Museums in an Age of Migrations from 2011-2014, and is currently the deputy project co-ordinator of, and co-investigator on, CoHERE: Critical Heritages – performing and representing identities in Europe, funded by European Commission Horizon 2020 with €2.5m. Her recent publications include: Eckersley, S. (2019 forthcoming) 'Between appropriation and appropriateness: instrumentalising dark heritage in populism and memory?' in Kaya, A and de Cesari, C. (eds) *European Memory in Populism: Representations of Self and Other*, Routledge: London; • Whitehead, C., Eckersley, S., Daugbjerg, M. Bozoglu, G. with Mason, R., Zito, A. and Davenport, B. (2019 forthcoming) *Dimensions of European Heritage and Memory*, Routledge: London; • Eckersley, S. (2018 forthcoming) 'Encountering authenticity in the contact zone? Museums, refugees and participation', in Sabrow, M, Saupe, A. (eds) *Museen, Orte des Authentischen?* Schriften des RGZM; • Eckersley, S. (2017) 'People-Place-Process' and Attachment in the Museum: A New Paradigm for Understanding Belonging? *Anthropological Journal of European Cultures* 2017, 6(2), 6-30; • Whitehead, C., Lloyd, K., Eckersley, S., & Mason, R. (eds) (2015) *Museums, Migration and Identity in Europe*, Ashgate: London; • Eckersley, S. (2015) 'Walking the tightrope between memory and diplomacy: Addressing the post-World War II Expulsions of Germans in German Museums' in Whitehead, C., Lloyd, K., Eckersley, S. & Mason, R. (eds) (2015) *Museums, Migration and Identity in Europe*, Ashgate: London, pp.101-122 .

**Joanna Fikus** is Head of Exhibitions Department, POLIN Museum of the History of Polish Jews. A graduate of the Department of Ethnology and Cultural Anthropology at the Institute of History of the University of Warsaw. She specialized in oral history methods, interviews with Polish Jews, with particular emphasis on the pre-war period. She also completed post-graduate studies in the field of cultural diplomacy at Collegium Civitas in Warsaw. In the years 1990–1995, she cooperated with Polish Television and the Documentary and Feature Film Studios (WFDiF) in Warsaw in the production of feature and documentary films. In 2002–2007, using the methodology of oral history, she worked for the Centropa project on a research project about the history of European Jews in the 20th century (with particular emphasis on the experience of the Holocaust). Centropa is a non-profit, Jewish historical institute dedicated to preserving 20th century Jewish family stories and photos from Central and Eastern Europe and the Balkans, and disseminating these stories and photos through films, books and exhibitions. She has been associated with POLIN Museum since 2007. In the years 2007–2014, as the project coordinator, she headed the team preparing the core exhibition of the Museum, being responsible for organising research, design and implementation works. As from 2015, she has been the Head of Exhibitions Department, responsible for the functioning and development of the core exhibition and for the organisation of temporary exhibitions. She is a Member of the Board and Chairperson of the Grant Committee of the Association of the Jewish Historical Institute of Poland.

**Dr hab. Małgorzata Glowacka-Grajper** is a sociologist and social anthropologist, assistant professor at the Institute of Sociology, University of Warsaw. Her research interests include: social memory,

ethnic tradition, contemporary developments in ethnic identity and minority group activism. She conducted research projects on the politics of cultural re-birth in Siberia in Russia in the year 2000, 2006 and 2010-2012. She also carried out research on Roma activists in Poland, Lithuania and Slovakia and on Polish minorities in former Soviet republics. In 2013-2015 she conducted research on the memory of territories lost after World War II in contemporary Polish society and published the book *The Transmission of Memory: Memory Activists and Narratives of Former Eastern Borderlands in Contemporary Poland*. (in Polish, Warszawa, 2016). Her current research projects concern the relation between memory and religion and the class dimension of social memory.

**Jan Ifversen** is Professor of History at Aarhus University. In the framework of ECHOES Project he is a leader of WP2 on *Europeanizing Colonial Heritage*.

**Britta Timm Knudsen** is Professor of Culture, Media and Experience Economy at Aarhus University DK. Her research focuses on difficult heritage, affect and event studies, tourism and social media. She has published extensively on difficult heritage sites and how they are experienced and co-produced by publics through different media. She is likewise a leading scholar in the field of affect theory and methodology and published the monograph *Global Media, Biopolitics and Affect: Politicizing Bodily Vulnerability*. Routledge (co-author 2015) as well as *Affective Methodologies*, Palgrave (2015). Britta Timm Knudsen is WP-leader in the *European Colonial Heritage Modalities in Entangled Cities* project (ECHOES) funded by EUs 2020 Program (2018-2021) as well as part of the Innovation Fund Denmark project entitled *Rethinking Tourism to a Coastal City – Designs for New Engagements* (2016-2019) in which she works on wind as immaterial heritage.

**Christoffer Kølvræ** is Associate Professor at the Section of European Studies, Department of Culture and Society, Aarhus University, Denmark. His research interests are oriented towards the construction of European identity in political and cultural contexts, examining how European identity is constructed through museums, commemorative practices and symbol use, as well as how it is inscribed in EU policies, speeches and practices. In his book *Imagining Europe as a Global Player – The Ideological construction of a new European Identity within the EU* (Peter Lang 2012), he examines how a colonial idea of civilizational difference is still present in political discourses about the EU's role in the world, and in concrete policy initiatives such as the European Neighbourhood Policy. He has furthermore worked extensively with theories of discourse, ideology and affect, especially as these can be applied to the phenomenon of Far-Right Populism and neo-fascist groupings on the Extreme Right. His recent publications include: *Psychoanalyzing Europe? Political Enjoyment and European Identity* (*Political Psychology*, 2018), *Limits of Attraction: The EU's Eastern Border and the European Neighborhood Policy*. (*East European Politics & Societies* 2017), *Extreme right images of radical authenticity* (*European Journal of Cultural and Political Sociology* 2017), *European Fantasies: On the EU's Political Myths and the Affective Potential of Utopian Imaginaries for European Identity* (*Journal of Common Market Studies* 2016) *Peace and Unity: Imagining Europe in the Founding Fathers' House Museums* (in *Cultural Memories of Nonviolent Struggle*, eds. Reading & Katriel, Palgrave Macmillan).

**Iwona Kurz**, dr hab. – Director of the Institute of Polish Culture at the University of Warsaw. Her main fields of interests include the visual history of European and Polish culture in 19<sup>th</sup> and 20<sup>th</sup> century, the visual memory of the Shoah, the anthropology of body and gender, and the anthropology of visual culture. Her recent publications include co-authored *Kultura wizualna w Polsce* (*Visual Culture in Poland*; 2017, two volumes), co-edited *Ekspozycje nowoczesności. Wystawy a doświadczanie procesów modernizacyjnych w Polsce 1821–1929* (*Display of the Modernity. The exhibitions and the experience of modernisation processes in Poland 1821–1929*, 2017) and *Ślady Holokaustu w imaginariu kultury polskiej* (*The Traces of the Holocaust in Imaginary of Polish Culture*; 2017). She also edits an online academic journal *View: Theories and Practices of Visual Culture* ([pismowidok.org](http://pismowidok.org)). More: <http://ikp.uw.edu.pl/dr-hab-iwona-kurz-2/?lang=en>

**Imara Limon** is curator at the Amsterdam Museum, where she curated the exhibition *Black Amsterdam* (2016) about black role models; and the exhibition *Black & Revolutionary: The Story of Hermine & Otto Huiswoud* (2017) an initiative of The Black Archives. She is currently setting up *New Narratives*, a programme that reconsiders the narratives told by the institution. Limon has a background in Contemporary Art, Museology and Cultural Analysis at the University of Amsterdam.

She is an advisor at the Mondriaan Fund and the Amsterdam Fund for the Arts (AFK), board member of Kunsten '92, and winner of the National Museum Talent Prize 2017. In the summer of 2018 she is curator-in-residence at the International Studio & Curatorial Program (ISCP) in New York.

**Lu Jian-song** is Professor and Dean of Cultural Heritage and Museology Department at Fudan University in Shanghai, China. He also acts as Director of Postdoctoral Program and supervises PhD students. His research interests and specialties lie in curation, museum construction management, museum management as well as cultural heritage conservation and management. Professor Lu occupies multiple essential roles including: • Member of the Think Tank, State Administration of Cultural Heritage, PRC • Board member of the National Committee of Training Senior Human Resources for Science Popularization, Ministry of Education and Chinese Association for Science and Technology, PRC • Secretary-general of the National Education Committee for Master Degree of Cultural Heritage and Museology, Academic Degree Committee of the State Council, PRC • Specialist of the Science Think Tank, Ministry of Science and Technology, PRC • Board member of ICOM (International Council of Museums) China • Review expert of the Ten Best Exhibitions in China Award • Director of the Research and Innovation Base of Museum Development and Management, Shanghai Social Science Innovation Base • Director of “National Museum Development and Management” Project, Shanghai Social Science Discipline of Excellency Base • Board member of The Fifth Subject Review, Shanghai • Editor of Chinese Museum, Southeast Culture, Journal of Natural Science Museum Research • Review expert of the 2010 Shanghai World Expo exhibitions • Director of the Shanghai Foreign Cultural Exchange Association • Deputy Director of Shanghai Cultural Heritage and Museology Institute • Review expert of Shanghai governmental finance • Review expert of science and technology site constructions in Jiangsu Province • Consulting expert of China Science and Technology Museum • Senior human resource of the Think Tank of Cultural Construction at Shandong Province • Expert of Cultural Construction at Qingdao Institute of Fudan University.

Prof. Lu has curated 60 exhibitions nationwide and supervised more than 200 museum construction projects in China. His publications include 4 books, among which is *Museum Exhibition Planning: Concepts and Practices*, and more than 200 articles. Prof. Lu has led more than 10 research projects funded by National Social Science Foundation from 2001, including “Outline of the National Plan for Medium and Long-Term Museum Development”, “Research on Qualitative Evaluation Index System of Museum Exhibition”, “Guidelines for Museum Exhibition”, and “The 13th Five-Year Plan and Medium and Long-Term Development for Museums in Shanghai”. Research findings have twice received instructions from central leaders like LI Lan-qing, LI Chang-chun, QIAN Qi-chen, LIU Yun-shan and LIU Yan-dong.

**Joana Sousa Monteiro** is Director of the Museum of Lisbon, since 2015. She was a museum and heritage adviser to the Lisbon Councillor for Culture (2010-2014). She was Assistant Coordinator of the Portuguese Museums Network at the National Institute of Museums (2000-2010). Previously, she worked at the Institute of Contemporary Art and at the National Museum of Contemporary Art. She holds a degree in Art History (Universidade Nova, 1993), an MA in Museology (Universidade Lusófona, 2000), and an MA in Arts Management (ISCTE, 2010). She was Secretary of the Portuguese National Committee of ICOM (2014- 2016) and is Chair of ICOM – CAMOC, the International Committee for the Collections and Activities of the Museums of Cities, since 2016.

**John Oldfield** is Wilberforce Professor of Slavery and Emancipation and Director of the Wilberforce Institute for the study of Slavery and Emancipation (WISE) at the University of Hull. His books include *‘Chords of Freedom’: Commemoration, Ritual and British Transatlantic Slavery* (Manchester University Press, 2007) and *Transatlantic Abolitionism in the Age of Revolution; an International History of Antislavery, c. 1787-1820* (Cambridge University Press, 2013). He specialises in the history of slavery and abolition in the Atlantic world (1750–1850). Before moving to Hull in 2013 he was Professor of Modern History at the University of Southampton and Director of the Southampton Centre for Eighteenth-Century Studies.

**Piotr Pilarski** has been Project Manager at Faculty of Arts, Cultures and Education of the University of Hull. In more than a decade of professional experience, Piotr has managed a range of high-profile, multidisciplinary projects in a variety of sectors. As a trained PRINCE2, PMI (PMBOK), Agile and Scrum user specialising in international research, development and innovation initiatives, Piotr is currently utilising his expertise managing the ECHOES project for the Wilberforce Institute.

**Dr Laura Pozzi** is a specialist of modern Chinese history and culture with the special focus on comics, cinema and museums. She studied Chinese language and culture at the University of Venice Ca' Foscari, at the Beijing Foreign Studies University, and the Sichuan Foreign Studies University. Laura obtained her PhD degree in 2014 at the Department of History and Civilization in the European University Institute (EUI) in Florence, Italy. Her dissertation, now being prepared for publication, focused on the production of satirical comic strips in Shanghai between the 1930s and the 1960s, and their employment in public history projects in contemporary China. Between 2015 and 2018, Laura held a position of a lecturer at the Centre for China Studies, the Chinese University of Hong Kong (CUHK) in Chinese modern history, popular culture, cinema, and heritage. While in Hong Kong, she also edited and curated a digital collection titled "The Cultural Revolution in Images: Caricature Posters from Guangzhou, 1966–1977," a repository of more two hundred original political posters preserved at the CUHK University Library). Her research interest as postdoctoral fellow at ECHOES is the reframing of the historical memory and the heritage of colonialism in the Shanghai History Museum and in the other city museums of the People's Republic of China. Laura's publications include "The Cultural Revolution in Images: Caricature Posters from Guangzhou, 1966–1977", *Cross Currents: East Asian History and Culture Review*, e-journal No. 27 (June 2018); • "Humor, War and Politics in San Mao Joins the Army: A Comparison between the Comic Strips (1945) and the Films (1992)", in Tam King-fai and Sharon Wesoky ed. *Not Just a Laughing Matter: Interdisciplinary Approaches to Political Humor in China*. Springer, 2017: 39-56; • "Chinese Children Rise Up!: The Role of Children in Propaganda Cartoons During the Second Sino-Japanese War", *Cross Currents: East Asian History and Culture Review*, No. 13 (December 2014): 99-133.

**Marine Schütz** is from Marseilles. She studied in a fine art school for five years before shifting to art history studies. In 2015 she submitted her Ph.D on contemporary art history entitled "Between the lines. Illustration, prints and graphic practices in Pop Art (1950-1975)" (Aix-Marseille University). Her research explored the works of Andy Warhol, David Hockney, Roy Lichtenstein and Claes Oldenburg and their relationships with drawing, class issues, oulture and mass culture. Her book will be made public thanks to a publication at Presses du Réel Editions. She also works on the topic of colonialism and French/Haitian painting in the 1960. She is the author of "Race and class in Hervé Télémaque's pop" in *Pop : Gender and beyond* (IB Tauris) From 2009 to 2013, she has been a research officer at Institut National d'Histoire de l'Art (Paris). In 2016-2017, she has worked as a grant recipient for the German Center for Art History, Paris where she studied the topic of post-colonial pop in French painting in the 1960s. She has taught in several universities in Paris, Grenoble and Lyon. She has earned grants from the TERRA Foundation for American Art and the Getty Library.

**Dr Joanna Wawrzyniak** has been researcher at the Institute of Sociology of the University of Warsaw since 2008. In 2018-19 she will serve as a part-time Professor of History of 20th-century Central and Eastern Europe at European University Institute, Florence. Joanna received her PhD in sociology from the University of Warsaw in 2007. She also holds MA degrees in history from the University of Warsaw and political sciences from Central European University in Budapest. She was a visiting fellow in number of international institutions including the New School for Social Research, the Freiburg Institute for Advanced Studies, the Imre Kertész Kolleg Jena, and the Herder Institute in Marburg. She has published extensively on collective and individual memory and social history in Poland in comparative context. Among her recent books are: co-authored *Enemy on Display: The Second World War in Eastern European Museums* (2015; Pb2017), co-edited *Memory and Change in Europe: Eastern Perspectives* (2016, Pb2018), and a monograph *Veterans, Victims, and Memory: The Politics of the Second World War in Communist Poland* (2015). In the frames of the ECHOES project Joanna leads Work Package on *City Museums and Multiple Colonial Pasts*. She is also a leader of two national research grants on transformation of work and on history of sociology, funded by the Ministry

of Science and Higher Education in Poland, and she has been an initiator and co-coordinator of the *Genealogies of Memory in Central and Eastern Europe* project of the European Network Remembrance and Solidarity

**Dr Magdalena Wróblewska** is art historian, a specialist of modern art and culture, with special focus on museology and photography's history and theory. She obtained her PhD degree in 2013 at the Department of History in the University of Warsaw, Poland. Her dissertation focused on the role that photographic reproductions played in emancipation of art history as independent academic discipline in early 19th century. One chapter is devoted to relation of early photography and colonial heritage. The dissertation that is now being prepared for publication was awarded with the Szczęsny Dettloff Prize by Art Historians Association in Poland. Since 2005 she has been a member of Faculty in Institute for Art History, University of Warsaw, and since 2015 Director's Representative for Research in Museum of Warsaw. She was visiting fellow in number of international institutions including Lieven Gevaert Research Centre for Photography at Katholieke Universiteit Leuven, Kunsthistorisches Institut in Florenz- Max- Planck- Institut, Staatliche Museen zu Berlin, Ruskin Library at Lancaster University, Henry Moore Institute in Leeds. In the frame of ECHOES project is interested in Central and Eastern European perspectives of colonial heritage, especially with connection to the museum practices. Magdalena's selected publications include: *Things in a museum*, in: „Things of Warsaw”, Warsaw 2017; • *Henry N. Cobb: Barwy ruin, 1947/Henry N. Cobb: The Colors of Ruins*, in: *Ruiny Warszawy. Fotografie z lat 1915-2016/ Ruins of Warsaw. Photographs 1915-2016*, ed. Łukasz Górczyca, Michał Kaczyński, Warsaw 2016; • and *Fotografie ruin. Ruiny fotografii. 1944-2014/ Photographs of ruins. Ruins of photographs. 1944- 2014*, Warsaw 2014.

**Zofia Wóycicka**, PhD, is a researcher at the Center for Historical Research Berlin of the Polish Academy of Science. She studied history and sociology at the University of Warsaw and the Friedrich-Schiller University Jena. Wóycicka did her PhD at the School for Social Science at the Polish Academy of Science. She worked at the Educational Center of Polin - Museum of the History of Polish Jews (2007-2011) and as exhibition curator at the House of European History/Brussels (2011-2015). She authored amongst others *Arrested Mourning. Memory of the Nazi Camps in Poland, 1944-1950*. In the UNREST Project (H2020) she is responsible for the Work Package on *War Museums*.

**Tomasz Zarycki** is Associate Professor and Director of the Robert Zajonc Institute for Social Studies at the University of Warsaw, Poland. He holds a “habilitation” degree in sociology from the Institute for Philosophy and Sociology of the Polish Academy of Sciences in Warsaw. His research focuses on the sociology of politics, sociology of culture, sociology of knowledge, critical sociology and discourse analysis with a particular focus on Polish and Eastern European societies. His latest book in English is *Ideologies of Eastness in Central and Eastern Europe* (Routledge, 2014). His articles appeared in such journals as “Communist and Post-Communist Studies”, “East European Politics and Societies”, “Europe-Asia Studies”, “GeoForum”, “Journal of Communist Studies and Transition Politics”, “Kultura i Społeczeństwo”, “Russian Education & Society”, “Theory and Society” and several others.

**Dr Zheng Yi** is Associate Professor at the Department of Cultural Heritage and Museology, Fudan University, Shanghai and Part-time Associate Professor at School of Archaeology and Museology, Peking University, Beijing. She has been also: a Vice Director of the Chinese Museum Construction and Management Research Base & Museum Construction and Management Research Base (2 Provincial-level Think-tanks), Shanghai • China Member of the National Assessment Committee of Museums in China, State Administration of Culture Heritage, Beijing • Member of the Municipal Assessment Committee of Museums in Shanghai, Shanghai Municipal Administrative of Culture Heritage • Board Member, Committee for Museology, Chinese Museums Association • Expert at Further Education Expert Tank, Chinese Association of Natural Science Museums, Beijing.

Zheng Yi led independently 5 state- and provincial-government-funded academic projects, 2 national museum projects, 3 private-funded academic projects and she has published around 50 essays on core journals, such as *Museum International* (Chinese), *Southeast Culture*, *Chinese Museum*, *Guang Ming Daily*. She is the author of Zheng, Yi. *The Study on Museum Educational Activities*, Fudan University Press: Shanghai, 2015. The book was Awarded “1 st National Outstanding Academic Achievements in

Museology” (as a total of 5 books nationwide since 2001); “2015 National Outstanding Academic Books in Cultural Heritage” (as a total of 12 nationwide); Nominated “Urban Education Gold Award of Qian Xueseng Urban Studies Gold Award” (as a total nomination of 10 nationwide, 1 Gold Award).