



**UMAC** ◀  
University Museums  
and Collections

**ICOM** international  
council  
of museums

**VOLUME 11 No. 1 2019**

UNIVERSITY MUSEUMS AND COLLECTIONS **JOURNAL** ◀



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The University Museums and Collections Journal (UMACJ) is a peer-reviewed, on-line journal for the proceedings of the International Committee for University Museums and Collections (UMAC), a Committee of the International Council of Museums (ICOM).

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### Cover photo

Spouted bottle, standing figure, painted pottery, Paracas Culture of Ancient Andes, Peru

The Museum of International Cultures opened in 1991. The motto of Kyoto University of Foreign Studies is *Pax Mundi Per Linguas* (World peace through Languages). The motto expresses the hope that international understanding will lead to world peace. This museum promotes international relations through museum activities, we collect information on the cultures of Kyoto, Japan and the world, provide and spread it comprehensively both within and outside of the university. Moreover, the museum's international and dynamic learning environment and community engagement activity plays a vital role in encouraging and educating students who aim to become international curators.

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# Introduction



# University museums and collections as Cultural Hubs: The Future of Tradition

**Andrew Simpson, Akiko Fukuno & Hiroshi Minami**

The 2019 year marks the 25th ICOM triennial conference when thousands of people from the global museum community come together in Kyoto for a conference with the theme “Museums as cultural hubs: the future of tradition”. The idea of museums as hubs conjures up a graphic, almost visual image of centrality of focus and activity, a point where networks coalesce, people and ideas intersect. They also conjure up an image of hubs as places that represent a centrality, or core, of its surroundings. So this global conference is considering if it is realistic to assume that this centrality is a defining feature of modern museum practice, a core driver of cultural action and social change.

The organisers of this conference were also interested in capturing the sense of change within the museum sector across the globe as was reflected in the theme for international museums day for 2019. Once static institutions, museums have been reinventing themselves to become more interactive, audience-focused, community oriented, flexible, adaptable and even mobile. They postulate that museums have become cultural hubs functioning as platforms where creativity combines with knowledge and where visitors can co-create, share and interact. This would seem to be a further extension of the 'new museology' concept. Museums are no longer about objects but are about the relationships between people. Museums are more than participatory space; they are platforms for creativity and problem solving.

Some of the rationale behind this thinking says that, as society is changing rapidly, there is a need for museums to not only adapt to these changes, but also proactively reposition themselves to a place of centrality. This thinking sees the traditional or static roles and functions of museums as being no longer viable and some scholars have questioned the actual need for objects in the organisational mix (CONN 2010). Museums should now be seen as more about the nature of their constituencies than the nature of their collections. For International Museum Day, however, the original functions are carefully preserved by the standard bearers of our profession when they note that 'While preserving their primary missions – collecting, conservation, communication, research, exhibition – museums have transformed their practices to remain closer to the communities they serve<sup>17</sup>.

Nevertheless, the thinking completely redefines the museum as a proactive space rather than inactive keeper of knowledge. Today museums are required to seek out innovative ways to tackle contemporary social issues and conflict and broker resolutions. Museums are also seen as instruments that can act locally to advocate and mitigate global problems and in this way work positively towards confronting many of the wicked global problems that confound contemporary humanity. Reconceptualised as organisations at the heart of society, museums are seen as having the power to establish dialogue between cultures, to build bridges for a peaceful world and to define a sustainable future.

So if museums are to be a conduit for action and reconciliation between local communities and global concerns, what does this new thinking and organisational recasting mean for the museums and collections of higher education? Many who work with higher education museums and collections would already consider their organisations as cultural hubs. Many would even consider the university, their parent organisation, as a larger cultural hub within a broader society. However, the world of higher education is not immune from the immense pressures of change abroad beyond the campus walls. Our campus museums and collections preserve the cultural heritage of universities and make it accessible to researchers, students, and a diverse variety of different audiences. University museums and collections in the arts, sciences and humanities connect objects, people and stories, in the past and the present. They also provide inspiring encounters between diverse cultures across the university community in the global context.

What does 'culture' really mean for the university today, in an increasingly global society facing multiple economic, political, demographic and environmental challenges? Can the university shape contemporary global culture(s)? Can it do this through its museums, collections and heritage? Does the context of being in universities make university museums inherently different from other museums? In what ways? The call for presentations sought responses and discussion on these issues in Kyoto. It produced a large range of interesting content that explores these issues plus many case studies that outline and explore different responses to these issues.

The challenge for university museums is similar to the challenge of all museums. As they increasingly grow into their roles as cultural hubs, they are also finding new ways to honour their collections, their histories and their legacies, creating traditions that will have new meanings for future generations and relevance for an increasingly diverse contemporary audience at a global level. University museums because of their location and direct association with the generation and transmission of knowledge can become the core of the university, a place where the different academic tribes and different silos of knowledge intersect to become platforms of creativity and problem solving.

It was a long-held dream and ambition for the Local Organising Committee of UMAC2019 to hold the General Conference in Japan. The idea came about around 2013 when the 23rd ICOM General Assembly was held in Rio De Janeiro, when Japanese delegates including our two Co-Chairs of the

Local Committee participated in order to research the possibility of hosting a general conference. There were debates as whether to hold the event in Tokyo or Kyoto, but Kyoto was selected, for its long cultural history, and the precinct's respect not only for tradition but also for innovation.

The theme of ICOM Kyoto 2019, 'Museums as Cultural Hubs: The Future of Tradition' provides a forum for considering how museums can be hubs to create a richer future while at the same time respecting the traditions of the past. It emphasizes the changing role of museums around the world, in which all museum professionals are working hard to create a shared vision to take on a stronger role in society as 'cultural hubs.'

UMAC Kyoto 2019 Local Organising Committee Co-Chairs proposed the theme— 'University Museums and Collections as Cultural Hubs: The Future of Tradition' for UMAC Kyoto 2019, to closely align with the main theme of the General Conference. We received an outstanding number of proposals from over 30 nations when the 'Call for Proposals' was opened. We note that UMAC has ranked as one of the top committees among the 30 international committees of ICOM, in the total registered number of participants. This reflects high interest in the conference from our membership.

As university museums and collections are 'cultural hubs' themselves, and as they are found around the world, they have a variety of different contexts and carry individual cultural missions. However, from the submitted abstracts, we could observe that we face similar challenges that could be shared and discussed. The theme concerns 'cultural mission', 'cultural heritage', 'meaning of culture', all in the context specific to university museums and collections. This theme provides a rich source of discourse. Issues such as how to shape contemporary global culture through university museums and, one of our fundamental concerns, the future of university museums, can be addressed through this lens.

It was a challenging task to select from and organize the overwhelming number of proposals received. In addition to regular sessions, three parallel sessions and an off-site meeting at the Kyoto University of Foreign Cultures for presentations from Japanese university museums were created. New means, technologies, experiments, collaborations both national and international, striving for the promotion of university museums and collections are highlighted subjects in this session. One of our aspirations for ICOM Kyoto 2019 is to boost the visibility of Japanese museums. As UMAC Kyoto is held in conjunction with the General Conference we can connect Japanese university museum professionals to colleagues and museum professionals from around the world. According to a 2018 Japanese Social Education Survey<sup>2</sup>, there are some 5,744 museums in Japan. They vary in size, scope, type and governance, but in the most part, they remain domestic and lack international visibility. This condition applies to Japanese university museums as well. This conference will open up new possibilities for international relations, collaboration and exchange. Issues arising from UMAC Kyoto are important and will continue to be the basis of future discussions as part of the development of the entire global UMAC community.

The call for contributions and the subsequent review and selection process has resulted in two keynotes, 56 oral presentations and 44 poster presentations for UMAC 2019. It allows the UMAC community to explore some of these questions in a series of sub-themes. For example one strand drills down to investigate the difference between university and non-university museums, another casts into the future for academic museum, another analyses the digital turn. There are also sessions on international relations, national and international perspectives and surveys; collections at the heart of teaching; evaluation, assessment and accreditation; political, cultural and social issues; new approaches to collections; new ideas and new museums, rethinking the future; the experimental role of university museums; and challenges of public access and challenges of collaboration and resources. While there has been much anecdotal evidence of the vibrancy of the collecting sector in higher education in recent years (e.g. SIMPSON 2014), the diversity of response to the Kyoto call for presentations shows that the university museums and collections community is also changing. We have been largely a community of practitioners, but there is now a sense that many theoretical elements are strongly impinging on university museum practice. Practice and theory in our professional spaces are becoming iterative. It could even be argued that museology in higher education is becoming an emerging specialism.

The current UMAC Board has as part of its strategic remit, the aim of consolidating UMACJ as the principal academic reference journal for university museums and collections in the long-term (LOURENÇO et al. 2017). We are taking our first steps down this path with this edition of UMACJ.

After discussions with the Journal's Editorial Board and the UMAC Board, we have decided to publish the set of abstracts from the Kyoto meeting as an issue of the University Museums and Collections Journal. The practice of publishing an abstracts volume as a journal issue is one that is done by a number of learned and scientific associations. This practice will capture a more comprehensive record of the issues covered in our annual meetings than can be achieved through publishing proceedings. It also gives us a basis for multiple editions each year rather than a single volume. The UMACJ Editorial Board intends to abandon the practice of publishing conference proceedings after 2019 and there will be an open call for contributions to other issues. The Editorial Board are also seeking recognition for the journal with providers of academic journal indexing schemes.

Contributions to this abstracts volume have been peer-reviewed by the Kyoto Program Committee and subsequently edited for publication. We are most grateful for the excellent work of the Local Organising Committee and the Program Committee plus the many supportive contributions, leadership and guidance of UMAC's President, Marta Lourenço. We are also most grateful to the sponsors of UMAC 2019; UMAC - the University Museums Association of Kyoto, the Kyoto University of Foreign Studies and the Museum and Archives, Kyoto Institute of Technology, Kyoto University, Keio University and the Kyoto University Museum. But most of all we are grateful for the many insightful responses to the call for presentations offered by you, the members of the international university museums and collections community. Your efforts and interest has ensured that UMAC 2019 is a fruitful and productive intersection of people and ideas.

### Literature cited

- CONN, S. 2010. *Do museums still need objects?* University of Pennsylvania Press. 272 pp.
- LOURENÇO, M., ROTHERMEL, B. & SIMPSON, A. 2017. Introduction: re-evaluating the discourse on university museums and collections. *University Museums and Collections Journal* 9, 7-8.
- SIMPSON, A. 2014. Rethinking university museums: Material collections and the changing world of higher education. *Museums Australia Magazine*, 22(3): 18-22.

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### Notes

1. As articulated in the ICOM International Museum Day theme for 2019, <https://icom.museum/en/news/imd2019-museums-as-cultural-hubs-the-future-of-tradition/> (accessed 12/08/2019).
2. 2018 Japanese Social Education Survey, [http://www.mext.go.jp/component/b\\_menu/other/\\_icsFiles/afieldfile/2019/07/31/1419658\\_03.pdf](http://www.mext.go.jp/component/b_menu/other/_icsFiles/afieldfile/2019/07/31/1419658_03.pdf). (accessed 14/08/2019).

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**ICOM**  
**KYOTO 2019**

**UMAC**  
**Book of Abstracts**  
Kyoto, Japan

University Museums  
and Collections as  
Cultural Hubs:  
The Future of Tradition

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# Program

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# UMAC 2019

## University Museums and Collections as Cultural Hubs: The Future of Tradition

**Kyoto**, 1-7 September, 2019

# Program

## 31 August

- 17:00-19:00 **UMAC Board Meeting**  
Kyoto University of Foreign Studies
- 19:00 **UMAC-UMAK Boards Joint Dinner**  
Location TBA

## 1 September

Kyoto National Museum

### PRE-CONFERENCE WORKSHOPS

- 9:30-16:30 **Museum Boot Camp: Surviving and thriving within a parent institution**  
Jill Hartz, Barbara Rothermel (USA)
- 9:30-12:30 **Making University Museums Matter**  
Jill Deupi, Sharon L. Corwin, William Eiland, John Wettenhall (USA)
- 13:30-16:30 **Stealing Culture: Repatriation of Human Remains in University Collections**  
Nicole M. Crawford, Darrell D. Jackson (USA)

### WORKING GROUPS' MEETINGS

- 16:30-17:30 **Working Group Best Practices**  
Chair: Barbara Rothermel (USA)
- 16:30-17:30 **UMAC Futures**  
Chair: Hakim Abdul Rahim (Australia)

## 2 September

ICC Kyoto, Room 510

- 14:30 **OPENING SESSION**  
Marta C. Lourenço, UMAC Chair  
Akiko Fukuno, Co-Chair of UMAC 2019  
Hiroshi Minami, Co-Chair of UMAC 2019  
Seishi Namiki, Chair of UMAC – Association of University Museums in Kyoto

### SESSION 1

#### MUSEUMS IN UNIVERSITIES OR UNIVERSITY MUSEUMS

Moderator: Andrew Simpson, Macquarie University, Australia

- 15:00 *Walking among giants: A university museum in the city centre*  
Ana Isabel Díaz-Plaza Varón, Museum of Popular Arts and Traditions, Autonomous University of Madrid, Spain
- 15:05 *University museums and mass tourism: Challenge or resignation?*  
Pedro Casaleiro, Museum of Science/PRISC, University of Coimbra, Portugal
- 15:10 *Keep being a pioneer: Inventing a new path for the Zoological Museum of Strasbourg*  
Sébastien Soubiran, Jardin des Sciences, University of Strasbourg, France



- 15:15 *University science museums and collections: Crossroads for cultural education*  
Muriel Guedj, University of Montpellier, France
- 15:20 *Scientific culture as a market niche for university museums and collections*  
Nathalie Nyst, ULB Museums, ULB, Belgium
- 15:25 **Debate**
- 16:00 Coffee break

**SESSION 2****THE FUTURE OF UNIVERSITY MUSEUMS**

Moderator: Sébastien Soubiran, Jardin des Sciences/UNIVERSEUM, University of Strasbourg, France

- 16:30 *Deleting or preserving the past? Universities and their museums, 1989-2019*  
Eva Kirsch, Robert and Frances Fullerton Museum of Art (RAFFMA), California State University, USA
- 16:35 *Bold and beautiful: How can a university museum be meaningful to society?*  
Mariann Raisma, University of Tartu Museum, Estonia
- 16:40 *University museums in the twenty-first century*  
Patrizia Luzi, School of Specialization in Historical and Cultural Heritage, University of Florence, Italy
- 16:45 *Four frameworks for university museums*  
Andrew Simpson, Department of Ancient History, Macquarie University, Australia
- 16:50 *Conceptualising a twenty-first century university museum: Addressing big and uncomfortable questions*  
Steph C. Scholten, The Hunterian, University of Glasgow, UK
- 16:55 **Debate**
- 17:30 Closure
- 18:00 **Opening Party (ICOM Program)**

**3 September**

ICC Kyoto, Room C

**KEYNOTE ADDRESS 1**

Moderator: Steph Scholten, University of Glasgow, UK

- 13:30 *The Aftermath: Rescue activities after the fire at Museu Nacional, Federal University of Rio de Janeiro, Brazil*  
Cláudia Rodrigues-Carvalho, Luciana Carvalho, Vitor S. Bittar, Orlando Grillo, Helder Silva, Angela Rabello, Luciana Witowisk, Murilo Bastos & Silvia Reis  
Museu Nacional, Federal University of Rio de Janeiro

**SESSION 3****JOINT SESSION WITH ICTOP****Professionalising Museum Work in Higher Education: A global approach (P-MUS) Results and perspectives**

- 14:00 Marta C. Lourenço, UMAC-ICOM  
Darko Babic, ICTOP-ICOM  
Sébastien Soubiran, Universeum-Europe  
Jill Hartz, AAMG-USA
- 15:00 **SESSION 4: POSTER SESSION**  
Moderator: Marta C. Lourenço, University of Lisbon, Portugal  
*See full list of posters at the end*
- 16:00 Coffee break

- 16:30            **19th UMAC General Meeting**  
Elections moderated by Karin Weil, Universidad Austral de Chile &  
David Ellis, University of Sydney
- 18:00            **Social event at Nijo Castle (ICOM Program)**

**4 September**

Inamori (ICC Kyoto satellite building)

**SESSION 5****WHERE ARE WE REGARDING THE DIGITAL TURN?****(parallel w/ Sessions 6 and 7)**

13.30-14.30, Room 204

Moderator: Margarita Guzmán, Universidad del Rosario, Colombia

- 13:30            *Atalaya3D: Disseminating Andalusian public universities' heritage through 3D and web technologies*  
Francisco Javier Melero, Department Software Engineering, University of Granada, Spain | Manuela García, Department of Art History, University of Granada, Spain | María Luisa Bellido, Department of Art History, University of Granada, Spain
- 13:40            *The museological terminology of the museums of UNAM, Mexico: Towards the implementation of new forms of documentation in university museums*  
Blanca Cárdenas, Universum, UNAM, Mexico | Claudio Molina Salinas, Institute of Aesthetic Research, UNAM, Mexico | Silvana Árago Telona, Universum, UNAM, Mexico
- 13:50            *Emergent technologies and student exhibitions*  
Catherine Anne Cassidy, School of Computer Science, University of St Andrews, UK | Nicole Meehan, School of Art History, University of St Andrews, UK | Alan Miller, School of Computer Science, University of St Andrews, UK  
(presented by Elizabeth Rhodes)
- 14:00            **Debate**

**SESSION 6****INTERNATIONAL COLLABORATIONS****(parallel w/ Sessions 5 and 7)**

13.30-14.30, Room 205

Moderator: Junko Kanekiyo, Kyoto Museum for World Peace, Ritsumeikan University

- 13:30            *The future is connected: An analysis of the 'Universitas!' collaboration between University Museums in Kyoto (UMAK), Japan, and the Museum of National Taipei University of Education (MoNTUE), Taiwan*  
Lin Mun-Lee, Museum of National Taipei University of Education, Taiwan | Namiki Seishi, UMAK/Kyoto Institute of Technology
- 13:40            *University collections and museums at the service of education and inclusion: Building collaborations from South to North*  
Karen Brown, Museums, Galleries and Collections Research Institute, University of St Andrews, UK | Karin Weil, Universidad Austral de Chile | Matthew Sheard, Museums, Galleries and Collections Research Institute, University of St Andrews, UK | Alison Hadfield, Museums, Galleries and Collections Research Institute, University of St Andrews, UK | Claudia Ordoñez, Universidad Austral de Chile | B. Scheel, Museums, Galleries and Collections Research Institute, University of St Andrews, UK
- 13:50            *Promoting the educational role of international fashion universities' museums in collaboration with the Cristóbal Balenciaga Museum, Spain*

Elisa Palomino, Central Saint Martins, UK | Jone de Felipe, Cristóbal Balenciaga Museum, Spain | Mitsuhiro Kokita, Kyoto Seika University, Japan | Francesca Sammaritano, Parsons School of Design, USA | Maya Arazi, Shenkar College of Engineering and Design, Israel

14:00 **Debate**

### SESSION 7

#### NATIONAL AND INTERNATIONAL PERSPECTIVES AND SURVEYS

(parallel w/ Sessions 5 and 6)

13.30-14.30, Room 207

Moderator: Yu Homma, Keio University, Japan

- 13:30 *The UMuseum app: Where cultures meet and change*  
Zhao Ke & Deli Chen, Electronic Science and Technology Museum, University of Electronic Science and Technology of China  
Ning Xie, School of Computer Science and Engineering, University of Electronic Science and Technology of China
- 13:40 *University museums in India as cultural hubs: Quest for the future of tradition*  
Supreo Chanda, Department of Museology, University of Calcutta, India
- 13:50 *Mapping of university art and design galleries and exhibition spaces in Europe*  
Eva Gartnerová, Tomas Bata University, Czech Republic
- 14:00 **Debate**

### SESSION 8

#### COLLECTIONS AT THE HEART OF TEACHING

(parallel w/ Sessions 9 and 10)

14.30-16.00, Room 204

Moderator: Akiko Fukuno, International Christian University, Japan

- 14:30 *Case studies for the visual integration of research exhibitions and collections into the university curriculum*  
Rhonda B. Davis, Macquarie University, Australia
- 14:40 *Developing users' soft skills through university painting collections: The Tito Rossini Project, University of Roma Tre*  
Antonella Poce, University of Roma Tre, Italy
- 14:50 *Curating critical pedagogies*  
Shelly Rosenblum, Belkin Art Gallery, University of British Columbia, Canada
- 15:00 *Students at the centre*  
David Odo, Harvard Art Museums, Harvard University, USA
- 15:10 *Creating a contact point: Interdisciplinary initiatives at the Art Museum, The Chinese University of Hong Kong*  
Josh Yiu, Art Museum, Chinese University of Hong Kong, China
- 15:20 *Framing Objects: First-year writing that leaves the page*  
Ruth Foley, Wheaton College, USA
- 15:30 **Debate**

### SESSION 9

#### EVALUATION, ASSESSMENT AND ACCREDITATION

(parallel w/ Sessions 8 and 10)

14.30-16.00, Room 205

Moderator: Barbara Rothermel, University of Lynchburg, USA

- 14:30 *Heritage on the balance: Assessment procedure for recent scientific heritage at KU Leuven, Belgium*  
Geert Vanpaemel, Faculty of Arts, KU Leuven, Belgium

- 14:40 *University museums in their university context: The case of making the new permanent exhibition of the University of Tartu Natural History Museum*  
Reet Mägi, Natural History Museum, University of Tartu, Estonia
- 14:50 *Museums and collections in 'double first-class universities' in Shanghai: Distinctive models and shared concerns*  
Wenjia Qiu, Qian Xuesen Library & Museum, Shanghai Jiao Tong University, China
- 15:00 *See through 1.0 – Museum critique 1.0*  
Ondřej Dostál, Mendel Museum of Masaryk University, Czech Republic | Jeng-Horng Chen, NCKU Museum, National Cheng Kung University, Taiwan
- 15:10 *A challenge and an opportunity for university museums in Italy: to be connected with all museums and cultural places*  
Elena Corradini, University of Modena and Reggio Emilia, Italy
- 15:20 **Debate**

**SESSION 10**  
**POLITICAL, CULTURAL AND SOCIAL ISSUES IN UNIVERSITY MUSEUMS AND COLLECTIONS**  
**(parallel w/ Sessions 8 and 9)**

14.30-16.00, Room 206

Moderator: Darrell Jackson, University of Wyoming, USA

- 14:30 *CAL, a scientific tool for reconstructing history and identity, assisting justice and defending human rights*  
Cristina Cattaneo | Marcella Mattavelli | Mirko Mattia | Pasquale Poppa, University of Milan, Italy | Anna Maria Ravagnan, ICOM-Italia
- 14:40 *Museum and cultural politics: A case-study to discuss the African cultural object and Western narratives*  
Shikoh Shiraiwa, University of Helsinki, Finland | Nicole Willard, Max Chambers Library, University of Central Oklahoma, USA
- 14:50 *Indigenous art in higher education: A decolonizing strategy?*  
Catherine Kevin, Flinders University, Australia | Fiona J. Salmon, Flinders University Art Museum, Australia
- 15:00 *Imagining a future for university collections, from a critical review on the management of the University of Tolima's Collections*  
Ana María Bernal Cortés, Faculty of Human Sciences and Arts, University of Tolima, Colombia
- 15:10 *The archival turn and hybrid exhibitions in the digital age: The case of M68. 1968 Memorial and Social Movement Museum, UNAM, Mexico*  
Eunice Hernández Gómez, Tlatelolco University Cultural Centre, UNAM, Mexico
- 15:20 *Uncommon engagement with archives in university museums: Their value as preservation and research hubs*  
Sian Tiley-Nel, Faculty of Humanities, University of Pretoria, South Africa
- 15:30 **Debate**
- 16:00 Coffee break

**SESSION 11**  
**NEW APPROACHES TO COLLECTIONS**  
**(parallel w/ Sessions 12 and 13)**

16.30-18.00, Room 204

Moderator: Jill Hartz, University of Oregon, USA

- 16:30 *Managing the Campus Art Collection: A job for the library or for the university art museum?*  
Linda Tyler, Museums and Cultural Heritage, University of Auckland, New Zealand
- 16:40 *Through a viridian lens: Plant autonomy and agency at the University of Canberra's teaching herbarium*  
Hakim Abdul Rahim, Faculty of Arts and Design, University of Canberra, Australia
- 16:50 *Exploring the influence of the classical tradition: University of Sydney Museums*  
Toner Stevenson & Craig Barker, University of Sydney, Australia
- 17:00 *Learning by decentering the collection*  
Sarah Ganz Blythe, Rhode Island School of Design Museum, USA
- 17:10 *The provenance project: A pedagogical approach to engaging undergraduates in collections-based research*  
Leah Niederstadt, Department of Art/Art History, Wheaton College, USA
- 17:20 **Debate**

**SESSION 12****NEW IDEAS AND NEW MUSEUMS: RETHINKING THE FUTURE****(parallel w/ Sessions 11 and 13)**

16.30-18.00, Room 205

Moderator: Shikoh Shiraiwa, University of Helsinki, Finland

- 16:30 *The Museum of the École Polytechnique, Paris: Shaping a culture of science and technology studies*  
Frédéric Brechenmacher, LinX, École Polytechnique, Paris, France
- 16:40 *Reconfiguration: From Costume Museum to CHE (College of Home Economics) Museum*  
Erika M. Jacinto, University of the Philippines-Diliman, Philippines
- 16:50 *The university museum as a cultural communication hub connecting local sectors*  
Yu Homma & Kayoko Ichikawa, Keio University Art Center, Tokyo, Japan
- 17:00 *Museums in universities or university museums*  
Lynn Marsden-Atlass, University of Pennsylvania, USA
- 17:10 **Debate**

**SESSION 13****THE EXPERIMENTAL ROLE OF UNIVERSITY MUSEUMS****(parallel w/ Sessions 11 and 12)**

16.30-18.00, Room 206

Moderator: Katherine Eagleton, University of St Andrews, UK

- 16:30 *The Prep-Room at NUS Museum, Singapore: What did happen*  
Michelle Kuek, NUS Museum, National University of Singapore
- 16:40 *About time: University museums between cultures of collecting and cultures of engagement*  
Adam Bencard, Novo Nordisk Foundation Centre for Basic Metabolic Research, University of Copenhagen, Denmark | Louise Whiteley, Medical Museion, University of Copenhagen, Denmark
- 16:50 *University museum as museum lab: An experimental exhibition series on natural and social scientific method and ideas*  
Jeng-Horng Chen, NCKU Museum, National Cheng Kung University, Taiwan | Chia-Hsin Chen, NCKU Museum, National Cheng Kung University, Taiwan | Heng-An Chen, Department of History, National Cheng Kung University, Taiwan

- 17:00 *The university library as a non-traditional museum: Utilizing display, research and collaborative practices to illustrate cultural equality*  
Olivia Reyes, Michael May, Lyazzat Galilolla & Amena Butler, Max Chambers Library, University of Central Oklahoma, USA
- 17:10 **Debate**
- 18:00 **Social event (ICOM Program)**

**5 September – OFF SITE MEETING****OPEN SESSION: THE FUTURE OF UNIVERSITY MUSEUMS IN JAPAN**

Kyoto University of Foreign Studies

Building 1, 7F, Room 171

**KEYNOTE ADDRESS 2**

Moderator: Hiroshi Minami, Kyoto University Museum of Cultures, Japan

- 9:00 *University Museums Association of Kyoto (UMAK) and Beyond: New possibilities for university museums*  
Seishi Namiki, UMAK/Kyoto Institute of Technology, Japan

**SESSION 14****CHALLENGES OF PUBLIC ACCESS**

Moderator: Hugues Dreyssé, Jardin des Sciences, University of Strasbourg, France

- 9:30 *Aspirations and activities of Kokugakuin University Museum, Tokyo*  
Takashi Uchikawa, Satoshi Oikawa & Rira Sasaki, Kokugakuin University Museum, Tokyo
- 9:40 *Nanzan University Museum of Anthropology: The museum for everyone's curiosity*  
Hiroshi Kurosawa, Nanzan University Museum of Anthropology, Nagoya
- 9:50 *Challenge for the future at the University Museum of Tokyo Tech*  
Sayuri Tanabashi, Museum and Archives, Tokyo Institute of Technology
- 10:00 **Debate**
- 10:15 Coffee break

**SESSION 15****CHALLENGES OF COLLABORATIONS AND RESOURCES**

Moderator: Hiroshi Kitazato, Tokyo University of Marine Science and Technology, Japan

- 10:30 *Community contributions and human resources development through external collaborative activities of university museums*  
Hiroshi Minami, University Museum of Cultures, Kyoto University of Foreign Studies, Kyoto
- 10:40 *Bridging past and future: The Life-size model of the One-Mat Room, International Christian University Hachiro Yuasa Memorial Museum, Tokyo*  
Megumi Gushima, Tomoko Kobayashi, Maho Takase & Naoko Fukue, International Christian University, Tokyo
- 10:50 *The value of collaboration between university museums*  
Kunihiko Wakabayashi, Doshisha University Historical Museum, Kyotanabe
- 11:00 *The Art collection as a scholarly resource and business-academia collaboration*  
Rintaro Terakado, University of Tsukuba, Tsukuba
- 11:10 **Debate**

11:30	<b>Visit to Kyoto University Museum of Cultures (Building 10)</b> Guided by Hiroshi Minami
12:30	Lunch
14:00	<b>Visits to University Museums in Kyoto</b> Kyoto University Museum Museum and Archives, Kyoto Institute of Technology
18:00	<b>Social event (ICOM Program)</b>

**6 September****Culture and nature tours in Kyoto City, Kyoto Prefecture and the Kansai Area.****7 September**18:00 **Closing Ceremony and Party, Kyoto National Museum****9-10 September**

Keio University Art Center, Tokyo

**POST-CONFERENCE SEMINAR****“University Museums as Cultural Commons: Interdisciplinary research and education in museums”****LIST OF POSTERS**

Alphabetic order of first author

**POSTER SESSION**

3 September 5.00-16.00, Kyoto ICC

*University museums as a cultural hub and its education potential*

Abduraheem K., Ameerza Zarrin, Amit Shandilya, Aligarh Muslim University, India

*The Museum of Pathological Anatomy at Sapienza University of Rome: A new dress for old bodies*

Alessandro Aruta, Sapienza University of Rome, Italy

*Virtual university museums as an ‘absolute reality’*

Aliaksandr Kalbaska, European Humanities University, Vilnius, Lithuania

*Black history month in the United States: Multimedia exhibition to reexamine preconceptions in American history*

Amena Butler, University of Central Oklahoma, USA

*Paradox of the university museum: Museum of/Museum in*

Ana María Bernal Cortés, Universidad del Tolima, Colombia

*Developing cross-disciplinary networks with university collections: A case study*

Andrew Simpson, Jane Thogersen, Gina Hammond, Leonard Janiszewski &amp; Eve Guerry, Macquarie University, Australia

*Wrapping it up! The role of UST Museum through design education in the preservation of the Palabat, a vanishing traditional filipino art*

Anna Marie H. Bautista, University of Santo Tomas, Philippines

*Anthropological study of ancient Iran traditional medicine for the establishment of the University Museum of Traditional Medicine, University of Medical Sciences, Tehran*

Azam Safipour &amp; Reza Afhami, Tarbiat Modares University, Iran

*Más museos digital journal: Projecting museum studies and university museums to the world*

Blanca Cárdenas, SUMyEM, National Autonomous University of Mexico (UNAM)

*Gyokushō Elizabeth Yeend Duer (1889-1951): A cosmopolitan artist and the internationalization of the University of Victoria, Canada*

Carolyn Butler Palmer, University of Victoria, Canada | Mikiko Hirayama, University of Cincinnati, USA

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

Caterina Giovinazzo, Sapienza University of Rome, Italy

*The museum as an open laboratory*

Cecilia Conati Barbaro, Museo delle Origini, Sapienza University of Rome, Italy

*See Through 1.0: The exhibition as a speculative field and a dialogue platform*

Chia-Hsin Chen, Jeng-Horng Chen, Heng-An Chen &amp; Tzu-Yu Cheng, National Cheng Kung University, Taiwan | Yi-An Tai, Tainan National University of the Arts, Taiwan



*A study of ancient Sri Lankan houses found in archaeological sites: Moving from a single-discipline to a multi-discipline university museum*

D.M. Suratissa, University of Colombo, Sri Lanka | A.A.Y. Amarasinghe, Sabaragamuwa University, Sri Lanka | U.S. Rathnayake, Faculty of Engineering, SLIIT, Sri Lanka  
B.K. Jananayake Kawantissa, Siyapatha Higher Educational Institute, Sri Lanka

*Museum concept and spatial layout framework: A theoretical and practical analysis of the Asian Institute of Maritime Studies (AIMS) for creating a 'campus museum'*

Daryl Lorence P. Abarca, Asian Institute of Maritime Studies, Philippines

*Multidisciplinary melting pot: Within the university, beyond the museum*

Elena Cheung, The University of Hong Kong

*The university museum works on the utilization and prospects of buried cultural properties on campus*

Eriko Ishimaru, Norio Shimizu, Taiki Sato, Tsugifumi Fujino & Toshihisa Asano, Hiroshima University Museum, Japan

*Training for the future with university heritage collections: The University of Edinburgh Torrie Collection*

Genevieve Warwick, College of Art, University of Edinburgh, UK

*From Blaserna to Einstein: 132 years of waves*

Giovanni Organtini, La Sapienza University of Rome, Italy | A. La Rana, Centro Fermi, Italy | D. Paradiso, La Sapienza University of Rome, Italy  
(presented by Caterina Giovinazzo)

*You have a date with the science under construction: The Micro-museum of Contemporary Science in Liège*

Hervé Caps, University of Liège/Maison de la Science, Belgium | M. Cornélis, Embarcadère du Savoir, Belgium

*Network of natural history museums to promote research, collection development, education and outreach*

Hiroshi Kitazato, Tokyo University of Marine Science and Technology/Union of Japanese Societies for Natural History, Japan

*The university museums as a hub for museum study*

Klara Inga Karaia, Museum of Tbilisi State Academy of Arts, Georgia

*NTUsers' memories as collections: NTU relay diary 365*

Kuang-hua Chen, An-ming Chang, Nan-hsiu Chen, Hui-hua Yang, National Taiwan University, Taiwan

*Of accidental origin: Discussion-based pedagogy meets student-driven curation*

Lauren O'Neal, Phillips Exeter Academy, USA

*Museum beyond walls: Public engagement activities at the Jagiellonian University Museum, Poland*

Maciej Kluza, Katarzyna Zięba, Joanna Ślaga, Jagiellonian University Museum, Poland

*Museum in the loop: traceability of museological visits from the classroom to the classroom*

Mariana Vidangossy, Universidad Austral de Chile | Nathaly Calderón, Universidad de Chile | Cristian Olivares, Universidad Austral de Chile | Felipe Aguilera, Universidad Austral de Chile | Marco Araya, Universidad Austral de Chile | Sofía Ulloa, Universidad Austral de Chile

*Walking a fine line: Curating a crowd-sourced exhibition at an academic museum devoted to a 'non-academic' subject*

Marin Hanson, University of Nebraska-Lincoln, USA

*Reinterpreting anthropological university collections using contemporary art*

Martina Lázníčková-Galetová, Hrdlička Museum of Man, Charles University, Czech Republic

*Science production and promotion by university museums*

Mehran Norouzi, Iranian National Science and Technology Museum, Iran

*The future of engineering collections*

Mei-Fang Kuo, National Cheng Kung University Museum, Taiwan

*The new Earth Sciences University Museum of Rome*

Michele Macri, Sapienza University of Rome, Italy

*Anatomy museums: Between education and tourism*

Nancy Rueda-Esteban, Universidad Externado de Colombia | Daniela Clavijo, Faculty of Medicine, Universidad de los Andes, Colombia | Roberto J. Rueda Esteban, Faculty of Medicine, Universidad de los Andes, Colombia

*The Mining Museum of St. Petersburg Mining University: Cross-cultural connections in the past and present*

Natalia Borovkova, St. Petersburg Mining University, Russia

*Information science and university museum professionals*

Newton Ribeiro Machado Neto, Pedro Augusto Pinheiro Leal, University of Brasília, Brazil

*Developing a credit-bearing course on Chinese Art and Museology*

Prudence Wong, Heidi Wong, Chinese University of Hong Kong

*University voluntary work in the museums of the National Autonomous University of Mexico (UNAM):*

*Implementation of a program*

Silvana Arago, Universum, UNAM, Mexico

*Refining a tradition: The Art Room as gateway to science education*

Sten Björkman, Helsinki University Museum, Finland



*New university museum: Nicolay Lobachevsky Museum in Kazan Federal University, Russia*  
Sveltana Frolova, Artyom Kazakov, Kazan Federal University, Russia

*Leave to return*

Sveltana Frolova, Artyom Kazakov, Kazan Federal University, Russia

*The three key concepts in the masterplan of the Museum of National Taipei University of Education and its collection*

Tian Chao, Hsuan Chung, MonTUE, Museum of National Taipei University of Education, Taiwan

*From Purdue-NCKU exhibition to the restoration of old NCKU old main library, Taiwan*

Y. H. Tsai, National Cheng Kung University Museum, Taiwan

*University museums promoting science education reform: A case study of toolkits for dry plants and taxidermy specimens*

Yi-Jung Lin, National Taiwan University | Shu-Fen Cheng, National Taiwan University | Jer-Ming Hu, National Taiwan University | Meichun Lydia Wen, National Changhua University of Education  
Hon-Tsen Yu Yua, National Taiwan University

*University museums promoting cultural understanding in and beyond campus*

Ying Hu, East China Normal University, China

*The acquisition and application of research materials for the Tokyo University of Agriculture and Technology Science Museum via crowdfunding*

Yurika Saito, Tokyo University of Agriculture and Technology, Japan

# Keynote Addresses

# The aftermath: rescue activities after the fire at Museu Nacional, Federal University of Rio de Janeiro, Brazil

**C. Rodrigues-Carvalho, L. Carvalho, V.S. Bittar, O. Grillo, H. Silva, A. Rabello, L. Witovisk, M. Bastos & S. Reis**

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**Keywords:** Museu Nacional, Fire, Collections, Disaster, UFRJ

## Abstract

On the night of September 2, 2018, the Museu Nacional, the oldest museum in Brazil, had its main building consumed by fire. Invaluable collections have been completely destroyed. Next day images showed the resilience of the old palace facades and a scene of intense internal destruction with gnarled beams and the partial collapse of internal floors. The disaster scenario required an immediate reaction in order to investigate the extent of damage to the collections. The response and support from national institutions such as IBRAM (the Brazilian Institute of Museums) and IPHAN (the Brazilian Institute of Historic and Archaeological Heritage) and global organizations such as UNESCO, ICOM, and ICCROM were crucial to the initial planning and helped the creation of a Rescue Team (*Núcleo de Resgate*) led by museum professionals. Since late September, the Rescue Team has been working in the area damaged by the fire, trying to understand the impact of the destruction and rescuing collection remnants, in varied states of conservation and/or transformation. It has already been possible to recover elements from the archaeology, geology, paleontology, ethnology, malacology, and carcinology collections, contrasting with the almost complete loss of the entomological and linguistic collections, as well as the archives. In almost all cases, the action of fire and heat were present, inflicting various modifications of objects, some of them compromising their original information potential. Faced with this new reality, the rescue has become more than recovering objects, but also a reflection activity about those objects, curatorial practices, the meaning of collections, the possible 'new' collections and what we can learn from all this tragedy to build a new future.

**Cláudia Rodrigues-Carvalho:** DSc. in Public Health, Professor at the Museu Nacional/UFRJ. Researcher on Bioanthropology, Cultural Heritage, Memory, Museums and Collections. Curator of the Bioanthropological Collection. Director of Museu Nacional between 2010 and January 2018. Co-responsible for the creation of the System of Museums, Collections and Heritage of the Federal University of Rio de Janeiro (UFRJ). Present director of Casa da Ciência (House of Science), UFRJ.

**Luciana Carvalho:** Ph.D. in Zoology, Graduated and Master in Biological Sciences. Researcher in Paleontology at the Museu Nacional/UFRJ, lecturer of the Specialization Course in Quaternary Geology, assistant coordinator of the Graduate Program in Geosciences, co-curator of the Paleovertebrate Collection. Has experience in the scientific dissemination/popularization of Paleontology through exhibitions, videos, books and other activities.

**Victor S. Bittar:** Master in Archaeology with emphasis in Bioarchaeology, working with application of non-invasive techniques in human remnants, has a Bachelor's Degree in Biological Sciences. Works in the areas of Biological Anthropology, Human Anatomy, General Biology and Archeology. Bioarchaeologist at the Museu Nacional/UFRJ, associate curator of the Bioanthropological Collection.

**Orlando Grillo:** PhD in Zoology, with focus on functional morphology and biomechanics of dinosaurs using computer graphics tools and kinematic analyzes. Member of the Digital Image Processing Laboratory (Lapid) at the Museu Nacional/UFRJ, develops reconstructions in life and skeletons of fossil vertebrates, as other activities related to graphic design, scientific illustration and photography.

**Helder Silva:** Master in Geosciences, Specialist in Quaternary Geology. Bachelor's degree in Biological Sciences. Teacher in Basic Education (State Secretary of Education) and Higher Education at the University of Grande Rio. Currently responsible for the fossil preparation laboratory at the Museu Nacional/UFRJ. Lines of interest are Paleontology, Fossil and Preparation Techniques, Curatorship and Education.

**Angela Rabello:** Master in Visual Arts (Anthropology of Art). Bachelor's degree in History, Specialist in Archeology. Archaeologist and researcher at the Museu Nacional/UFRJ. Co-curator of the Archaeological collection.

**Luciana Witovisk:** Ph.D. in Geology (Paleontology-Paleobotany), Graduated and Master in Biological Sciences. Professor of Paleobotany at Museu Nacional/UFRJ, Curator of the Paleobotany Collection, Coordinator of the Quaternary Geology Specialization course and co-coordinator of the Extension Course "Girls with Science: Geology, Paleontology and Gender in the National Museum".

**Murilo Bastos:** PhD in Geology ('Sandwich' Doctorate at the Laboratory of Archaeological Sciences of the University of South Florida). Degree in Ecology and Masters in Public Health. Bioarchaeologist at the Museu Nacional/UFRJ, associate curator of the Bioanthropological Collection. Researcher in the fields of Biological Anthropology, Bioarchaeology and Scientific Popularization, having as main focus the study of the diet and mobility of human groups.

**Silvia Reis:** PhD in Archeology with 'sandwich' (PDSE-CAPES) at Kyushu University (Fukuoka, Japan). Master's degree in Comparative History, Specialization in Paleopathology, holds a bachelor's degree in Social Sciences. Bioarchaeologist at Museu Nacional/UFRJ and associate curator of the bioanthropological collection. Coordinator of the Interdisciplinary Research Group of Japanese Studies.

# University Museums Association of Kyoto (UMAK) and beyond: New possibilities for University Museums

**N. Seishi**

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**Keywords:** UMAK, University Museums, Kyoto, Collaboration, Visibility

## **Abstract**

The University Museums Association of Kyoto (UMAK) was launched in 2011. Although being unique and original, a university museum may lack potential in publicity and influence, but by means of collaboration, each one can increase its visibility. In UMAK, 14 university museums joined hands and have been engaged in various activities to promote their visibility. Its most recent collaboration was with the Museum of National Taipei University of Education in 2018. UMAK is now looking forward to expanding its activities through the 'University Museums Association of Kyoto +' (or UMAK+). By extending its collaboration to universities not having museums so that they can promote their collections, UMAK will show possible forms of future engagement.

**Namiki Seishi** is professor of Kyoto Institute of Technology, director of the Museum and Archives and University Library of Kyoto Institute of Technology. He researches on the history of Japanese paintings and museum studies. He is the chairperson of University Museum Association of Kyoto (UMAK) and trustee of Kyoto Cultural Foundation.

# Session 1

## Museums in Universities or University Museums?

# Walking among giants: A university museum in the city center

**A.I. Díaz-Plaza Varón**

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**Keywords:** University museum, city, audiences, challenges

## Abstract

The Autonomous University of Madrid (UAM) moved its Museum of Popular Arts and Traditions to a historic restored building whose typology is one of the most characteristic in Madrid: a *corrala*. In the new location, the Museum faces challenges that are typical of university museums along with new ones raised by being central in a big city. The Museum may need to compete with consolidated institutions to succeed in attracting new audiences. Furthermore, physical disconnection from the UAM campus may as well become a problem. The whole university community loses one of its references and the Museum loses its guaranteed potential audience due to distance. The daily challenge is to succeed in the city center without losing the University identity. How can this challenge be addressed? In this paper, I use the case of the Museum of Popular Arts and Traditions to discuss museums in universities or university museums.

**Ana Isabel Díaz Plaza Varón** has a Bachelor in Art History, Master's degree in Museography and Exhibitions (Complutense University of Madrid), and a Master's degree in Methods and Advance Research Techniques (U.N.E.D.). She is currently preparing her doctoral thesis about ethnographic museums. She is a curator at the Autonomous University of Madrid's Museum of Popular Arts and Traditions and in charge of running temporary exhibitions and teaching activities at Cultural Center La Corrala – UAM.

# University Museums and mass tourism: challenge or resignation?

**P.E. Casaleiro**

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**Keywords: Management, Heritage, Conservation, Tourism**

## Abstract

How can university museums cope with significant and rapid increase in visitor numbers? What challenges and pressures does this increase create in the exhibitions, staff, program development and the university-museum relationship? This paper discusses the case of the Science Museum of the University of Coimbra, Portugal. Since 2013, when the University of Coimbra historical campus became a UNESCO World Heritage Site, the number of Museum visitors quadrupled. The University governing body created a tourism department to manage the increasing number of tourists on campus, mainly attracted by the baroque Joanine library. In 2015, the campus tourism ticketing, front of house and souvenir shop was enlarged to include the Museum of Science. This disposition considered absorbing the Museum's educational program and staff to work for the tourism department. The aim was to relieve the museum staff, allowing them to concentrate on collections management. However, the transfer of the Museum's educational program created multiple challenges. The Museum's interests collided with the implemented policy as museum visitors increasingly became tourism customers to generate income. In addition, the Museum, being the oldest in the country, presents its own characteristics and fragilities, mostly related to delays in building rehabilitation entailing double care in space and collections conservation in light of visitor pressure. How do we contend with a tourism-oriented policy that disrupts traditional museum values, core services and activities? This paper discusses these challenges and explores future perspectives given that the pressure is unlikely to subside any time soon.

**Pedro Casaleiro** has expertise in natural history and science university museums. He is a lecturer in museum communication and management. With management experience in university museums since 2006, he has research interests in museum development in the areas of collections management, exhibitions and the public. Currently involved in a project of university museums as science infrastructure (PRISC).



# Keep being a pioneer: Inventing a new path for the zoological museum of Strasbourg

**S. Soubiran**

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**Keywords: Zoological Museum, Museum Governance, Third Mission, City Museum vs. University Museum**

## Abstract

The Zoological Museum holds a special position within the University of Strasbourg, France. The city of Strasbourg owns the collections, but their management was trusted to the University's professors since the city bought the collections of the natural scientist Jean Hermann in 1814. When the Germans built the new campus in 1884 (Strasbourg was then part of Germany), the Zoological Museum was conceived as a part of the Institute of Zoology. It was open to the public and involved research and teaching activities. Since the 1980's, the Faculty of Life Sciences increasingly became less interested in the Museum. Emerging molecular biology, among other changes, made natural history collections less central to teaching and research. As a result, the municipality increased its role in the Museum's management. Today, the issue of the Museum's shared ownership has become central and is at the heart of a new scientific and cultural project for both the city and the University. The University of Strasbourg has decided to include the Zoological Institute in its funding application for the Campus Modernization Program of the French government. Far from being obvious, the University chose to strengthen its third mission, where the Zoological Museum is of key strategic importance. Neither a mere municipal museum, nor a purely scientific institution, this particular museum could be understood as a hybrid institution or be transformed into a purely municipal or university institution. By exploring the different visions of what the future Museum should be, as well as the tensions they raised and the different models of museum they implied, in this paper I want to discuss more generally both the role and statute of a museum within a university today.

**Sébastien Soubiran** is deputy-director of the Jardin des sciences, a cultural department of the University of Strasbourg in charge of the coordination, the preservation and the valorisation of Strasbourg university's collections and museums and the development of public engagement of science activities. He is currently President of Universeum, a European network concerned with academic heritage in its broadest sense, both tangible and intangible.

# University Science Museums and Collections: Crossroads for Cultural Education

**M. Guedj**

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**Keywords: University Collections, Mediations, Education, Scientific Culture**

## Abstract

How, by taking advantage of all they share, do museums/collections specifically contribute to the mission of their university, and how, conversely, do universities specifically contribute to the mission of their museums/collections? An examination of the central missions of museums and universities indicates that while some are specific (conservation, restoration and documentation), many others are shared or overlapping. This paper proposes a discussion of the issues involving each one of these key missions.

Based on case studies carried out at the University of Montpellier, which will celebrate its eight hundredth anniversary in 2020, we will address these questions critically in order to better understand the challenges associated with university collections in a university that is resolutely oriented towards the future. The objective is to share and exchange on these points of view.

- The mission of teaching:
  - How can bridges between material and scientific culture be created?
  - How could a complex approach incorporate multidisciplinary teaching that includes both epistemological and historical perspectives?
- The mission of research:
  - What type of research space could be established to encourage dynamic relationships between formal/informal education?
- The mission of education:
  - How do we involve various stakeholders (research professors, students, visitors, public) and contribute to finding methods in which the objects provide the opportunity for a material approach to scientific culture?
- The mission of enjoyment:
  - The definition of the International Council of Museums places the question of enjoyment on the same level as the others previously mentioned. The communication could explore what this concept means for university institutions.

**Muriel Guedj** works in the field of epistemology and the history of science and technology. She is interested in university scientific collections, how they contribute to a material history of science. She also studies the scientific and cultural mediations to be built from the collections for a diversified public.

# Scientific culture as a market niche for university museums and collections

**N. Nyst**

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**Keywords: Capital of Europe, Scientific Culture, Market Niche**

## Abstract

When your university museums and collections are mostly linked to the history of science inside your institution, what should you do to make them visible? You have to find the right niche! However, this is not easy to find because too often thinking of 'museums' means thinking of 'art museums', even inside one university! Most university officials have difficulties thinking in terms of 'scientific culture' (dissemination of sciences to the general public).

At the Université libre de Bruxelles, university museums and collections have to focus on 'scientific culture' as their niche:

- 1) Because Brussels, where the university is located and as the capital of Europe and of Belgium, has various museums and cultural places, this makes a museum difficult to stand out;
- 2) As in other universities, professors and researchers are working inside or around the institution and feed museums and collections with ideas, demonstrations, new results, and so on;
- 3) Their main challenge is, therefore, to carve out their niche of scientific culture in such a cultural city.
- 4) There are still many barriers to make 'scientific culture' as a market niche, and I will demonstrate with the example of the Culture Service at the *Université libre de Bruxelles*. This could be the case for many other university museums worldwide.

**Nathalie Nyst** (PhD) teaches in the Master of Cultural Management programme at the Faculty of Philosophy and Social Sciences, and has coordinated the ULB Museums Network since 2003. She is also Coordinator at the Direction of Culture at the Ministry of the Wallonia-Brussels Federation where she mainly deals with museum public policies.

## Session 2

### The Future of University Museums and Collections

# Deleting or preserving the past? Universities and their museums, 1989-2019

## **E. Kirsch**

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**Keywords: University Museums, History, Philosophy, Ancient Art**

## **Abstract**

For close to 30 years scholars have been continuously challenging museums, including their own university ones, questioning everything from their origin and their core mission to an array of their past and current practices. At a certain point, museums started self-examination in the attempt to correct their course. What are the practical consequences of the many years of the antagonistic relationship between the universities and their museums? What does the relationship look like today?

This provocative talk will provide a glimpse into a historical and philosophical background of the current state of affairs between universities and their museums. It will also use some specific, case-study examples of university museums to illustrate the above points and answer the above questions. These will focus specifically on the university art museums that hold ancient art collections, classical or Egyptian.

**Eva Kirsch** is the Director and Chief Curator of the Robert and Frances Fullerton Museum of Art (RAFFMA) at California State University, San Bernardino. Art historian and museum curator/administrator of 30 years, Kirsch has worked for museums in Poland and in the U.S. She has taught university courses in museum studies, art and design history as well as interdisciplinary, study abroad courses, internationally. History of museums and ancient art are some of her many interests.

# Bold and beautiful: How can a university museum be meaningful for society?

**M. Raisma**

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**Keywords:** University Museum, Social Role, Sustainability, University of Tartu

## Abstract

In terms of themes, there are two major types of university museums: university museums that focus on a specific discipline and those that deal with the history, memory and identity of the institution. The latter occurs less often and is also historically more recent. This pattern seems to be the same across Northern Europe as well as in Estonia. According to Andrew Simpson, university museums that focus on the university itself will in time become more important, especially because they deal with issues of identity.

The most intriguing question that a university museum addresses on a daily basis, in my view, is what the cultural and social role of the university is today. Answering that can position the university museum in the society and help to find its goals for the forthcoming years.

The major questions groups that are vital for answering this large problem are:

1. Does a university need a museum? What should the museum focus on – a narrow focus on the museum's objects versus a wider focus on the university heritage on a larger scale?
2. How to integrate past and present in the historical campus to find a balance between historical architecture and contemporary approaches of museology?
3. Should a university museum be an archive, a place of historical or scientific pride, authority or discussion? What kind of questions does a university museum solve? Does it look deep into the organisation or deal with the problems that are important in the society? How bold should the museum be?

Answering these tightly connected questions helps to understand the larger topic – the cultural and social role of the university today and the meaning of the university museum as one of the key institutions of the university.

This paper answers these questions mainly through three methods: presenting the results of a qualitative survey conducted among the decision-makers of the University of Tartu; visualising it through the more detailed and practical examples from the University of Tartu and giving the theoretical background from the international experts from the field.

Based on inquiry, theoretical articles and specific examples from our region, I would like to find some responses on how to make a university museum meaningful, bold and beautiful and therefore give one possible (positive) solution about the cultural and social role of a present-day university.

Director of the University of Tartu Museum, **Mariann Raisma** (M.A. from Reinwardt Academy, The Netherlands) has written articles about the history of Estonian museums but also about the future; she has been a lecturer of museology and curator of exhibitions; member of Estonian Museum Council.

# University Museums in the twenty-first century

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**Keywords:** Research, Interdisciplinary, Intercultural, Cooperation

## Abstract

Originating as encyclopedic collections in the eighteenth century and divided into disciplinary collections in the nineteenth century, university collections today are scattered and isolated from one another by location and by disciplinary and administrative boundaries. They include a great variety of materials, from etchings to insects, paintings to anatomical waxes, and many others. Furthermore, they have played a significant role in developing knowledge founded on empirical observation, categorization and experimentation. During the twentieth century, university collections progressively lost their original academic and epistemological functions and are now neglected by many universities.

In this paper, I will explore the three most crucial issues in the context of shaping the future of university museums:

1. The lack of development of curatorial methods and ordering systems that could enable university collections to be viewed as a whole, rather than as a heterogeneous collection of unconnected objects that have nothing to do to each other, should be addressed.
2. An increase in cooperation between scholars of different disciplines and the creation of synergies between different academic fields should be promoted, in order to valorize collections that refer to very different fields of knowledge.
3. Within university museums, research centers should be developed in order to promote interdisciplinary and intercultural knowledge that would revive originally envisaged epistemological functions which are currently lacking.

**Patrizia Luzi's** research interests focus on the epistemological functions of museums in order to shape and interdisciplinary scholarship and transcultural knowledge. She is also interested in topics concerning museum temporality and the relation between artworks and time. Her areas of expertise are museology, epistemology, philosophy of physics, aesthetics and art historiography.

# Four frameworks for university museums

## A. Simpson

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**Keywords:** narrative, interdisciplinarity, participation, technology

## Abstract

This paper proposes four distinctive frameworks for considering university museums.

1. Institutional narrative framework
2. Applied interdisciplinary framework
3. Digital extension framework
4. Participatory learning framework

In terms of organisation theory, museums within higher education have the additional complexity of being organisations within organisations. This can mean more challenges and opportunities in their operating environment in comparison with non-university museums. Historically speaking, however, university museums are more closely aligned with the original museum concept, i.e. collections for the exclusive use of an elite user group of knowledge seekers. Yet in the modern era, all museums, and indeed higher education itself, are transitioning to more inclusive and expansive modalities of practice.

I argue that while these four frameworks can be explored by non-university museums as part of their museological remit, university museums have a unique set of potentialities within these frameworks.

**Andrew Simpson** has worked as a museum curator and in professional and academic staff positions in higher education. He is an Honorary Fellow at the Department of Ancient History at Macquarie University, Sydney, Australia. He has research interests in university museums, natural history and science.



# Conceptualising a twenty-first century university museum: Addressing big and uncomfortable questions

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**Keywords: Museum Development, Museum Ethics, New Museology**

## **Abstract**

The Hunterian recently started a project to completely re-conceptualise and transform its public galleries and to move them to Kelvin Hall, a large, 1927 exhibition building on the edge of the university campus. Kelvin Hall already contains the Hunterian's Collections Study Centre and will be further developed with a number of partners in Scotland and beyond. We have kicked off a process of curatorial development to scope out the themes and narratives we feel are relevant for a 21st century university museum, given our specific collections, academic context and location. Discussion centers around the relevance of our (history of) science displays for contemporary knowledge production, how to best support widening access, research and teaching in the university and its public image, the contribution we can make to the economic development of Glasgow through tourism, the use of new technologies for storytelling (mixed reality displays) and much more. These discussions are mixed with more general questions about the social and cultural roles of museums and the contributions we can make in evidencing the impact of museums in society, e.g. on public health, as well as responding to intersectional demands on representation of more diverse identities, the use and display of challenging collections such as human remains or the call to question the provenance of our collections vis-à-vis the history of slavery and colonization. In this paper, I will discuss our conceptual framework and in doing so, touch on a great many topics that should be relevant to colleagues around the world.

**Steph C. Scholten** is Director of The Hunterian, University of Glasgow since August 2017, after 8 years in a similar role in Amsterdam. Previous experience (in The Netherlands since 1989): National Museum of Antiquities, Netherlands Institute for Cultural Heritage and the Ministry of Education, Culture and Science. Steph is a member of EthCom.

## Session 5

Where Are We Regarding the Digital Turn?

# Atalaya 3D: disseminating Andalusian public universities' heritage through 3d and web technologies

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**Keywords: Web, 3D Scan, App, University Cultural Heritage, Virtual Museum**

## Abstract

Andalusia is an autonomous region in southern Spain with 10 public universities, of which two date back to the 16th century: the University of Seville (1505) and the University of Granada (1531). Some have all their buildings and offices in a single campus, such as the University of Almeria and the University of Huelva, while others are distributed among several campuses in a city or even in several cities separated by hundreds of kilometers. We can thus consider the cultural heritage of Andalusian universities to be a geographically distributed collection, impossible to visit in one go. In this paper, we will present and discuss Atalaya3D, a collaborative project that aims to make this cultural heritage accessible to the public. It consists of a virtual platform (web and app) that uses the most recent advances in the field of 3D scanning, 3D web displays and a mobile app to enable the exploration of these institutions' vast heritage in a 3D environment before (or without) visiting the campus. Since 2010, more than one hundred artworks and historical buildings have been accurately scanned using the latest 3D scanning and photogrammetric technologies resulting in, not only the promotion of the university heritage to large audiences, but also in the precise documentation of geometry, architecture and color. In-place visitors can obtain a better experience by obtaining extra information from the mobile app, easily triggered by reading QR codes. Moreover, the usage of social media expands and disseminates the advances, results, and contents of the project.

**Francisco Javier Melero** is a Software Engineer and PhD in Computer Sciences, Associate Professor at Software Engineering Dept. of the University of Granada, and academic entrepreneur. He has participated in dozens of projects related to Computer Graphics applied to Cultural Heritage, focusing his research of 3D scanning, modelling, and virtual and augmented reality.

**Manuela García** is Predoctoral researcher in Art History Department of the University of Granada. She has a Degree in Fine Arts and History of Art from University of Granada. PhD student in the History and Art program. Research interests in university museum and university heritage.

**María Luisa Bellido** has a PhD in History of Art and is Professor of Museology at the University of Granada. Specialist in the use of digital technologies in heritage and museums. Head of the heritage of the University of Granada.

# The museological terminology of the museums of UNAM, Mexico: Towards the implementation of new forms of documentation in university museums

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**Keywords: Vocabulary Control, University Museums, Documentation, Terminology, Open Access**

## Abstract

The increased use of the internet (Web 2.0) implies a notable change regarding open access and the massification of knowledge. In the context of university museums, particularly those of the National Autonomous University of Mexico (UNAM), this global trend has impacted on the virtualization of collections, the management of digital documental collections in repositories and the standardization of terminologies and metadata.

This paper addresses the data management and structuring in university collections, specifically vocabulary control and digital object indexing. We will present and discuss a method for terminology control, proposed for UNAM's museums, that draws from linguistic anthropology (ethnographic work and participant observation) and archival science (authority concept). The method considers obtaining and validating the terminology of the community of university museums, as well as their conceptual documentation and organization within a conceptual system. In addition, we will illustrate with the case of terms related to the conceptual domain of museum spaces and, consequently, a first proposal of definition of these concepts will be made.

**Blanca M. Cárdenas** is an ethnologist and a current PhD student in Science Communication at the National Autonomous University of Mexico (UNAM). Her most recent project is related to the exhibition of scientific processes in ethnographic and archaeology museums. She is in charge of the editorial work at the University Seminar of Museums and Museographic Spaces (SUMyEM) at UNAM.

**Claudio Molina Salinas** is a researcher of the Institute of Aesthetic Research (IIE) of the UNAM. His research focuses on the study and description of heritage terminology, specialized lexicography and documentary languages. Currently, he is developing the necessary bases for the construction of a thesaurus of arts and archeology in Mexico.

**Silvana Árago Telona** is a Visual Communication Designer, UNAM. Specialty in Cultural Policies and Management, UAM. Assistant to the Museological Studies Department at Universum Science Museum. Interests in university museums, university volunteering, cultural management, social networks as a university museums profit.

# Emergent technologies and student exhibitions

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(presented by Elizabeth Rhodes)**

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**Keywords:** University Collections, Museum Studies, Virtual Reality, Interactives

## Abstract

For museum professionals, developing capacity in immersive and 3D technologies within the museum sector will be necessary. Digital technologies allow audiences to interact with collections in new ways, as well as providing additional avenues of research. However, it can be a challenge for museum studies students, as well as university museums, to access emergent technologies.

This paper outlines the experience of education, facilitation and deployment of immersive and 3D technologies to enhance exhibitions created by Museum and Gallery Studies students at the University of St Andrews. Students work in teams to create thematic exhibitions using the university's collections shown in the university museum or local institutions.

We developed digital infrastructures to support emergent and immersive technologies within cultural heritage and collaborates with the programme. Students developed an understanding for the technologies' potential as demonstrated by four exhibitions; "Skyward: A Study in Flight", "Catch of the Day", "Enduring Gifts" and "Collections in 3D". The exhibitions included 3D online galleries created with photogrammetry, models for 3D printing, immersive VR headset exhibits with spherical media, interactive projections for investigating spaces, and virtual reconstructions for remote exploration.

University museums are in a unique position to mediate interdisciplinary collaborations which enable them to be leading agents in contemporary approaches to collection interaction, as well as preparing future museum experts for an evolving field. As a result of this work, university museums and their students can benefit from a digital infrastructure which captures workflows, technologies and best practice to support exhibition creation.

**Catherine Anne Cassidy** is a PhD student in the School of Computer Science at the University of St Andrews. With a master's degree in Museum and Gallery Studies, she brings an interdisciplinary approach to the research group Open Virtual Worlds, which develops emergent technologies for cultural and natural heritage.

**Nicôle Meehan** is an associate lecturer at the Museum and Gallery Studies programme at the University of St Andrews. Her research looks at networked memory in the digital age, the idea of digital object as an object in its own right and the impact of this on museum audiences.

**Alan Miller** is a lecturer in digital heritage in the School of Computer Science at the University of St Andrews. He has a background in computer networking and has developed interest in the application of 3D, mobile and immersive technologies. He is a founding member of Smart History.

# Session 6

## International Collaborations

# The Future is Connected: An Analysis of the ‘Universitas!’ Collaboration between University Museums in Kyoto (UMAK), JAPAN, and the Museum of National Taipei University of Education (MonTue), Taiwan

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**Keywords:** UMAK, MoNTUE, International Collaborations, Interdisciplinary, Educational Outreach

## **Abstract**

Declining birth rate and rapidly aging population are increasingly common in societies of strong economic power. As a result of the shifting demographics, and other social and cultural reasons, more and more universities are driven to look beyond campus to interact with the world. To respond to the change, the Museum of National Taipei University of Education (MoNTUE), Taiwan, has turned into a platform for social innovation based on the following rationale: i) collections from university museums are uniquely positioned to enable the public to explore the processes of research and teaching, thus helping contextualize the development of education; ii) university museums such as the MoNTUE are organic entities that master in harnessing resources from the public and private sectors for their own growth and for stimulating creativity; and iii) university museums can be flexible to forge connections with other organizations across all sectors.

In this paper, we examine the case of ‘Universitas!’, an international exchange exhibition travelling from a consortium of university museums in Kyoto, Japan, to the MoNTUE in Taipei. Altogether, more than 30 university museums in Japan and Taiwan took part in this exhibition. The innovative presentation of the exhibition and the variety of educational activities targeting different age groups have also won praise from the press and attracted nearly 20,000 visitors during the exhibition period (71 days). This high profile exhibition subsequently leads to dialogues from various parties on how to open up the ivory tower and transform university museums to be society hubs.

**Lin Mun-Lee** is professor of National Taipei University of Education and founder of MoNTUE. She also serves as the chairperson of National Arts and Culture Foundation and the former director of National Palace Museum and Taipei Fine Arts Museum. Her expertise and research interests are art education, culture policy and museum management.

**Namiki Seishi** is professor of Kyoto Institute of Technology, director of the Museum and Archives and University Library of Kyoto Institute of Technology. He researches on the history of Japanese paintings and museum studies. He is the chairperson of University Museum Association of Kyoto (UMAK) and trustee of Kyoto Cultural Foundation.



# University collections and museums at the service of education and inclusion: Building collaborations from South to North

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**Keywords: Collaboration, Knowledge Building and Knowledge Transfer, Social Inclusion, Community**

## Abstract

One of the greatest challenges facing university museums and collections in the twenty-first century is meaningful engagement with communities living outside the university walls and within the local 'territory'. Thinking of university museums and collection units as 'cultural hubs' allows us to open up the very concept and function of the museum towards social responsibility, and to create a space located between the academy and the local territory that is at once inclusive and diverse.

This paper takes a collaborative and comparative approach to the topic of university museums and social inclusion, by presenting the findings of a joint research project between the University of Austral in southern Chile and the University of St. Andrews in north eastern Scotland. As part of the EU Horizon 2020 project 'EU-LAC-MUSEUMS: Museums and community, concepts, experiences and sustainability in Europe, Latin America and the Caribbean', these universities have used their collections to engage with local communities, encourage appreciation of university collections, support marginalised groups, and promote mutual understanding between regions. In the *South to North* project, professionals, academics, students, school groups and community actors have worked together to document some pieces of university collections in a collaborative way, designing a joint exhibition in a virtual platform (instagram).

University museums should be a training space where communities are represented and their identity is strengthened, a channel of communication between the narrative of local memory and the opening up of history through heritage, with academic knowledge put at the service of "sensible objects" endowed with endogenous meanings and values and helping define the "future of tradition".

**Karen Brown** is Senior Lecturer in Art History & Museum and Gallery Studies; Director, Museums, Galleries and Collections Research Institute, University of St Andrews, Scotland. Her research interests concern relationships between cultural heritage, memory and communities. Board of ICOM-Europe, and ICOFOM; Eight years Board Member of ICOM-Ireland. Co-ordinator "EU-LAC-MUSEUMS (2016-20)" (<http://www.eulacmuseums.net>).

**Karin Weil** is an Anthropologist, MBA from the Universidad Austral de Chile. Main areas of professional development are proposals related to: management, heritage and museums, from research, teaching, and project coordination. PI of the Chilean team within the project "EU-LAC-MUSEUMS", funded by the EU's Horizon 2020 program. Individual Member of ICOM since 2012.

**Matt Sheard** is Learning and Access Curator at the Museums of the University of St Andrews. His work centres mainly around engaging schools and communities as he tries to get people excited by culture and heritage, particular those who might not normally think that it's "for them". He also carries out audience research and evaluation, exhibition development and academic engagement.

**Alison Hadfield** was Learning and Access Curator at the University of St Andrews Museums from 2006-2019, leading on informal learning, community partnerships and public engagement with research. She edited 'A Children's Guide to MUSA' and has published articles on museum interpretation and the impact of sensory engagement with collections, a research interest she is now pursuing as a doctoral student with the Schools of Classics and Psychology. Prior to St Andrews, Alison worked at the National Archives and Te Papa Tongarewa, New Zealand, and the Victoria and Albert Museum in London

**Claudia Ordóñez Rivero** (Valdivia, 1984) Visual artist from the Universidad Austral de Chile, studied pedagogy at the same university and has a degree in Cultural Management from the University of Chile. He is currently studying the Master's Degree in Conservation and Restoration of Objects and Heritage Environment at Finis Terrae University. Since 2015 he works in the Collections Laboratory of the Museological Directorate of the Universidad Austral de Chile, participating in research and conservation projects of photographic and textile collections.

**Bárbara Scheel Aliaga** (La Unión, 1983). Nurser from the Universidad Austral de Chile, a profession in which she worked for seven years. In parallel she continued training in photography courses and, in 2014, entered the Bachelor of Visual Arts of the aforementioned house of studies. During 2017 she trained in Management of Patrimonial Photo Collections at the National Center of Photographic Heritage CENFOTO -UDP of Santiago. She is currently a documentation assistant at the Museological Department of the Universidad Austral de Chile in Valdivia.

# Promoting the educational role of international fashion Universities' Museums in collaboration with the Cristobal Balenciaga Museum, Spain

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**Keywords: University Museums, Museum Education, Fashion Design, International Network**

## Abstract

The Cristóbal Balenciaga Museum, in Spain, has the mission to convey the knowledge of one of the most influential fashion designers in history. Through the Transmissions educational project, the Museum connected with the world's most prestigious fashion universities (Central Saint Martins, Kyoto Seika University, Parsons School of Design and Shenkar College) creating a cross-border partnership to transmit Balenciaga's creative heritage.

Back home, students and tutors liaised with their own university museums (CSM Archives and Shenkar Rose Archive) consulting Balenciaga's museum pieces. Parsons, which does not have an in-house fashion museum arranged a visit to nearby university museum at FIT. Easier access to digital archives at Japanese university museums would have proven beneficial for Seika Kyoto students. Through close study of the archive pieces and use of digital educational material, students and tutors increased knowledge on Balenciaga's construction skills. Professors developed new fashion practices, taking students out of the classroom and into the museum and university archives, inculcating them with the values of Balenciaga's innovative design. Drawing inspiration from the direct study of the archives, the students developed their own research and produced one outfit inspired by the knowledge acquired. The garments of 26 students were presented at the Cristobal Balenciaga Museum in a joint exhibition while curators, tutors and students shared knowledge amongst the international network during a round table. The project merged the dialogue between the legacy preserved at the museums and university archives, the facilitation of the professors involved in the process, and the personal work of a new generation of designers.

**Elisa Palomino:** International fashion designer with over 25 years' experience working in the fashion luxury industry for Moschino, John Galliano and Christian Dior. She directs the Fashion Print department at Central Saint Martins and is the Education advisor at Cristobal Balenciaga Museum. Expertise: Sustainable Fashion, Intangible Cultural Heritage, Material Innovation, Museum Education.

**Jone de Felipe:** Art History graduate from the Basque Country University. MA Museum Studies at the University of Leicester. She works in the museum world, and since 2012 is Head of Education at the Cristóbal Balenciaga Museum and coordinator of the *Transmissions* project. Expertise: Museum Education, Museum archives, Fashion Heritage, Cristobal Balenciaga.

**Mitsuhiro Kokita:** A recognized fashion designer and educator with 15 years' experience working in the fashion industry and higher education. He runs the fashion design department at the Faculty of Popular Culture, Kyoto Seika University. Expertise: Fashion design, Menswear, Fashion Innovation, Fashion Design Education, Local Industry-Academia collaboration, Kyoto Traditional Craftsmanship.

**Francesca Sammaritano:** Parsons BFA Fashion Design graduate. Professor at Parsons with 25 years' experience; presently Program Director of the AAS Fashion Design Program. Currently working on the publication *Fashion Design for Childrenswear*. Renowned fashion designer with experience at Donna Karan, Calvin Klein and Halston Baby. Expertise: Research, Fashion Design, Haute Couture, Womenswear, Childrenswear.

**Maya Arazi:** Fashion designer, senior lecturer at Shenkar Fashion Design Department. She holds a BA from Shenkar and an MA from the RCA. Her brand LEV is a sustainable fashion label that recycles fashion industries leftovers and upcycles it into timeless garments. Expertise: Sustainable Fashion, Tailoring, Fashion Technologies and Innovation, Social Entrepreneurship.

## Session 7

### National and International Perspectives and Surveys

# The UMuseum app: Where cultures meet and exchange

**K. Zhao<sup>a</sup>, D. Chen<sup>a</sup> & N. Xie<sup>b</sup>**

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**Keywords: UMuseum App, UMAC, Digital Culture, Cultural Exchange**

## Abstract

The UMuseum App is a location-based intelligent app recommending c. 4,000 university museums and collections to the mobile phones of travelers around the world. It results from a partnership between UMAC-ICOM and the Electronic Science and Technology Museum (ESTM), University of Electronic and Science and Technology of China (UESTC) and it uses the data from UMAC's World Database of University Museums and Collections.

The app is being developed by a student team at the ESTM, coordinated by the first author. In 2019, it will be piloted by the UMAC Futures (14 young university museum professionals from multiple countries), UMAC board members and other experts. The diverse and international composition of the developing and pilot teams results in multi-disciplinary and cross-cultural exchanges. In addition, the entire development process is completed by students, which reinforces the educational role of university museums.

With the popularity of portable devices, the UMuseum App will bring c. 4,000 university museums and collections from all over the world into mobile phones. It not only allows the exchange of history and wisdom, but also makes an increasing number of university museums and collections accessible to a broader global audience.

We believe that this app will enhance the visibility of university museums and gradually generate a community of enthusiasts. It will also help university museums realize the missions of "local" and "global" in the future.

There are also some challenges and difficulties in the development process. First of all, the team has to consider the compatibility of mobile hardware and mobile networks around the world. Meanwhile, different user habits from different cultural backgrounds are considered as well. The second challenge is the contradiction between the required rapid iterations and the time-cost in training students. In the past year, the stability of the team was once affected by the exam season, vacation, internships and graduation. The third challenge is to maintain the vitality after official release. How to make interesting topics for an app community? How to keep active maintenance of data from various museums? How to attract more travelers to use the app? These are worth pondering and will be addressed in this paper.

**Ke Zhao** is the director of the Electronic Science and Technology museum. He earned his PhD degree in Microelectronics and Solid-state Electronics. He teaches History of Electronic Science and Technology in UESTC. His research interests include university museums and history of scientific instruments and collections.

**Deli Chen** is the consultant of the Electronic Science and Technology museum. He was the director of the library in the university. Now he continues his interests in museum education and history of technology.

**Ning Xie** is an associate professor of the School of Computer Science and Engineering. He earned his PhD degree in Computer Science. His research interests include computer multi-media and artificial intelligence.

# University Museums in India as cultural hubs: Quest for future of tradition

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**Keywords: University Museum, Collections, Cultural Hub, Future**

## Abstract

Sir Asutosh Mookerjee, the then Vice Chancellor of the Calcutta University defined, in 1913, three functions for museums, viz., accumulation and preservation of specimens to form the material basis of knowledge; elucidation and investigation of the specimens & diffusion of the knowledge acquired; and to arouse the interest of the public to promote their instruction. So far as the third function is concerned, he regarded museums as an adjunct to the classroom; as a bureau of information; and as an institution for the culture of the people. Starting with the first university museum in the Calcutta University established in 1937, many such museums were created in the Indian universities, such as the Allahabad University, Aligarh Muslim University, Benares Hindu University, Burdwan University, Mysore University, North Bengal University, Rabindra Bharati University, Sardar Patel University, Vikram University, Visva-Bharati University, among others. All are essentially university museums as an adjunct to classroom teaching on disciplines ranging from anthropology, archaeology, art & culture, ethnography, natural history to biography of renowned personalities.

In 1989, the National Museum started a novel initiative by forming a higher education institute – the National Museum Institute (deemed to be university) – to offer formal academic courses on museology, art history and conservation. After some initial hiccups, the experiment consolidated and expanded.

Despite inherent dichotomy, all the university museums and museum universities in India have the potential to become cultural hubs for larger audiences. The paper intends to focus primarily on the functions of the university museums in India and their importance in influencing a sustainable future of cultural tradition. To drive in the main focal point, the paper would have to deal, in short, with the evolution of such museums in India along with the development of the university museology courses and programmes for the museum professionals of different categories.

**Supreo Chanda** is an Associate Professor of Museology at the University of Calcutta. Research interests involve Exhibition Design, Intangible Heritage, Museum Education, Disability Studies, Care & Conservation of Cultural Properties, Visual Culture and Museum Ethnography. Currently he is researching on musealisation of Great Indian Epics in the South East Asian countries.



# Mapping of university art and design galleries and exhibition spaces in europe

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**Keywords: University Galleries, International Management, Cultural Management, Networking**

## Abstract

The overall purpose of the study presented in this paper is to investigate university gallery and exhibition space processes and methods on a global scale, by conducting a series of interviews/questionnaires and study visits at selected art and design universities in Europe. The focus of the research project is to map benefits and limits of international networking and similarities and preferences in university galleries approaches in order to understand how globalization and internationalization influence cooperation among them. The purpose of the mapping is to compile comparable data and propagate best practices from selected design and art universities in order to both maintain and strengthen international cooperation and networking in design and art practices and perceptions, as well as to find methods and activities for collaborations in design and art student projects.

In this paper, outcomes will be presented. One will be the presentation of a new online database of university art and design galleries; another, a closely related theoretical proposal of a first possible meeting of university art and design galleries and its subsequent potential development into an international network or a closely cooperating European community.

**Eva Gartnerová** has been working at the Faculty of Multimedia Communications, TBU in Zlín. She is the director of the Communication Agency and a manager at the university gallery. She specialised in the field of cultural management, interdisciplinary cooperation and intercultural communication. As a PhD student she focuses on the mapping (survey) of university art and design galleries in Europe.

# Session 8

## Collections at the Heart of Teaching

# Case studies for the visual integration of research exhibitions and collections into the university curriculum

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**Keywords: Mediation, Research, Discourse, Transnational**

## Abstract

The production of major research exhibition projects revitalises and opens new pathways for learning and research within a university art museum context. I propose two case studies in demonstrating how research exhibitions can be integrated into the curriculum, produce research outcomes and retain longevity through the presence of digital platforms.

*EMPIRE* is the first out of a series of research exhibitions devoted to the concept of empire. The aim is to critically examine empire and its aftermath, to extend the parameters about what empire means in the contemporary world and at what point does empire cease to exist. The intersections between art and history are acute to the success of the *EMPIRE* series. Encouraging discussion about current issues of transnational importance on decolonisation, identity, and post-colonialism was key to using a discursive approach. A multi-disciplinary exhibition using the art collection overlapped with material from the Museum of Ancient Cultures has created synergies in covering big themes such as empire.

*A Field of Colour: Tony McGillick—A Retrospective* forms part of my HDR studies at Macquarie University. A major research exhibition that cemented McGillick's reputation as one of Australia's leading contemporary artists of the last century. The exhibition process recovered previously unknown letters that have positively reactivated and shifted the research. Curatorial opportunities afforded to HDR candidates have the capacity to transform the research as was the case with Tony McGillick. The letters are of cultural significance that has opened a new chapter on the artist's life and work.

**Rhonda Davis** is the Senior Curator at Macquarie University Art Gallery. She has curated numerous major exhibitions and written extensively with a focus on Australian modernism and contemporary art. Rhonda is a PhD candidate researching the social history of the Central Street Gallery, Sydney, 1966-1970.

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

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**Keywords:** Soft Skills, Tito Rossini, University Collection, Education, Exhibition

## Abstract

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

The project created the opportunity for engaging both students and users taking in the so-called 'twenty-first century skills', such as communication, creativity, collaboration and critical thinking. Moreover, it involved a transversal multi-departmental collaboration between Education, Engineering, Humanities, Philosophy, Communication and Performing Arts. In the future, other possible partnerships might involve banks, private foundations, private citizens, national and international museums and other universities. In this paper, the project will be presented and discussed as well as its evaluation and future perspectives.

**Antonella Poce** is Associate Professor in Experimental Pedagogy at the University Roma Tre – Department of Education, where she teaches Experimentalism, Museum and Reading, Experimental Pedagogy, Educational Research Methodology and Educational Writing Methods and Techniques. Her PhD addressed "Innovation and evaluation of educational systems". She chairs the Centre for Museum Studies at the same Department. She is a member of the EDEN – European Distance and E-Learning Network (since 2009) and elected member of the EDEN - NAP (Network of Academics and Professionals) Steering Committee (since 2014). She has been elected Chair of NAP SC in 2017 and she is EDEN Executive Committee member since then. She is a member of ICOM since 2006.

# Curating Critical Pedagogies

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**Keywords:** Curating, Education, Contemporary Art Practice, Critical Theory, Curatorial Discourse, Academic Museums, University Museums, Art and Academia

## Abstract

The research objective of the on-going Belkin project, 'Curating Critical Pedagogies', is to examine the pedagogical role of the academic art gallery. Situated within the research environment of the university, the campus gallery is understood as an ideal space for experiments in curating that foster critical practice. However, since the 1990s curators and artists have increasingly employed pedagogical models in an effort to operate self-critically and to connect with larger socio-political concerns. This "educational turn" in curating often includes the use of open educational models as exhibition platforms that invite public engagement. As educational practice is increasingly mobilized in contemporary art exhibitions one is left wondering: what are the best practices in curating and how should the academic gallery situate itself within this context?

In the first phase of the project (May 2018) we gathered international artists, curators and educators to critically examine the use of experimental educational formats in the practice of art and curating. We posed the following questions: 1) *The Museum*: Can the gallery serve as a site of critical and discursive practice? Can you contest the institution, such as the university or museum, by occupying it differently? What does it mean to operate self-reflexively?; 2) *Knowledge Production*: Do exhibitions challenge the production of knowledge? Is it possible to mobilize emancipatory pedagogies through institutions that have traditionally mediated a particular kind of knowledge?; and 3) *The Public*: How are publics perceived and produced through artistic models of engagement? Can the experimental and provisional lead to accessibility and actualization?

**Shelly Rosenblum** is Curator of Academic Programs at the Belkin Art Gallery, UBC. She is a Peter Wall Institute for Advanced Studies Associate and sits on the Board of Directors at the Western Front (Board President). She received her PhD at Brown University and has taught at Brown, Wesleyan and UBC.

# Students at the center

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**Keywords: Innovation, Student-centered, Interdisciplinary, Inclusive**

## Abstract

University museums have a unique identity within the museum ecosystem as institutions within institutions. This can position a museum to be highly relevant and successful in the crowded contemporary cultural marketplace. Embedded within campus communities, university museums are well situated to fully integrate themselves into campus life, allowing them to reach not only a wider public audience but also university students, faculty, and staff.

This paper proposes that university museums should be student-centered, interdisciplinary, and inclusive, and argues that these qualities can be harnessed by the museum in its work to build new audiences, produce innovative scholarship, and create relevant programming.

Campus museums, like the universities of which they are a part, necessarily are/should be student-centered, locating students at the center of all their work. Students bring to the fore issues that emerging audiences are interested in, such as environmental and social justice, and a student-centered approach makes it impossible to ignore these timely subjects. University museums are also located at the intersection of museum and academic practice, with the broader university offering access to its museums to a community of learners and teachers whose training and interests might initially seem drastically different from the museum's core work; over time, however, mutually beneficial partnerships can be developed. Such interdisciplinary partnerships engender innovative museum practice, research, and teaching. By cultivating an inclusive philosophy, museums can take advantage of the wisdom of their own community in order to create the most relevant programming possible.

**David Odo** is a visual and material anthropologist, with primary research and teaching interests in the anthropology of art, especially early Japanese photography. Odo received his DPhil from the University of Oxford and has lectured and published widely on university museum education and early Japanese photography.

# Creating a contact point: Interdisciplinary initiatives at the Art Museum, The Chinese University of Hong Kong

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**Keywords: Interdisciplinarity, University Education, Museum Education, Curriculum-based Collaborations**

## **Abstract**

The Art Museum, The Chinese University of Hong Kong (CUHK), now houses a rich and reputable collection of over 15,000 Chinese art objects. The museum has been working closely with the University's Department of Fine Arts and Department of Cultural and Religious Studies. Recently, the Museum kickstarted exploring interdisciplinary collaboration to better integrate with the intellectual life of a wider campus population. Existing research shows that such initiatives in university museums local and abroad often take the form of collaborative exhibitions, publications or events like lecture, object-viewing workshops, symposia etc. They tend to require, if not extra funding or support from university administration, at least extra effort in investigation and participation from the faculty members, who might be already overwhelmed by their own research and teaching duties and more importantly, do not have any particular interest and knowledge in art history to begin with.

While steps taken to win the buy-in from other departments are crucial to the realization of collaboration, it is seldom shared in the literature. This might be attributable to the non-transferability of the experience rooted in specific institutional culture or personal connections. Since 2017, the CUHK Art Museum has developed several short-term, small-scale, curriculum-based and extracurricular projects aiming to reach out to the seemingly non-art-related departments such as music, chemistry, physics, medicine and journalism. This paper discusses the light these endeavours can shed on the possibility of creating and transforming brief encounters into catalysts for more in-depth collaboration in the future.

A specialist in late imperial and modern Chinese art, **Josh Yiu** is the Director of Art Museum, CUHK. He received his B.A. in Art History from the University of Chicago and PhD at Oxford University. Before joining CUHK, he was the Foster Foundation Curator of Chinese Art at the Seattle Art Museum

# Framing Objects: First-year writing that leaves the page

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**Keywords:** Object-based Learning, First-year Writing, Research

## Abstract

Engaging first-year undergraduates in research projects poses several challenges. 'Writing: Multicultural Lives', a first-year writing course at Wheaton College (Norton, MA), uses Wheaton's collection to address those challenges within an increasingly diverse student body. The *Framing Objects* assignment requires students to access campus resources including archives, digital databases, and library staff, to conduct research and develop skills crucial to their success while undergraduates and beyond. They choose an object and research it through a cultural lens such as race, ethnicity, gender, sexuality, social class, religion, or disability, confronting issues of intersectionality. They then frame their research by writing for three audiences: a collection highlight for the collection's website, a research paper for the professor, and a presentation for their classmates.

The ability to choose an object with personal resonance promotes students' agency and encourages ownership of their work to a level rarely reached in first-year assignments. Furthermore, framing their work deepens students' understanding of audience and encourages them to problem-solve, as their research is never 'wasted'. Students strengthen essential academic skills and improve collection documentation, by correcting misidentified objects or sharing recordings of their conversations with artists and donors. Currently in its second iteration, the assignment has generated positive feedback from students, faculty, and staff and developed collaborative relationships that extend beyond the course and assignment. I argue these collaborations are essential to the liberal arts college model, as strengthening student engagement with the institution aids retention while their communication with artists and donors facilitates cultivation of community members.

A poet, **Ruth Foley** is a Visiting Assistant Professor of English and the language acquisition specialist at Wheaton College. She serves as a faculty Writing Associate and provides pedagogical support and training for the college's peer writing tutors. Her research interests include intersectionality and multiculturalism.



# Session 9

## Evaluation, Assessment and Accreditation

# Heritage on the Balance: Assessment procedure for recent scientific heritage at KU Leuven, Belgium

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**Keywords: Assessment, Recent Heritage, Scientific Instruments**

## **Abstract**

Preserving scientific heritage is a long-term commitment, which many universities are not willing or capable of undertaking. It brings substantial costs for storage, maintenance and conservation. Moreover, due to its enormous diversity, even heritage professionals may not be able to justify preservation for every object. These remarks are particularly relevant when it comes to 'recent heritage', i.e. scientific instruments from the late 20th and early 21st century which, only recently, were taken out of use. These instruments are regarded by their former users as outdated, their technical details are forbidding and difficult to document, their design is not very inspiring. Moreover, the instruments have often been dismantled, crucial parts may be missing and the original set-up (as the instrument was used on the laboratory bench) has been lost. At KU Leuven we have developed an assessment procedure to determine whether an instrument should be integrated in our heritage collection. Based on Dutch guidelines for culture heritage museums, the procedure takes into account the typical aspects of scientific instruments and the university environment. Although still in its development phase, the procedure was already used for several collections. The paper will present some early findings and address open questions raised by the procedure.

**Geert Vanpaemel** is professor for History of Science and Science Communication at KU Leuven. He is chairman of the KU Leuven Commission for Academic Heritage. His research concerns the history of universities, history of popular science and history of science in Belgium.

# University museums in their university context: The case of making the new permanent exhibition of the University of Tartu Natural History Museum

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**Keywords:** university museums, natural history museums, permanent exhibitions

## **Abstract**

The purpose of this paper is to contribute to our understanding about the impact of the university context on the processes of creating permanent exhibitions. In university museums, permanent exhibitions have lost their previous status as study environments for university students, while scientific collections, especially in the natural sciences, are gaining importance for research and university education.

The paper is based on qualitative content analysis of 16 semi-structured interviews with exhibition curators who participated in creating the new permanent exhibition of the University of Tartu Natural History Museum, opened in 2016. It will search for answers to the questions of how exhibition curators understood the museums' goal-achievement through exhibitions and modes of engaging different groups of exhibition users in a university context. In this case, previous exhibitions had been open to external audiences too, but for the first time, the Museum's permanent exhibition was oriented only for general audiences. The results showed that the curators saw the exhibition mainly as a tool to fulfill the university educational mission, in this case for the audiences from outside the university. It also became evident that curators were influenced by expected opinions from their academic colleagues. The paper will offer a more detailed overview of the results and discuss how the missions of universities and their museums support or set limits to fulfilling specific goals of university museums.

**Reet Mägi** is the Head of the Department of Exhibitions and Education of the University of Tartu Natural History Museum and Botanical Garden in Estonia and an external doctoral student of Media and Communication at the same University. Her research interests involve roles of university museums in society and interrelations of museums and their audiences.

# Museums and collections in ‘double first-class Universities’ in Shanghai: Distinctive models and shared concerns

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**Keywords:** museums and collections, university, distinctive models

## **Abstract**

In the recent decade, the number of university museums in China has considerably increased. As a result of historical and circumstantial diversities, these new university museums have followed different paths. In 2018, I have conducted a study aimed at identifying development patterns/models, explored future possibilities and singled out shared concerns. The study was conducted in museums from four Shanghai universities: Fudan University, Shanghai Jiao Tong University, Tongji University and East China Normal University. These are the four universities in Shanghai listed in China’s ‘Double First-class University Strategy’, issued by the Ministry of Education in 2017. Research methods comprised close observation and interviews with the museum directors. Preliminary results seem to indicate three major models followed by museums in these universities: the ‘teaching museum’ model, the ‘public museum in the university’ model and the ‘museum serving the university’s cultural strategy’ model. In this paper, I will present the objectives and methods of this study, discuss the results and explore future related research.

**Wenjia Qiu** works as international collaboration coordinator at Qian Xuesen Library & Museum of Shanghai Jiao Tong University. Her research interests include university museum management and development models, how different university museums around the world fit and suit their own higher education landscape.

# See through 1.0 – Museum critique 1.0

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**Keywords:** Exhibition, Evaluation, Critique, Science

## Abstract

In 2018, the National Cheng Kung University Museum (NCKU Museum), Taiwan, organised *See Through 1.0*, an experimental exhibition focused on biomedical display methods used at NCKU as a connection between art and science with an unorthodox basis. This unorthodox attitude raised some basic questions: did the visitors understand the exhibition? Did the authors meet visitors' expectations? And, did they retain the main ideas?

In this paper, we will discuss one possible method of exhibition evaluation through a combination of independent museum critique, discussion with curators and visitors' questionnaires. We will also discuss the general role of curators and academics during the process of exhibition creation at the university museum. The academics played the roles of curators, advisors, and co-authors. The exhibition *See Through 1.0* opened the discussion of authorship and the transfer of knowledge that is understandable to others. Reactions from visitors were the main reason for this evaluation. Visitors have appreciated the objects on display, but they have not been able to understand the main point of the exhibition. Evaluation should open a space for discussion about *See Through 2.0*, which could be followed.

**Acknowledgments:** This research was supported by Taiwan (ROC) Ministry of Science and Technology under project no. MOST 105-2511-S-006-004-MY3.

**Ondřej Dostál**, Ph.D., started his career as a museum curator. He was a director of Museum of Boskovice region, Czech Republic. He is now the director of the Mendel Museum. He was author of the Mendel's Anniversary Celebrations in 2012 and 2015. He is interested in Mendel's life, the popularising of science and academic cross-subjects collaboration.

**Jeng-Horng Chen**, Ph.D., an associate professor in the Department of Systems and Naval Mechatronic Engineering, was the Director of NCKU Museum during the period 2015 to 2018. His research includes history of technology, underwater archaeology, turbulence, and naval architecture. He initiated the Taiwanese Alliance of University Museums in 2017.

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

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**Keywords: National Museums System, Accreditation, Museums Quality Standards, Self-Evaluation**

## Abstract

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

The problem, for all museums and university museums in particular, is to become accredited into the National Museum System. Accreditation requires rigorous minimum quality standards in organization, collections, communication and relationships with the territory. These minimum quality standards have been established by the Italian Ministry of Cultural Heritage after long discussions and an important contribution from the Code of Ethics for Museums of ICOM. Moreover, the accreditation system is based on self-evaluation models on an IT platform, where each museum can verify its minimum quality standards.

A clear benefit of the process is the encouragement accreditation is likely to create, by identifying museums' weak points and hopefully subsequent public investment in order to reach minimum requested standards. In this complex process involving all Italian museums, university museums could be assisted by the advice of an Observatory of Italian university museums, which will work in strict articulation with Ministry of Cultural Heritage. This Observatory could be an important development created by a CRUI (Conference of Italian University Rectors) project, approved and financed in 2018 by the Ministry of Education, University and Research. In this paper I will detail the accreditation process, the role of the Observatory and the challenges for university museums in Italy.

**Elena Corradini** is a Professor of Museology and Criticism of Art and Restoration at Engineering Department, member Collegium Doctoral School of Human Sciences, Director Museums Polo of the University of Modena and Reggio Emilia and Rector delegate CRUI-Rectors Conference of Italian Universities and for the University Museums Network Modena, board member of ICOM-UMAC and Coordinator of the Italian University Museums Network.

## Session 10

Political, Cultural and Social Issues in  
University Museums and Collections

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

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**Keywords: Anthropological Collection, University Museum, Human Rights, Third Mission**

## Abstract

The Labanof Anthropological Collection (CAL) is an academic unit that is part of the Museum System of the University of Milan. This collection contains over 5,000 skeletons and many other osteological samples from Antiquity to Contemporaneity. It stems from LABANOF (Laboratory of Forensic Anthropology and Odontology) of the University of Milan, which deals with the recovery, study and identification of human remains in the field of archaeology, forensics and human rights. Such disciplines and sciences, in particular anthropology, when applied to human remains, are fundamental for reconstructing the past, as well as for solving crimes and protecting human rights. Moreover, documented large skeletal collections are the instrument by which researchers can create the tools to interpret the osteological record.

CAL is one of the largest anthropological collections in the world and it has the purpose of serving justice, history and culture through its potential to support and aid the study, education and scientific research of scholars worldwide, be they in universities, national heritage institutions, in law enforcement agencies or humanitarian and human rights organisations. Over time, CAL has become a physical and an ideal place where researchers also meet common citizens and students from primary to high schools. At present, a CAL Museum is being designed, which will become a useful space where scholars, students and citizens, can blend culture and science and benefit from the university's third mission (public engagement): the study and narration of the past and the present as a contribution to a better future for humanity.

**Cristina Cattaneo:** Full Professor of Legal Medicine at the University of Milan, Director of Labanof (Laboratory of Anthropology and Forensic Odontology) and of CAL (Labanof's Anthropological Collection). She works in the recovery and study of human remains, from the past to the contemporary times and in their identification.

**Marcella Mattavelli:** Coordinator of the Museum System of the University of Milano. Museologist, expert on the development and management of cultural heritage, in particular of university heritage. Formerly Conservator of the Brera Astronomical Museum and Botanical Garden of the same University, she is coordinator of the Thematic Commission of Museology of ICOM-Italy.



**Mirko Mattia:** Archaeologist and PhD student in Bio-Archaeology at the University of Milan, has worked since its beginning at CAL's development. During his work, he has focused on the historical heritage of the collection and in spreading the mission of CAL.

**Pasquale Poppa:** Natural Scientist, with a PhD in Environmental Sciences, he has worked at the CAL project since the beginning. He focuses his work on the administrative part of the collection, and on the dissemination of its heritage among students from primary to high school and on the third Mission of CAL.

**Anna Maria Ravagnan:** Currently member of the Board of Arbitrators of ICOM Italia and of International Committee for Egyptology. Her main interests are museums accessibility and inclusion. After having worked on Local Museum Systems at Lombardy Region, she is currently advisor to the Milanese Archaeological Group and active in Museum inclusion projects for people with cognitive disabilities.

# Museum and cultural politics: A case-study to discuss the African cultural object and Western narratives

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**Keywords: Role of University Museum and Collection, Decolonizing museum, African Art, Cultural Equality**

## Abstract

The University of Central Oklahoma (UCO) houses a significant collection of African art. In 2018, the UCO Archives and Special Collections (UCO Archives) took the initiative to write a new description for the UCO African Art Collection, guided by an African art expert from another university. The new description addresses the paradoxical nature of 'displaying' African cultural regalia, acknowledging that the majority of the African cultural objects were not created to be displayed in museum and gallery settings. The description also recognizes the uneven relationship between African cultural objects and Western narratives in museum settings. We argue that it is essential for university museums, as knowledge-making institutions, to take the lead in discussions regarding museums and cultural politics. This includes acknowledging past and ongoing cultural colonization, issues surrounding looted and stolen objects, and other challenges to the traditional role of the museum. The museum is a cultural product of the west. Western perspectives defined the sociocultural and socioeconomic hierarchies concerning ethnicity, race, religion, and aesthetics that were adopted into museum practices. These Western-centric practices have long been considered universally applicable. First, we will discuss the contents of the new African Art Collection description. Second, we will demonstrate the vitality of acknowledging the issues regarding the display of African art objects and the ongoing power struggle between African art objects and Western narratives. Lastly, we will discuss how the new description affects and influences the students engaged in museum and curatorial studies.

**Shikoh Shiraiwa** is a PhD student in History and Cultural Heritage at the University of Helsinki. He grew up in Japan, and studied and worked at the University of Central Oklahoma (USA). Shiraiwa's research focuses on the relationship between museum practices and cultural politics, as well as on the methods of multi-perspective exhibitions.

**Nicole Willard** is the Assistant Executive Director of the Max Chambers Library at the University of Central Oklahoma. Providing strategic direction for Special Collections, she promotes the use and understanding of materials held at the repository. Willard forges ties with faculty members, creating opportunities for them to engage with collection materials.

# Indigenous art in higher education: A decolonising strategy?

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**Keywords:** Object-based Learning, Aboriginal Art, Australian History, Decolonising

## Abstract

In the face of ongoing injustice and disadvantage experienced by Aboriginal and Torres Strait Islander peoples, Australian universities have recently renewed a shared commitment to improving Indigenous lives through the *Universities Australia Indigenous Strategy 2017-2020*. Key recommendations call for measures that enhance the engagement of non-Indigenous people with Indigenous knowledge, culture and educational approaches. This paper responds to this challenge examining the findings from a recent research collaboration between Flinders University Art Museum (FUAM) and the discipline of History in the teaching of Australian Indigenous-settler relations. Motivated by the need to better equip students to understand and engage constructively with the history and consequences of Indigenous dispossession, the collaboration sought to centre the representation of Indigenous perspectives in the classroom by augmenting the use of Indigenous scholarship with works from FUAM's contemporary Indigenous art collection. Drawing on student feedback to this approach we discuss the power of Aboriginal art as a medium to communicate Indigenous narratives of colonialism and to effectively engage students in conversations around the nation's collective history, its inherent complexities and ongoing challenges. We argue that this is an effective strategy for decolonising the curriculum, for opening students to challenging subject-matter, empowering them in recognising and articulating the limitations of Western perspectives dominant in Australian historiography, and giving them the tools to better contribute to processes of reconciliation.

**Catherine Kevin** holds a PhD in History from the University of Sydney. Now Senior Lecturer in History at Flinders University, Australia, she has published on the histories of pregnancy and miscarriage, Australian feminism, post-WWII refugees and Indigenous-settler relations.

**Fiona Salmon** is Director of Flinders University Art Museum and Affiliate Member of the College of Humanities, Arts and Social Sciences, Flinders University, Australia. She has published on Flinders University Art Museum collections and exhibitions with emphasis on Aboriginal and Torres Strait Islander art.

# Imagining a future for university collections, from a critical review on the management of the University of Tolima's Collections

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**Keywords: University of Tolima, University Collections, Critical Perspective, University Mission**

## **Abstract**

This paper will rethink and imagine the future of university museums through the exploration of possible ways of working with the collections and museums of the University of Tolima, Colombia, so that they can respond to a territory in conflict, as is the case with Latin American territories. I am interested in questioning the role of its collections and museums, from a 'Latin American critical theory' perspective (here defined as the body of ideas, thoughts and works constructed from Latin-American anthropologies and sociologies to re-think cultural, geo-political and anthropological phenomena of Latin-American territories and examining new ways of influencing the awareness of the university community, visitors and citizens; main contributors are Silvia Rivera Cusicanqui, Boaventura de Sousa Santos and Arturo Escobar (among others).

I will discuss the pertinence of traditional forms of exploration, investigation, dissemination and exhibition of some of the University's collections, which are mostly mediated by a colonial discourse, still prevailing in the university logics and, therefore, in the way knowledge is constructed, conserved, disseminated and distributed. The University is, however, located in a territory and country that has constitutionally been called multicultural and pluri-ethnic, with a natural wealth threatened by excessive exploitation of mineral and arboreal resources. Moreover, the territory is in the middle of a process of reconstruction of broken social fabrics by more than 70 years of armed conflict. The examination of the future of the University's museums and collections from a 'decolonial' perspective, as indicated in the studies developed in the 1970s by Hugues de Varine seems urgent.

**Ana María Bernal Cortés** has held senior management positions, as Secretary of Municipal Culture, performing management tasks, artistic and cultural production. She has worked as a teacher and workshop teacher in contexts of informal and formal education; she has also guided and led processes of education and artistic qualification. She has participated in the design, implementation and management of cultural, museological and curatorial projects. She is currently part of the Art and Culture Research Collective (CIAC) and is a professor at the Department of Arts and Humanities at the University of Tolima.

# The archival turn and hybrid exhibitions in the digital age: The case of M68.1968 Memorial and Social Movement Museum, UNAM, Mexico

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**Keywords:** Digital Collection, Archival Turn, Social Change, 1986 Student Movement, Global Cultures

## Abstract

Can social change be exhibited? What and who for? What kind of traces do social movements leave in the archives, in culture, arts and social memory? How can the digital age contribute to transform university museums into cultural hubs where knowledge and creativity converge so that visitors become active and critical agents in contemporary social conflicts?

1968 was a time of freedom, revolutionary spirit and authoritarianism. The social movement had its centre in the student protests of France, Germany, Italy, India, Japan and Mexico, among other countries. Fifty years later, we are still asking about its impacts and meanings, notably because the cultural change that resulted — as feminism, civil rights, pacifism, the empowerment of youth or sexual revolution— shaped the twenty-first century.

Within this context, the National Autonomous University of Mexico (UNAM) opened last year the M68.1968 Memorial and Museum of Social Movements. It includes a hybrid permanent exhibition, a digital collection and a documentation centre. The Museum collects and researches documents, videos, audios and files about the social movements that have promoted human rights from 1968 to the present.

This paper explains how this Museum established new directions between academic research and curatorial practice in a university context. Furthermore, I will propose different approaches to archives and documents not only from historical reconstruction but also from artistic creation, and explain how technological innovation can be used for expanding the horizons of the university museum as a cultural hub promoting new forms of public participation.

**Eunice Hernández** is a cultural manager and curator with a double academic formation in History and Communication. Currently, she coordinates the *1968 Memorial and Museum of Social Movements*. Her research interests are social transformation through arts, innovation in exhibition devices for history, and public and contextual art.

# Uncommon engagement with archives in university museums: Their value as preservation and research hubs

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**Keywords:** University Archives, Contested, Preservation, Curation

## Abstract

The custodial orientation of university collections and its diverse archive is usually one of myopic, controlled and selective scattering. Mostly in favour of discard or digitize, store or stack, rather than of active preservation. A challenge remains that South African archives whether state-owned, museum-owned or institutionally-owned are in a perpetual state of curatorial crisis. This archival heritage remains undefined, unrecognized and uncontrolled, as 'museums in universities' need to take active control of their dormant or uncommon archives. Globally, the idea of engaging the archive as a research hub is evolving across disciplinary thinking, moving away from the tradition of archives as mere institutional assets. South Africa, although lacking behind international trends when considering the future of its archives and museums, has experienced a special turn towards greater responsibility for their preservation as well as the recognition of wider engagement as the landscape of university archives is becoming contested and decolonized.

This paper highlights museum case studies to demonstrate that when museum archives are engaged with as practical, theoretical hubs or creative spaces for galvanizing research, there is a sense of social responsibility. As a demand of the twenty-first century, discussions are beginning around how archives have the potential to become research and preservation drivers. The University of Pretoria is one of the few local tertiary institutions to ensure that museum archives form part of the institutional academic identity. The effects of this discursive attention to preservation brings recognition of museum archives in universities to ensure their future sustainability.

**Sian Tiley-Nel**, PhD, is the Head of the University of Pretoria Museums, Chief Curator of the Mapungubwe Collection and Head of the Mapungubwe Archive at the University of Pretoria. Her recent focus is on history of contested pasts, curated presents and how 'museums in universities' can engage in more research through concerted preservation efforts.

# Session 11

## New Approaches to Collections

# Managing the Campus Art Collection: a job for the library or for the university art museum?

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**Keywords: Curatorship, Art Collections, Collection Management**

## **Abstract**

Abruptly in 2017, the University of Auckland decided to shift collection management responsibilities for all the works in its distributed collection of New Zealand art (begun in 1966 and now valued at \$12 million) from the curatorial staff of its gallery (established in 2001) to the university library. Without any specialist knowledge of art collection management, art handling nor of New Zealand art history, library staff found themselves unable to identify particular works in the collection or service loan requests. Concomitantly, a new art acquisition committee was formed comprising library and property services staff, with specialist expertise on art provided by the Head of the School of Fine Arts. However, in the first year of operation, they have been unable to spend the allocated budget, despite receiving advice from the art collection assistants on the projected requirements for new developments on campus.

While some authors have often questioned the purpose that campus art collections serve, it is evident that they are valuable assets and a significant part of a university's cultural patrimony. Opinion is divided as to whether university libraries are best suited to managing art collections, or if this role should be performed by campus art museums where they exist. This paper will analyse the existing research, using data drawn from Australian and New Zealand universities to establish the parameters for what constitutes "best practice" for managing university art collections in the Australasian context.

**Linda Tyler** was the curator of art collections at the Hocken Library, University of Otago, Dunedin from 1998-2005 and from 2006-2017 administered the University of Auckland's art gallery and its art collection. She is now Convenor of Museums and Cultural Heritage at the University of Auckland.



# Through a viridian lens: Plant autonomy and agency at the University of Canberra's teaching herbarium

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**Keywords: Herbarium, Critical Plant Studies, Natural History, Teaching Collections**

## Abstract

Academic botanical collections play a key role in knowledge production in the plant sciences and ecology. These collections arise from a western epistemological and ontological framework that hyperseparates nature from humanity, characterising plants as passive, sessile others, and they are key tools in disseminating and reproducing these knowledge systems. But recently, there has been a proliferation of research that questions and challenges these views and humanity's privileged position with regards to plants (Gagliano 2017, Hall 2011, Marder 2013). Drawing upon Critical Plant Studies and non-western knowledge frameworks, my research explores the implications of re-encountering botanical collections by reconsidering our moral, philosophical and epistemological position towards plant life within a post-humanist framework. Using the University of Canberra's Herbarium as a case study, this paper will attempt to spark a conversation around new understandings of plant-human relations through considering plants and plant collections as a community of subjects as opposed to a collection of objects. I will further explore what these insights mean for the care and management of academic botanical collections, and the new roles they could play in teaching and within the university's cultural landscape.

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**Hakim Abdul Rahim** is currently pursuing a PhD at the University of Canberra where he also manages the Heritage Conservation Lab and Heritage Teaching Collections. His research interests are university museums and collections, botany, youth heritage and cross disciplinary engagements with collections. He is currently the Chair of UMAC Futures.

# Exploring the influence of the classical tradition: University of Sydney Museums

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**Keywords: Classics, Heritage, University, Museums**

## Abstract

The School of Philosophical and Historical Inquiry at the University of Sydney is exploring the influence of the classical tradition on the City of Sydney since colonisation in 1788. Our research questions about public architecture, political structures, education, social policy and gender, theatre, the visual arts, and the way Indigenous Peoples were represented have generated excited interest amongst academics and a number of city cultural and civic organisations. Our aim is for the research to have public-facing outcomes which inform and present contemporary re-interpretations of the classical tradition by artists, exhibitions, debates by social commentators, dance and theatrical performances and a city walk.

This paper will examine how the Sydney University Museums are central to this contemporary humanities academic research program and heighten the potential for linkages with other organisations and public engagement due to the strength of the collections of classical artforms and archaeology, the intentions and influence of the founders and the continuity of public access to the museums.

**Toner Stevenson** is Manager of the School of Philosophical and Historical Inquiry. She has a Doctorate in Museum Studies and has extensive museum and heritage experience as Manager of Sydney Observatory, the Museum of Applied Arts and Sciences, Head of House Museums for Sydney Living Museums and at the Natural History Museum, London.

**Craig Barker** is Manager of Education and Public Programs at Sydney University Museums. He has a PhD in Classical Archaeology and considerable archaeological fieldwork experience in Australia, Greece, Turkey and Cyprus and is the Director of the Paphos Theatre Archaeological Project excavating at the World Heritage site of Nea Paphos.

# Learning by decentering the collection

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**Keywords: Collections, Decolonization, Area Expertise, Art Education**

## Abstract

At this time, when issues of identity, cultural difference, and social integration are at the forefront of public consciousness, museums can productively confront the systems of power and oppression which shaped them. To meet this need, they must abdicate their habitual role of possessors and purveyors of knowledge, and work from the position of providing conditions for yet unimagined creations, exchanges, and scenarios. Going forward, university museums and collections must redress the narratives we offer, the collection we steward, and how we value expertise. This will necessitate significant shifts from routine presentations that rehearse canonical narratives, to cross-cultural and cross-temporal displays where colonialism and slavery are brought to the fore. Moreover, in the near future university museums will be engaged in restitution of unjustly acquired cultural artifacts. The self-determination of parties in the communities of origin will be crucial to this process and museums will be reshaped through these restorative reparations. Finally, museum collections reflect power structures of exclusion as do their staffs and audiences. Collection research and display is informed by the areas of expertise of the staff which, like the academies that trained them, has been predominantly focused on a highly selective narrative of art history. By truly addressing the lack of diversity in our student body, faculty, staffs and boards, university museums will be remade through new approaches to acquisition, interpretation and access. This contribution will share how working against established patterns of separation and authority is an exercise in learning by doing.

**Sarah Ganz Blythe** is Deputy Director for Exhibitions, Education, and Programs at the Rhode Island School of Design Museum and she teaches in the graduate program of Brown University. She holds a BA from Wellesley College and PhD in art history from the Institute of Fine Arts, New York University.

# The provenance project: A pedagogical approach to engaging undergraduates in collections-based research

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**Keywords: Provenance, Object-based Learning, Digital Projects, Creative Problem-solving**

## Abstract

Home to collections that vary greatly in size, cultural origin, and resources, small liberal arts colleges (SLACs) are known for fostering experiential learning, often through student-faculty collaborations. At Wheaton College (Norton, MA), an innovative provenance research assignment takes these collaborations further by involving staff, alumni, donors, lenders, and external experts and institutions. Piloted in 2013, the assignment is grounded in experiential and object-based learning and emphasizes student agency and choice. After selecting objects, students research their provenance, using on- and off-campus resources, before creating a digital map to trace each object's history prior to its acquisition. Now known as *The Provenance Project*, the assignment strengthens core academic competencies, including research with primary documents, critical analysis skills, writing, and public speaking. Pre- and post-assignment surveys and course evaluations demonstrate that students improve their creative problem-solving skills, comfort with ambiguity, and understanding of institutional history and of the ways in which cultural objects become part of academic collections. As a form of service learning, the assignment contributes to our understanding of objects, artists, donors, and collection use. Conducting provenance research with undergraduates involves challenges, both pedagogical and practical; but it provides numerous benefits, some of which are realized only after the assignment has ended. Based on six iterations of the assignment, I argue that the benefits of conducting provenance research with undergraduates outweigh the challenges and that LACs are well-suited to such assignments given their size and missions. I also share lessons learned and guidelines for developing similar projects at other institutions.

An anthropologist, **Leah Niederstadt** is Associate Professor of Museum Studies, History of Art and Curator of the Permanent Collection at Wheaton College. She holds degrees from the University of Michigan and the University of Oxford. Her research focuses on contemporary expressive culture in Ethiopia and on the history and use of academic collections.

## Session 12

New Ideas and New Museums: Rethinking the future

# The Museum of the École Polytechnique, Paris: Shaping a culture of science and technology studies

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**Keywords: Science Museum, History of Science and Technology, Science and Technology Studies**

## **Abstract**

A product of the French Revolution and the Age of Enlightenment, the École Polytechnique in Paris has a rich history that spans over 220 years. Its historical, scientific and artistic collections form a substantial heritage ensemble. Its archives are famous on a world scale in the field of the history of science and technology. The École Polytechnique has recently created a museum – the mus'x – which unveils to the public a large selection of its collections. A full mediation program has been organized, including visitor circuits punctuated with multimedia devices, workshops, lectures, and film screenings.

This paper aims at using mus'x as a point of departure to discuss the role of university museums in fostering a science and technology culture directed towards pressing social concerns. In particular, I will explore the relations between university museums, academic research and teaching initiatives in a science and technology-oriented university. The mus'x is a key resource for the Department of Humanities and Social Sciences at the École Polytechnique, bringing together a wide range of scholars to support interdisciplinary research, teaching, and outreach about the roles of science, technology in past and present societies. Since 2012, this department has promoted a project-oriented approach based on the direct engagement of students with collections.

**Frédéric Brechenmacher** is a professor of the history of science at the École polytechnique, Paris. His research activities are devoted to the history of mathematics from the 18th century to the 20th century. He recently supervised the development of a science museum at École polytechnique : the mus'x.

# Reconfiguration: From Costume Museum to CHE (College of home economics) Museum

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**Keywords: College-based Museum, Transformation of Spaces, Costume Museum, CHE Museum**

## Abstract

This paper will introduce the CHE Museum, its history and stories from the time it was known as Costume Museum to its new and official name as CHE Museum. This museum was once a department-based laboratory located in the University of the Philippines-Diliman, Quezon City. The Costume Museum originally started as a quaint laboratory space for students of the Clothing Technology degree. From its humble beginnings as a laboratory/sewing space, the space organically evolved and became a museum/exhibition space housing a vast collection. It highlights turn of the century baro't saya designs, Filipiniana dresses, and other indigenous apparels. The first part of this paper serves as an introductory study on the potential of this new official museum in the University of the Philippines, Diliman. In the second part, I will explore and identify the possible challenges: a.) How can the museum maximize its potential as a hub for research and education on Filipino fashion and Philippine textiles? b.) How will the collection stand the scrutiny of researchers and scholars if some of the collection's provenance are under contention? c.) How will the museum develop and negotiate the process of transformation from being an on-hand laboratory space exclusive to Clothing Technology students to its eventual shift as a college museum and exhibition space?

**Erika M. Jacinto** is a University Research Associate and an MA Museum Studies student from the University of the Philippines, Diliman. She is a former Museum Assistant at CHE Museum. Her research interest is currently on the role of the museum in these changing times, specifically on hazards and disaster.

# The university museum as a cultural communication hub connecting local sectors

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**Keywords: Cultural Hub, Intercultural Communication, Innovative Education, Local Sectors**

## Abstract

Keio University Art Center (KUAC) is a university museum and art archive specializing in contemporary art situated in Minato City, Tokyo, an international center rich in contemporary culture, historical sites of interest, temples, shrines, and long-established businesses. In order to connect the different cultural entities and to thus highlight the richness of culture and history of the city, KUAC started the project *Cultural Narrative of a City* in 2016. Providing a series of events in collaboration with other museums and cultural sectors, KUAC has been playing an active role as a cultural hub to disclose culture and research in the local area to broader audiences. The major challenge of such project is the development of human resources to facilitate intercultural and multilingual communication. Keio University, designated as one of the top global universities in Japan, welcomes students from various countries interested in local culture, as well as home students interested in international exchange. Organized as part of the project, the Cultural Communicator Workshop in 2018 provided an opportunity for students to access the valuable cultural resources in the local area and to obtain various intercultural communication skills through system and design thinking; interviews with experts at cultural institutions; and multilingual group work and writing. Through the workshop, KUAC has demonstrated that the university museum can take advantage of its universal nature and neutral position to connect various religious, historical, and business sectors in the local area; and to provide an experimental space for innovative teaching and learning.

**Yu Homma** is an archivist and curator at Keio University Art Center (KUAC). She holds M.A. in Art History and teaches Digital Humanities at Keio. She has joined several projects concerning archives, university museums and digital humanities at KUAC and launched Cultural Narrative of a City Project in 2016.

**Kayoko Ichikawa** is a manager of Cultural Narrative of a City Project at Keio University Art Center (KUAC). She holds a PhD in History of Art and studies Medieval Art from a transregional perspective. Her broad research interest is the relationship of art and society in a city republic.



# Museums in universities or university museums

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**Keywords: Site Specific Installations, Object-Based Learning, Global Student Body, Campus Collaboration**

## Abstract

The University of Pennsylvania (Philadelphia, PA USA) has a University Art Collection of over 8,000 paintings, sculptures, works on paper, prints, photographs and decorative objects donated over the past 250 years. This collection is not installed in a museum, but instead democratically installed in 113 locations across the campus. Without a designated fine arts museum, how does such a collection connect people with objects and their stories? In this paper, I will use Penn's University Art Collection as a case study on how art in public spaces can enhance the institutional mission, facilitate object-based learning, encourage collaboration and integration across departments and disciplines, and address issues of access and inclusion. One strength of having a collection in multiple locations and site-specific installations is to optimize and seize opportunities to collaborate with partners across schools, and actively promote the arts as a vibrant aspect of university life.

In most museums, directors and curators plan their exhibition schedule at least three years in advance, based on rotating their museum collections and the availability of special exhibition galleries. However, with a collection without walls, the Office of the Curator staff can nimbly respond to a loan request or install artworks from the collection in response to a political, environmental, international or campus-specific issue to enhance and encourage community dialogue. Campus art can be used to challenge or to bring together a global student body face to face, rather than online. In these ways the University Art Collection is integral to the University itself.

I will conclude my paper by sharing 'nuts and bolts' information on loan agreements, collection management, environmental issues, and conservation.

**Lynn Marsden-Atlass** has been the Executive Director of the Arthur Ross Gallery since 2008 and the Curator of the Penn Art Collection since 2010. She received her M.A. in the History of Art from the University of Chicago and a B.A. in the History of Art from Lake Forest College.

## Session 13

### The Experimental Role of University Museums

# The Prep-Room at NUS Museum, Singapore: What did happen

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**Keywords:** Prep-room, Exhibition-making, Research

## Abstract

Introduced in 2011, the *prep-room: what may or may not happen* at the National University of Singapore (NUS) Museum resulted from the need to position the university museum as a site of active encounters, in which the diversity of knowledges and audiences interacts with museum objects and exhibition research. Presented publicly within the museum, alongside permanent and temporary exhibitions, the *prep-room* was envisioned as a site for the exploration of curatorial methods and the development of content and scopes for upcoming projects. It would also allow audiences to observe the exhibition-making process, engage with the subject matter presented, and begin a sustained interest in its development.

The *prep-room* has since evolved to become an important component of the NUS Museum's exhibition-making process, with two prep-rooms operating at any one time. Moreover, it has transitioned from being primarily driven by museum curators to being collaboratively driven with artists, filmmakers, researchers, scientists, students and university academics. This paper will document and reflect on the past eight years of prep-rooms, its varied subject matters and methods of engagements. Using four recent prep-rooms, *Buaya: The Making of Non-Myth* (2016-2018), *Crater Studios* (2017) and *After Ballads* (2017-2019) and *Of Place and A Paradox* (2018-2019), I will demonstrate dynamics and tensions within the various working models devised thus far, and the variety of outcomes that have emerged.

**Michelle Kuek** is Manager of Outreach at the National University of Singapore (NUS) Museum where she oversees education, programmes and student development. She focuses on integrating the museum's collections and exhibitions into academic curriculum and manages the internship programme. She is also involved in introducing museum-based learning to pre-university art and history teachers.

# About time: University museums between cultures of collecting and cultures of engagement

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**Keywords:** time, history, material culture, lived culture, assemblage

## Abstract

At the Medical Museion at the University of Copenhagen, we communicate about health and medical science *as culture*. In other words, we treat the assemblages of humans and nonhumans that make up the cultures of museum, clinic, laboratory, and home similarly. In doing so, we also place the past alongside the present and imaginations of the future; not in a linear historical narrative, but as collaged moments where commonality and difference might (unexpectedly) appear. We thus hope to create a space where visitors feel comfortable to bring their lived, culturally-situated experiences to meet equally time-specific medical cultures. In this paper, we will present concrete examples from Medical Museion to illustrate this approach, from major exhibition projects to events, teaching activities, and curation experiments. We will use these examples to argue that university museums are uniquely situated to navigate one of the central dilemmas of contemporary museum practice: the balance between preserving material culture vs. active cultural engagement. We will argue that each, in fact, contains the seeds of the other, and that this becomes clear when you take the long view. Collecting helps to define and shape evolving cultures of knowledge, and academic interventions in public knowledge often seem in retrospect to have preserved a particular discourse. We thus argue that the university museum should defend and cultivate a promiscuous relationship to its cultural role over time; it holds culture; it is a culture; it helps define disciplinary cultures; and it investigates, reflects and shapes the cultures that surround it.

**Adam Bencard** is Associate Professor and Curator at Medical Museion and CBMR, University of Copenhagen. His research interests include the philosophical and cultural ramifications of microbiome research and what it means to be human in a post-genomic world. He has curated several exhibitions at Medical Museion, most recently the award-winning *Mind the Gut* (with Louise Whiteley).

**Louise Whiteley** is Associate Professor and Curator at Medical Museion and CBMR, University of Copenhagen. Louise combines research interests in the impacts of biomedical science on personal, social, and cultural understandings of the mind, with interests in co-curation and the particular forms of interdisciplinarity it produces.

# University museum as museum lab: An experimental exhibition series on natural and social scientific method and ideas

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**Keywords: Museum Lab, Social Science Exhibition, Experimental Exhibition**

## Abstract

In addition to the traditional exhibition of academic heritage demonstrating educational functions, university museums can also play an experimental role for all kinds of museums on new ways of exhibitions and education. Among the challenges for modern science museums are the difficulties to exhibit science philosophy, scientific methodologies, and social studies of science. At the NCKU Museum, we designed a series of experimental exhibitions, namely *See Through 1.0* and *2.0*, to explore this possibility. The 1.0 version is a combination of biomedical visual displays arranged by several unrelated but key concepts of science philosophy, as a control group on natural science topics. The 2.0 version replaces half of the objects by several topics in social sciences, including museology's visitor studies among others, and changes the ways of display for the other half in order to generate a direct connection and comparison with their counterparts in social sciences. The results show some successful reflections on topics and ways of display of such difficult topics, especially on educational purposes; and some 'failures' from visitors' confusion also give us hints for exhibitions on abstract topics in the future.

**Jeng-Horng Chen**, an associate professor in the Department of Systems and Naval Mechatronic Engineering, was the Director of NCKU Museum during the period of 2015 to 2018. His research includes history of technology, underwater archaeology, turbulence, and naval architecture. He initiated the Taiwanese Alliance of University Museums in 2017.

**Chia-Hsin Chen** is an assistant researcher at NCKU Museum. She is an expert in science communication. Her research interests include visitor research, stakeholder's cooperation, and civil participation.

**Heng-An Chen** is an associate professor in History and has been in charge of university history research and exhibition in NCKU Museum. His interests include science history, population science, philosophy of science and technology, and other scientific issues.

# The university library as a non-traditional museum: Utilizing display, research, and collaborative practices to illustrate cultural equality

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**Keywords:** African art, Interdepartmental, Museum Role, Student Research

## Abstract

The University of Central Oklahoma's Max Chambers Library enjoys a unique position in that it does not function just as a library but as a non-traditional museum. The Archives and Special Collections utilizes spaces within the library, a public entity, in order to curate and highlight the University's diverse collections, including the national level African Art Collection and Melton Legacy Art Collection (sixteenth to twentieth century European and American art). One way in which we, as archive intern students, are challenging museum tradition is by presenting the African Art Collection as equal to European and American fine art collections. Indeed, the African Art Collection supports the research and teaching needs of faculty from various departments including art history, global arts, and sub-Saharan art and culture, and provides resources for graduate and undergraduate students. This research helps to contextualize these visual mediums as artistic creations of the culture of specific societies, allowing visitors to gain knowledge of the function of the pieces as well as the inherent commonalities the diverse societies share. Overall, the process has led to increased interdepartmental collaboration as professors utilize the collections, furthering high impact learning, while students and scholars from other universities explore and research the collections. By fostering an environment of cultural understanding both within and outside the university community, we are challenging the concept that African Artworks are inherently unequal to traditional western fine art.

**Olivia Reyes:** 1<sup>st</sup> year graduate student in the History program. Her research interest is colonial Latin America, with particular emphasis on gender and racial relationships. She has worked as an intern in the UCO Archives & Special Collections for 2 years, and has presented research in conferences at the national level.

**Michael May:** Major at the University of Central Oklahoma in Studio Arts with an emphasis in Ceramics. He is interested in researching ceramic cultures within different societies around the world. The internship at the Archives and Special Collections department has improved his research skills.

**Lyazzat Galilolla:** International undergraduate student from Kazakhstan, majoring in Global Art and Visual Culture at the University of Central Oklahoma; has presented works in several Conferences of Undergraduate Research. Being able to work with the Art Collections UCO owns, among the incredibly knowledgeable people, makes the educational journey more useful.

**Amena Butler:** 2<sup>nd</sup> year graduate student in the Museum Studies program. Research focuses on the change of perspective in contemporary narratives in museums; working in the Archives & Special Collections since the beginning of graduate school, and is currently a Teaching Assistant with the Laboratory of History Museum.

## Session 14

The Future of University Museums in Japan  
Challenges of Public Access



# Aspirations and activities of Kokugakuin University Museum

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**Keywords:** Japanese Culture, History, Shinto, Archaeology

## Abstract

The Kokugakuin University Museum was founded with the goals of gathering and preserving cultural artifacts necessary to the study of Japanese culture, conducting and publicizing research, and engaging in collaborative educational and research activities within the context of the University and beyond. The origins of this museum date back to two earlier institutions: the Museum of Archaeology founded in 1928 and the Shinto Museum founded in 1963. These were later merged and finally developed into the Kokugakuin University Museum in 2013.

The permanent exhibition includes exhibits detailing the history of the University, Shinto and academic archive as well as archaeological research into the history of the Japanese archipelago. It is hoped that these materials will help visitors deepen their understanding of both Shinto and Japanese culture in general. The Museum holds special exhibitions and various types of educational activities and promotions based on collections relating to the publicization of research projects and findings. Through educational activities and collaboration with other museums, this Museum also serves to make the work of Kokugakuin University open to a wider public. This paper will review the history of Kokugakuin University Museum and discuss its current activities.

**Takashi Uchikawa:** Deputy Director of Kokugakuin University Museum. Bachelor of History in Humanities, Kokugakuin University, Tokyo in 1985 and inaugurated as assistant the same year. Kokugakuin University Museum Associate Professor since 2007 and Kokugakuin University Museum Professor since 2014.

**Satoshi Oikawa:** Deputy Director of Kokugakuin University Museum. Overseeing museum management and accounts. University Official.

**Rira Sasaki:** Curator of Kokugakuin University Museum. Bachelor of History in Humanities, Sophia University, Tokyo, in 2009. Master of History in Area Studies, Graduate school of Global Studies, Sophia University, Tokyo, in 2011.

# Nanzan University Museum of Anthropology: The museum for everyone's curiosity

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**Keywords: Archaeology, Anthropology, Tactile Exhibition, Visually Impaired Person**

## Abstract

Nanzan University, located in Nagoya City, central Japan, has a museum named Nanzan University Museum of Anthropology. The Museum was founded in 1949. It houses a collection comprised of almost 100,000 artifacts, covering archaeological materials from Japan, ethnographical materials from Papua New Guinea, northern Thailand and Africa, and Japanese utensils of the Showa era (1926–1989).

The collection was established by priests of the Society of the Divine Word, the Catholic order who founded Nanzan University, and by researchers of the University. Some private collections are also included. In 2013, the museum underwent a renewal that greatly changed not only its style of exhibition, but also its concept. Two principles guided this renewal process. First, we decided to organize our collection without the use of explanations about historical background and cultural context. We thought that, if we used such explanations, they would make our museum feel like a textbook of history or anthropology. Second, we wanted to make our exhibitions tactile. We decided to accept vEthnology in Osaka, and a researcher of total blindness. His vision is that of a 'universal museum', which we believed to be the most appropriate way to present artifacts. Our purpose, therefore, is to make sure that the exhibits were accessible to everyone. However, it was a challenge for us to turn Dr. Hirose's vision into reality. We are still continuing to respond to this challenge today.

There still remain many problems to be solved. One is the lack of a clear definition of a 'universal museum'. We do not consider our museum to be a 'universal museum' yet; rather, we think that a 'universal museum' should be designated as a 'museum for everyone's curiosity'. Our approach to the creation of a totally tactile exhibition, which is rare around the world, will be presented, hoping to exchange ideas and receive advice.

**Hiroshi Kurosawa** is interested in the study of prehistoric pottery from the Japanese archipelago and Southeast Asia, Museum education, Museum and Society.

# Challenge for the future in the University Museum of Tokyo Tech

## S. Tanabashi

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**Keywords:** Science and Technology, Museum Communication, Interactivity

### Abstract

The origins of the Tokyo Institute of Technology — Tokyo Tech — date to the Tokyo Vocational School in 1881, a science and engineering university. The Museum was established to introduce various historical artifacts related to education and research activities in Tokyo Tech. The collection of the Museum ranges from ceramic folk-arts based on scientific applications, functional modernism-architectural models, industrial achievements such as discovery of ferrites and the chemical synthesis of vitamin B<sub>2</sub>, electrical to optical communications, artistic holographic arts, to materials in honor of Nobel laureates Hideki Shirakawa and Yoshinori Ohsumi. A major concern of the Museum was the lack of interest in exhibitions vis à vis an excellent museum collection. Thus I proceeded to increase the role of the museum as a portal to the public.

I aimed for a university museum which functions not only as a home for the alumni but to the broadest possible audiences. To achieve this, I attempted to introduce interactive exhibits such as a hands-on representation of state-of-the-art technologies at Tokyo Tech. As a first example, one of the most essential intracellular phenomena called “autophagy” was constructed by the combination of prominent cell biologists and transparent printing technology. Second, I held a programming workshop for k-12 students with digital creators club students at Tokyo Tech. Third, I designed an exhibition to focus on various scientists in Tokyo Tech, introducing how their scientific identities were cultivated and what were their roads to becoming scientist. Here, a future-oriented university museum based on traditional-to-latest activities will be described.

**Sayuri Tanabashi** got her PhD in cell biology from the University of Tokyo in March 2018. Studies museology at the Museum of Tokyo Tech since April 2018; interested in science communication and STEAM education mediated by exhibitions and interaction between humans and exhibits.

## Session 15

The Future of University Museums in Japan  
Challenges of Collaborations and Resources

# Community contributions and human resources development through external collaborative activities of university museums

**H. Minami**

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**Keywords: Field-museum, Student Community Engagement, Sustainability, Global Peace**

## Abstract

Among various museum types, the most noteworthy fact for university museums is that students can actively participate in museum activities. In this paper, the Kyoto University of Foreign Studies' diploma, its curriculum policy concerning the Curatorial Training Course under Japanese Museum Law, and the activities of the Museum of International Cultures are discussed. It also clarifies the significance of the university museum's responsibility for human resource development which in turn contributes to the development of local communities.

Through the Curator Training Course and external cooperation both in and beyond Japan, the Museum of International Cultures at Kyoto University of Foreign Studies has become an important location for fostering promising international curators comprehensively involved in spreading knowledge and contributing to local communities. For example, field research work is conducted in Matiguás, Matagalpa, Nicaragua. In Japan, field museum activities in Echizen Town, Fukui prefecture, focus on resolving community issues by considering the area as a 'museum'. Within Kyoto, the *Townscape Activities in Kyoto*, conducted in collaboration with Bun-yu-kai, and the collaborative activities of the University Museum Association of Kyoto (UMAK) are also be discussed.

One important outcome of these activities is the growing awareness of community residents brought about by student engagement. Communication between residents increased, and they started to consider the value of their community. Both field work in Japan and overseas performed with local communities help address regional problems. As a result, these activities cultivate human resources capable of contributing to peace.

**Hiroshi Minami** is an archaeologist and a museum curator. He researches policy science. As the director of the university museum, he also supervises curriculum education with curator qualifications. In addition, he conducts community engagement activities with students to solve regional issues based on policy science.

# Bridging past and future: The Life-size model of the One-Mat Room, International Christian University Hachiro Yuasa Memorial Museum, Tokyo

**M. Gushima<sup>a</sup>, T. Kobayashi<sup>b</sup>, M. Takase<sup>a</sup> & N. Fukue<sup>a</sup>**

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**Keywords: On-campus Cultural Heritage, Exhibition, ICT, Curatorial Training Program**

## Abstract

The One-Mat Room is a unique study built in 1886 by Matsuura Takeshirō (1818–1888), an explorer known as the man who named Hokkaido. It is preserved on the campus of the International Christian University (ICU), Japan. The room was constructed with old pieces of wood from famous temples and shrines, some dating back to the seventh century. Just ‘one mat’ in size, it miraculously survived the vicissitudes of time. The ICU Hachiro Yuasa Memorial Museum carried out a special exhibition in 2018, *The One-Mat Room at ICU*, to commemorate the bicentennial anniversary of the birth of Matsuura Takeshirō. For the show, a precise life-size model of the One-Mat Room was displayed with photographs and explanation panels. As a building designated as Tangible Cultural Property by the Japanese government, the actual One-Mat Room has been a venue for learning issues of conservation and use of cultural heritage in courses of the Curatorial Training Program such as ‘Museum Collection’ and ‘Information and Communication Technologies in Museums’.

Since the One-Mat Room has limited access due to location and conservation state, the life-size model was constructed using traditional methods of Japanese carpentry. It became not only a museum exhibit and an excellent means to transmit tradition to future generations, but also an effective teaching resource. In ‘Information and Communication Technologies in Museums’, students were assigned to develop new means of presenting essential information and background of the One-Mat Room in limited gallery space, utilizing digital and audio-visual technologies/apps. It opened up new possibilities of multiple uses of a museum object, bridging the past, present, and future.

**Megumi Gushima** is Curator of the International Christian University Hachiro Yuasa Memorial Museum in Tokyo. She organized “The One-Mat Room at ICU.” Her interest is social history of art and photography. She also assists the Museum Practice course for the university’s Curatorial Training Program.

**Tomoko Kobayashi** is Assistant Director of the International Christian University Center for Teaching and Learning. Her interest is in the effective use of emerging technologies in teaching and learning in higher education. She has been teaching the course

“Information and Communication Technologies for Museums” for the university’s Curatorial Training Program.

**Maho Takase** works as research and teaching assistant at the International Christian University and works part-time at the Hachiro Yuasa Memorial Museum. Her interest is in the exhibition of musical instruments in early twentieth century Japanese galleries.

**Naoko Fukue** is Assistant Researcher at the Japan Center for Asian Historical Records, works as research and teaching assistant at the International Christian University and works part-time at the Hachiro Yuasa Memorial Museum. Her interest is in the history of late nineteenth to early twentieth century Japanese inbound tourism.

# The value of collaboration between university museums

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**Keywords:** Small University Museums, Collaboration, Kyoto

## Abstract

In the past eight years, 17 university museums in Kyoto have collaborated on various projects. In this presentation, the author shows an example from the standpoint of a small university museum, the Doshisha University Historical Museum. The main activities of small university museums are deeply related to the education and practice for, and with, university students. However, one of the problems is the weakness of museum operation or curation for the public external to the university, which is different from governmental or public museums. But collaborative activities with the association between university museums can provide one solution. For the past several years, various kinds of university museums in Kyoto have co-operated in holding workshops and special exhibitions. Some were big, some were mainly for tourists, and some were related to visitors at traditional Buddhist temples. Small museums were able to solve their own problems through co-operating on exhibition work. This model from Kyoto can be adopted by other regional groups of university museums around the world.

**Kunihiko Wakabayashi** is an archaeologist and has dealt with archaeological exhibitions at the university museum, as well as excavations with students. He is interested in mixing the production of museum exhibitions with research activities with students.



# The Art collection as a scholarly resource and business-academia collaboration

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**Keywords: Art Collection, Art Resource, Business-Academia Collaboration, Community Outreach**

## **Abstract**

Among Japan's national universities, the University of Tsukuba (UT) is the only one with a complete fully functional art school. The Faculty of Art & Design (FAD) manages the University of Tsukuba Art Collection (UTAC) with more than 600 artworks together with exhibition facilities and well-designed storage spaces on campus. UT has, however, no affiliated university museum. UTAC consists of some 400 artworks that were donated by, or purchased from, university's faculty members (established artists/designers) as well as from students (emerging artists/designers); 100 Asian porcelains and 100 modern paintings. These include works of Max Ernst and Joan Miró donated by an entrepreneur who made a financial endowment to the library-management graduate course. FAD considers UTAC as a scholarly artistic resource, and has been seeking to utilize it effectively as a symbol of research, educational outcomes and industry-academia collaboration. For instance, symposia on UTAC have been organized from an art historical, as well as from other disciplinary points of view. Also, the Art Street, a linking of exhibition venues on campus, acts in a most important way to showcase UTAC from inside and outside the university. Those venues include the foyer of the library and even the gateway to the president's office, as well as the permanent exhibition at the university gallery. Last year, UT-FAD signed a contract with a bank, a leading local company, to use a part of their premises free of charge in order to showcase UTAC. The partnership with this bank is expected to function as a satellite of Art Street.

**Rintaro Terakado** is an associate professor of art history, particularly Flemish Art, as well as museology. While there is no official museum organization in the university, he is in charge of university art collection management, because of his career as an associate curator at Aichi Prefectural Museum of Art that extended for more than 10 years.

# Workshops

# Boot Camp for academic museums: Surviving and thriving within a parent institution

**J. Hartz<sup>a</sup> & B. Rothermel<sup>b</sup>**

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## **Abstract**

A boot camp is a place where people go to participate in an intensive schedule of training in order to learn or improve skills. It is a course of action where you will become more focused, inspired, energized, and dedicated. This one-day workshop will examine the importance of aligning the museum/collection's mission with the university (parent institution) mission and help you evaluate the museum/collection's educational role within the university structure. And just like no one boot fits everyone, no strategic plan is right for everyone. That is why in group activities and personalized sessions, you will use theoretical and methodological skills to develop your museum or collection's strategic plan and deliberate innovative ways of implementation.

## **Morning Session:**

Mission; Governance; Strategic Planning

## **Afternoon Session:**

Education Role; Group and/or Individualized Break-Out Sessions.

**Jill Hartz** worked in university museums for more than thirty years. During her career she has been devoted to the advancement of the professionalism, role and visibility of academic museums, including serving on the board of the Association of Academic Museums and Galleries (AAMG), including two terms as president. She has served as peer reviewer for the Institute of Museum and Library Services (IMLS) Museum Assessment Program and American Alliance of Museums (AAM) Accreditation Commission.

**Barbara Rothermel** has also worked in museums for more than thirty years. She is currently Director and Curator of the Daura Gallery and Associate Professor of Museum Studies at the University of Lynchburg, Virginia. PhD in museum studies from the University of Leicester, where her dissertation examined the university art museum as a catalyst for interdisciplinary faculty collaboration. She was a board member of AAMG for 14 years and is currently vice-chair of UMAC.

# Making university museums matter

**J. Deupi<sup>a</sup>, J. Wettenhall<sup>b</sup>, S. Corwin<sup>c</sup> & W. Eiland<sup>d</sup>**

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## Abstract

One of the giants in the field of museum practice and theory, the late Stephen Weil, insists in his *Making Museums Matter* that it is not enough for our institutions to simply steward the collections entrusted to our care. Rather, we must positively impact the “knowledge or attitude or values—in the quality of individual or communal lives.” This is a very tall order, as it is no secret that museums of all shapes, sizes, and disciplines are generally expected to fulfill very broad mandates, almost always without concomitant levels of support. The resulting challenges are often aggravated in the case of college and university collections, which frequently are expected to serve a plurality of masters and which just as often have parent organizations that do not fully understand or appreciate their value and significance. In this three-hour workshop, four directors from leading American college and university art museums will explore approaches and strategies for “mattering” on our campuses and in our communities.

This workshop will feature four 20-minute presentations with ample time for Q&A as well as group work and/or interactive activities between each talk.

**Jill Deupi**, PhD, has trained as lawyer and an art historian. Her current research interests include arts administration and management as well as art law (particularly provenance and deaccessioning). As the Lowe’s Director and Chief Curator, she is responsible for more than 19,000 objects that span five millennia and represent every inhabited continent.

**John Wettenhall**, PhD, is founding director of the new George Washington University Museum and teaches in GW’s museum studies graduate program. A longtime museum director, he has served on the boards of AAM, ICOM-US and AAMG. He is an art historian with an MBA, currently writing on the values, ethics, and “business” of museums.

**Sharon Corwin**, PhD, is the Carolyn Muzzy Director and Chief Curator of the Colby College Museum of Art. She has published several books and essays, including, *Alex Katz: Maine/New York*; *American Modern: Documentary Photography* by Abbott, Evans, and Bourke-White and “Picturing Efficiency: Precisionism, Scientific Management, and the Effacement of Labor.”

**William Eiland**, PhD, has served on the boards of AAM, SEMC, and the Georgia Association of Museums and Galleries. He was also a trustee of AAMD and ICOM as well as chairman of the NEA’s Arts and Artifacts Indemnity Advisory Panel Arts. His specific research interests include early Italian and French art and the art of the American South.

# Stealing culture: Repatriation of human remains in university collections

**N. M. Crawford<sup>a</sup> & D. D. Jackson<sup>b</sup>**

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## Abstract

What happens when a museum unknowingly, or knowingly, has human remains and/or related cultural objects in their collection? Who should be held accountable? What are some legal ramifications for keeping the objects versus the repatriation of these collections? How does the museum start the repatriation process?

Historically human remains have been an accepted part of university museum collections for research, teaching, and display. However, with a recent heightened awareness, and questions surrounding ownership of cultural objects, the discussion of repatriation, especially of human remains, is timely. Crawford and Jackson use the United States' Native American Graves Protection and Repatriation Act (NAGPRA) as the framework for a discussion and formation of an international policy for repatriation of human remains and related cultural objects. They accomplish this by focusing the workshop's discussion on the specific policies and procedures governing university museums as they deal with the issues of human remains within their collections.

As part of their long-term collaboration focusing on how criminal law can affect museums, Crawford brings specialized knowledge in museum policy and administration as well as a background in commercial art galleries and auction houses. Jackson brings specialized knowledge in the criminal justice system, criminal investigations, and policy analysis.

**Nicole M. Crawford**, Chief Curator and Assistant Director, University of Wyoming Art Museum, previously Vice President, Gerald Peters Gallery, Santa Fe, New Mexico, where she oversaw gallery operations including two art auctions. Her international projects include extensive work with cultural reconciliation through the display of objects in post-colonial/post-conflict societies.

**Darrell D. Jackson**, JD, PhD, Professor, University of Wyoming College of Law, previously Assistant United States Attorney. He researches at the intersection of law; education; and race, cultural, or ethnic studies; and primarily utilize critical race theory. He focuses on supporting historically marginalized communities' struggles to obtain equity and equality.

# Posters

# University museums as a cultural hub and its educational potential

**Abduraheem K., A. Zarrin & A. Shandilya**

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**Keywords: University museum, Cultural hub, Cognitive learning, Educational Potential.**

## Abstract

Universities and university museums are expanding day-by-day throughout the world in this modern era of an explosion of knowledge. The recognition of institutional cultural identity demonstrates its innate value of both the past and present. Moreover, museum visits become more significant in different institutions when made mandatory by different regulatory bodies of the government. Since the nineteenth century, Aligarh Muslim University has been an example of the multifaceted culture of India.

The Museum of Aligarh Muslim University and its century-old institutional tangible and intangible heritage are predominantly used for educational purposes. The cultural education centre encompasses clubs of music, literary, drama, eco, etc., dedicated to serving the development and revival of dying culture. Departmental museums impart formal and informal education. The university museum and departmental museums have various types of collections including the personal collection of the founder, cultural objects, traditional household objects, manuscripts, and archival materials; collections of geology, archaeology, zoology, botany, anatomy, and pathology. The educational potential of the university museum is evaluated by pre- and post-visit interaction with students. Moreover, the effectiveness of museum objects for classroom teaching are assessed. The study of educational potential of the university museum reveals that museum visits are very useful for the students of various classes of different departments and the experience of real objects enhances cognitive learning when compared to conventional classroom teaching. The challenges and scope of preserving tangible and intangible heritage for the future will also be discussed in the full paper.

**Abduraheem K.:** M.Sc., M.Phil., Ph.D. in Museology, Professor and Chairman, Department of Museology. Active teacher and researcher, Vice President INC-ICOM, General Secretary of International Council for Biodeterioration of Cultural Property. Awardee of ECONS education summit. Published 45 research papers and presented about 50 papers in different National and International Conferences.

**Ameeza Zarrin:** M.Sc & Ph.D, done projects related to documentation and cultural heritage in the field of museology. Four years teaching experience in the Department of Museology, Aligarh Muslim University, Aligarh. Member of International Council of Museums (ICOM). Eight Papers have been presented in different National and International Conferences, has also published various papers.

**Amit Shandilya:** Ex Senior Research Fellow, Department of Museology, Aligarh Muslim University, Aligarh. Having five years research experience in the field of Museology and also published some research papers in museology.

# The Museum of Pathological Anatomy at Sapienza University of Rome: A new dress for old bodies

**A. Aruta**

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**Keywords: Morbid Anatomy, Human Remains, Siamese Twins, Medical Museology**

## Abstract

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

We aim at proposing a new practice of the museological display of body parts, based on experimentation in the field of contemporary art as well as on recent acquisitions in medical museology. The exhibit of a newly acquired collection of Siamese twins’ preparations, arranged by the controversial geneticist Luigi Gedda, will put this approach to the test.

**Alessandro Aruta** is Curator of the Museum of Pathological Anatomy and of Museum of the History of Medicine at Sapienza University of Rome. His research interests focus on medical and scientific museology, especially in regard to the study of new forms of museum communication and of use of didactic medical collections.



# Virtual university museums as an ‘absolute reality’

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**Keywords:** digital humanities, virtual museum, university museum

## Abstract

The twenty-first century has placed the world in front of challenges, in relation to which humankind doesn't always have the answers but is forced to seek adequate responses. Museums in general, and university ones in particular, which are human-centered by nature, can and should undertake this task. A virtual university museum could serve as an acting network and an effective instrument for promoting and supporting the modern university.

The European Humanities University (EHU) was founded in Minsk, Belarus in 1992 with the intention to create an educational institution, rooted in the foundational study of the humanities and social sciences. In 2004, after Belarusian authorities shut it down for standing up against attempts to undermine its academic freedom, the EHU became a university-in-exile. Thanks to the support of the international community of donors, the EHU continues to operate in Vilnius, Lithuania, since 2006, and promotes the development of new educational models for societal transformation through the humanities and liberal arts. Through the presentation of cases from the author's own museum and the university in exile re-establishing experience, the author will present the concept of the future EHU virtual living museum. This will be a crowdsourcing platform which will permit the involvement of different university communities' representatives, such as alumni, former faculty, acting teachers and students to participate in collecting, digitalizing and presenting objects related to history of the creation, closing and restoration of the university in exile and its everyday activities. In the case of our university, a virtual university museum could become the only opportunity or an 'absolute reality' of the university existence in space and in time.

**Aliaksandr Kalbaska** is Vice-rector for Academic Affairs of the European Humanities University (Lithuania), where he teaches 'Museums Mythology' and 'Fundamentals of Museology' courses at the Humanities and Arts Department. He was the founding director of the State History and Culture Museum Preserve "Zaslauje" (Belarus). He was the president of ICOM Belarus from 2004 to 2007.

# Black history month in the United States: A multimedia exhibition to reexamine preconceptions in American history

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**Keywords:** Cultural Identity, Black History, Heritage Education, Black Music

## Abstract

Black History Month in the United States of America, held throughout February, provides an educational atmosphere to celebrate and commemorate contributions made to society by African-Americans. Public historians consider the purpose of history is to induce the audience to reexamine preconceptions and cogitate about the nature of history and experience. Historian Nell Irvin Painter asserts school textbooks determine the general public knowledge of American history. Even today, America's public schools fail to teach children the 'Hard History' of slavery. Black History Month is one time when people who are not in school focus on the fact that African-Americans have a history, a history that shaped a large part of America's identity. *Black Magic: A Journey of Black Music in America* was a multimedia exhibition that focused on visual art and music, reintroducing how African and black art and music influenced present arts and culture in the United States. First, I will demonstrate the planning process of the exhibition and how it developed from simple art exhibition to a multifaceted event. Second, I will talk about the collaborative aspect of the exhibition and how it strengthens the exhibition further to shed light on the under-studied and under-represented history of black culture. Third, I will argue the necessity of Black History Month, although some have considered it as divisive. Lastly, I will conclude with the outcome of this exhibition and feedback from the audience.

**Amena Butler** is a 2<sup>nd</sup> year graduate student in the Museum Studies program. Her research focuses on the change of perspective in contemporary narratives in museums. She has been working in the Archives & Special Collections since the beginning of graduate school, and is currently a Teaching Assistant with the Laboratory of History Museum.

# Paradox of the university museum: Museum of/ Museum in

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**Keywords:** Art Museum of National University of Colombia, University space, Art Museum, University mission

## **Abstract**

This paper aims to review the way in which University Museums, with a vision and mission articulated to their university status, can become Museums in the University. I will draw on the case of the Art Museum of the National University of Colombia, which derived from its predecessor, the Museum of Modern Art of Bogotá (located inside the university campus between 1965 and 1968), a tradition and vocation linked to the education of audiences and the artistic formation of younger generations. Thus, until 2008, the Art Museum of the National University of Colombia retained a structure and organization that involved university life. In the last 10 years, it has gradually become a well-known space in the contemporary art field, exhibiting works by relevant international artists such as Luis Kamnitzer, Cildo Meireles, Carlos Bunga among others. However, the Museum has simultaneously, gradually distanced itself from the processes that it previously undertook as a university museum. It has gradually become a museum, of high relevance in the context of Colombian contemporary art, located within the University space, but with little, or meaningless, impact on the investigative, creative, academic and social projection processes of the University.

**Ana María Bernal Cortés** has held senior management positions, as Secretary of Municipal Culture, performing management tasks, artistic and cultural production. She has worked as a teacher and workshop teacher in contexts of informal and formal education; She has also guided and led processes of education and artistic qualification. She has participated in the design, implementation and management of cultural, museological and curatorial projects. She is currently part of the Art and Culture Research Collective (CIAC) and is a professor at the Department of Arts and Humanities at the University of Tolima.

# Developing cross-disciplinary networks with university collections: A case study

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**Keywords: University Museums, University Collections, Object-based Learning, Curriculum Mapping**

## Abstract

This case study describes a project by university museum curators, managers and educators in collaboration with curriculum designers at Macquarie University (Sydney, Australia) to elicit new uses for university museum collection objects in the delivery of tertiary, secondary and primary education programs. It involved the development of an object-based learning community of practice that experimented with the inclusion of objects to expand pedagogy in existing programs. Specific, new cross-disciplinary pedagogic applications for collection items were established. We argue that our project methodology is readily transferable to other tertiary education institutions to suit local contexts and we seek partners in expanding our object-based learning community of practice to a global scale.

**Andrew Simpson** has worked as a museum curator and in professional and academic staff positions in higher education. He is an Honorary Fellow at the Department of Ancient History at Macquarie University with research interests in university museums, natural history and science.

**Jane Thogersen** was the lead investigator for the project reported in this paper. She is Manager of the Australia History Museum, with a BAHIS (Hons), and a MA MusStudies. Research interests include: museum outreach, social responsibility and impact, including developing programs for visitors with dementia; primary, secondary and tertiary education design.

**Gina Hammond** is Manager of the Psychology Test Library collection at Macquarie University. She has a BA (Hons 1) in Indigenous Studies and a PhD in Museum Studies. Her research interests include university collections as sites for interrogating and reinterpreting cultural power and the transmission of meanings through objects.

**Leonard Janiszewski** is a socio-cultural historian and curator. His research, publication and exhibition output spans fine arts through to transnational history. He is a member of the Australian History Museum Management Committee. Leonard and documentary photographer Effy Alexakis have been researching the historical and contemporary Greek-Australian presence since 1982.

**Eve Guerry** is manager of the Museum of Ancient Cultures and head of the museum's education programs. She has a PhD in Egyptology focusing on Ancient Egyptian religion and expertise in the archaeology of Egypt and the Ancient Near East. Eve is passionate about teaching.

# Wrapping it up! The role of UST Museum through design education in the preservation of the Pabalat, a vanishing traditional filipino art

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**Keywords: Pabalat, Paper Cutting, Traditional Filipino Art**

## Abstract

Traversing the crossroads of culture, design and education is a modern world challenge. The fast-paced lifestyle, throw-away culture, changing technology, globalization, and disregard of traditions are commonly seen in today's Filipino youth. Educating and re-educating them about local knowledge and heritage are paramount for to the preservation of Filipino heritage.

As part of the mission to preserve heritage, the UST Museum advocates the protection of slowly disappearing Traditional Filipino Art (TFA). Among the TFA is the *Pabalat*, a paper art using traditional paper-cutting and wrapping techniques, used to wrap *pastillas*, a soft sweet candy made of local carabao's milk. The uniqueness of *Pabalat* is in the art of creating intricate vernacular designs on a fine paper cut by hand. This traditional art is the reason why the UST Museum and UST College of Fine Arts and Design launched *Likhang Bayan* (Local Art), a 5-year (2007-2011) advocacy project to raise awareness on vanishing Traditional Filipino Art through talks, craft demonstrations, workshops, and exhibits.

After 2011, UST Museum took the *Pabalat* as a subject of personal advocacy. Seminar-workshops and exhibits are being held for wider audiences. It is a fitting tribute to the *Pabalat* and continues the legacy of local artist Luz Ocampo (1922-2016). This paper therefore presents a case study on the role of UST Museum in the preservation of local knowledge through design education. To know, to do, to be. This is what we want the next generations to encounter.

**Anna Marie Bautista** is the former UST Museum Assistant Director; Interior Designer; Educator; Museum/Exhibition Designer; Cultural Worker; Heritage Consultant; Advocate of Traditional Filipino Arts; International Relations Coordinator of UST College of Fine Arts and Design; Vice President-External Affairs of the Council of Interior Design Educators; member of the Council of Visual Arts and Design Educators.

# Anthropological study of ancient Iran traditional medicine for the establishment of the University Museum of Traditional Medicine, University of Medical Sciences, Tehran

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**Keywords: Museum, University, Medicine, Anthropology**

## **Abstract**

Universities can research in different ways through diverse facilities. One of the best is the museum. There is a branch of anthropology called biocultural anthropology which studies the biocultural factors of illness patterns. This method is related to the sociobiological aspects of human beings, the attention paid to beliefs used in illness treatment is particularly relevant. Data collection, categorization and analysis are performed in biocultural anthropology through research and observation of identified treatment methods.

In traditional medicine, the fundamental issue is the 'ignorance' of people. There is no center for people to learn, resulting in wrong prescriptions offered to the patients. Therefore, a traditional medicine museum in the university can educate the audience by identifying a comprehensive system of the science. Moreover, since some of the ceremonies and beliefs in the formation of traditional medicine are forgotten, this dimension can be presented and revived in museums.

As Iran's traditional medicine is transferred orally from generation to generation, along with conventions and ceremonies, the university museum of traditional medicine dynamically introduces intangible heritages that are being forgotten or lost. In this paper we will present the innovative experiences of education, convention and science created in the Museum of Traditional Medicine at the University of Medical Sciences in Tehran, as well as its deep connection with ancient heritage.

**Azam Safipour** is a PhD student in Art Studies at Tarbiat Modares University, and museum curator. Research interests include museums as well as ethnological studies developed at the Museum for the Arts and Culture of the Ancient Middle East.

**Reza Afhami** is an Associate Professor of Research and Art History at Tarbiat Modares University. Interests include research methods in arts and the psychology of arts, experimental research in art and design and education through art. Recent research focuses on combining empirical methods to measure the relationship between aesthetic experiences and cultural issues, personality, and emotions.

# Más museos digital journal: Projecting museums studies and university museums to the world

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**Keywords:** Digital Journal, Interactive, Heritage, University Museums

## Abstract

The University Seminar of Museums and Museographic Spaces (SUMyEM) at the National Autonomous University of Mexico (UNAM) aims to develop strategies for the public communication of the most innovative museological knowledge and the different experiences of university museums. The Seminar has established a new project entitled “Más Museos Revista Digital” (More Museums Digital Journal) as a future tool for Museum Studies and a public reference for those interested in the museum world. This poster presents the main aspects of the project and explores its importance from a critical perspective. It is divided in three sections:

1. Features: Periodicity, editorial policies, and sections, with a special mention about the “University museums and museographic spaces” section, planned for disseminating the contents of different university museums and museographic spaces with infographics, pictures, and brief texts.
2. Missions: How to link university museums, university communities and the global society? The Journal will: disseminate Museum Studies, mainly developed in academic and university circles, to build a more informed society; networks between university museums and museum professionals, the sharing of experiences and challenges; and the promotion of a social commitment to university museums’ missions and the safeguarding of our heritage.
3. Digital world: The digital nature of the Journal provides many advantages over traditional publications; digital media offers new opportunities to turn our museums into safe places for dialogue, and places of memory destined to safeguard our heritage and identity. The Journal will: reach a larger audience, promote social inclusion and create a deeper impact in younger generations. It will go beyond cultural and political borders and promote an interactive dialogue. The first volume of this Journal is expected to appear in September 2019. Please visit: [www.sumyem.unam.mx](http://www.sumyem.unam.mx)

**Blanca María Cárdenas** is an Ethnologist and a current PhD student in Science Communication at the National Autonomous University of Mexico (UNAM). Her most recent project is related to the exhibition of scientific processes in ethnographic and archaeology museums. She is in charge of the editorial work at the University Seminar of Museums and Ethnographic Spaces (SUMyEM) at UNAM.



# Gyokushō Yokush Elizabeth Yeen Duer (1889-1951): A cosmopolitan artist and the internationalization of the University of Victoria

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**Keywords:** Art Collections, Japan, England, Cosmopolitanism, Canada, Internationalization

## Abstract

Our paper examines how collections-based research about a cosmopolitan artist dovetails with, and visualizes, the University of Victoria's internationalization plan. The University of Victoria is home to 100 watercolour paintings by Gyokushō Elizabeth Yeend Duer. Duer was born in Japan in 1889 to an English father and Japanese mother. She was raised in a cosmopolitan milieu, where she studied under eminent painter Atomi Gyokushi. With the outbreak of World War II, Duer moved to Victoria, Canada where she joined her artist cousin Katharine Maltwood. In Victoria, Duer created *Nihonga*- style water colour paintings of local wildflowers and fauna in the 1940s. Many of her works came to the University of Victoria's art collection as part of her cousin Katharine Maltwood's bequest about a decade later.

An international research team of scholars from the University of Victoria, the University Cincinnati, and Atomi University (in Japan) has recovered details of Duer's cosmopolitan biography and the transcultural nature of her work through oral histories with family members and archival research in Japan and Canada. This culminated in *Translations: The Art and Life of Elizabeth Yeend Duer (1889-1951)* at the University of Victoria's Legacy Gallery.

To further enrich our knowledge, we are developing partnerships with institutions in Japan and England and plan to circulate it to broader audience by traveling *Translations* to exhibition spaces in Tokyo and London. Presenting at UMAC 2019 in Japan enables us to raise Duer's visibility among museum professionals interested in Japanese art.

**Carolyn Butler Palmer** is Associate Professor and Legacy Chair in Modern and Contemporary Arts of the Pacific Northwest in the Department of Art History and Visual Studies at the University of Victoria.

**Mikiko Hirayama** is Associate Professor of Asian Art History and Director of Asian Studies at the University of Cincinnati. Her research focuses on Japanese art criticism of the Meiji, Taisho, and early Showa periods, especially the concept of realism and the representation of national identity.



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

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**Keywords: Biodiversity, Herbarium, Entomological Collection, Educational Activity**

## **Abstract**

The role of biological collections of university museums is well documented. They have made countless contributions to science and society in general, from environmental monitoring to traditional taxonomy and from systematics to public understanding of biodiversity. Herbaria and entomological collections are a precious biodiversity information database, but at the same time they are very fragile. How is it possible to combine the preservation of biological heritage with the museum function of education?

In the last three years, the Museum of Zoology and the Herbarium of the Sapienza University of Rome have contributed to the dissemination of scientific culture through the creation of educational ludic laboratories, in which researchers and conservators of the collections illustrate basic concepts of biodiversity, its protection and storage. The laboratories of the university museums are a space powered by honest curiosity, promoting an ideal frame for a ludic, interactive, and educational activity. Considered collectively, these activities present a new direction for the museums and outline a future where the power of objects is a valuable tool for education and dissemination of natural science.

Biological heritage preservation and promotion, innovative practices in museum education, and new approaches to exhibition design using advanced digital technologies for emotive storylines are innovative ways to extend the museum's learning provision by inviting young and family audiences to research-based workshops about the museum praxis.

**Caterina Giovinazzo** has a PhD in earth sciences from 2008. Presently, she is the curator of biological museums of Sapienza University of Roma. She has dealt with restoration and consolidation of fossil remains of mammals, especially elephants. She organized didactic-scientific exhibitions. She addresses museum education and cataloging after long experience as a museum professional.

# The museum as an open laboratory

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**Keywords: Prehistory, Italy, University Education, Public Archaeology**

## Abstract

University museums represent links between research, teaching, and the dissemination of scientific information to the public. They can help audiences perceive universities as inclusive environments, and to shorten distances between the scientific world and the world outside science and universities. Moreover, they are open laboratories, enabling students to use scientific equipment and participate in conservation activities.

This paper aims to present the activities and experiences of the *Museo delle Origini*, Sapienza University (Rome, Italy) in communicating research in prehistory by involving and encouraging the participation of university students. Exhibitions, guided tours, experimental archaeology, musical and art performances, creation of virtual tours and 3D modeling of archeological objects are among these activities. The *Museo delle Origini* was founded in 1942 by Ugo Rellini, Full Professor of Paleoethnology at the Sapienza University. The Museum collections include archaeological materials from important Italian sites dating from Lower Paleolithic to the early Iron Age.

**Cecilia Conati Barbaro** is the current Director of the *Museo delle Origini*, Assistant Professor of Prehistoric Ecology at the Department of Classics, Sapienza University. Her main research interests are Neolithic and Copper Age societies, technological study of Holocene lithic industries, museum studies and communication.

# See Through 1.0: The exhibition as a speculative field and dialogue platform

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**Keywords: Experimental Exhibition, Visualization Exhibition, Biomedical Sciences**

## Abstract

*See Through 1.0* is an experimental biomedical sciences visualization exhibition which was organized by the National Cheng Kung University Museum (NCKU Museum) in 2018. As the title suggests, the exhibition invites visitors to see through things thoroughly and break through obstacles courageously. The visitors are encouraged to see through scientific knowledge, obtaining a better understanding of the thinking of scientists and the application of science in daily life. Moreover, they are also expected to break through their past exhibition visiting experiences, initiating dialogue with the exhibition, exhibits and curators. The theme of the exhibition focuses on biomedical science, presenting how scientific researchers use specific methods, tools and techniques to produce various visual images that display research objects. The exhibition materials include videos, real objects, models, images, etc. Its units were divided based on the concept of classical literature, including Pride/Prejudice, Doubt/Trust, Rationality/Sensibility, War/Peace, and Past/Future, implying the various necessary tensions in scientific research. In brief, this exhibition attempts to make the museum become a speculative field and a platform for dialogue. This paper discusses the concept of exhibition designs and the feasibility of using this exhibition as a dialogue platform with the exhibition, exhibits and curators.

**Chia-Hsin Chen** is assistant researcher at NCKU Museum. She is an expert in science communication. Her research interests include visitor research, stakeholder's cooperation, and public participation.

**Jeng-Horng Chen** is an associate professor in the Department of Systems and Naval Mechatronic Engineering. He was the Director of NCKU Museum during the period of 2015 to 2018. His research includes history of technology, underwater archaeology, turbulence, and naval architecture. He initiated the Taiwanese Alliance of University Museums in 2017.

**Heng-An Chen** is an associate professor in History and has been in charge of university history research and exhibition in NCKU Museum. His interests include science history, population science, philosophy of science and technology, and other scientific issues.

**Cheng Tzu-Yu** served as an assistant at the See Through 1.0 exhibition since 2018. For the time being, she is a graduate student interested in museum education, visitor studies as well as early learning at the Graduate Institute of Conservation of Cultural Relics and Museology, Tainan National University of the Arts.

**Tai Yi-An** served as an assistant at the See Through 1.0 exhibition since 2018. For the time being, she is a graduate student interested in dark tourism and visitor studies at the Graduate Institute of Conservation of Cultural Relics and Museology, Tainan National University of the Arts.

# A study of ancient Sri Lankan houses found in archaeological sites: Moving from a single-discipline to a multi-discipline university museum

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**Keywords: Archaeology, Cultural, Natural History Museum, Neem, Multidisciplinarity**

## Abstract

Different types of museums such as natural history and archaeology have been established in Sri Lankan universities for the study of undergraduates. However, almost all have not been opened to the general public. Each one presents a unique character, objectives and different types of displaying objects. As a developing country, Sri Lanka is changing university museums to make them more inclusive and encompass natural history and archaeological artefacts for a better understanding of our cultural history. This will create new educational and cultural opportunities to the general public as well.

For many years, science students have been taught the relationship between culture and science in Sri Lanka. According to some studies, nearly 90% of the students were very much willing to learn both, while the rest were moderately interested or not interested in culture. In this paper, we will present a case-study based on ancient houses with private childbirth rooms found in archaeological sites. These houses still exist in some parts of Sri Lanka and encompass both cultural features and scientific functions, including the control of epidemic diseases, control of post-child birth psychosis and healing wounds. This uniqueness has been achieved due to architectural design. The roof of the room was usually covered by Calicut tile (Sinhala tile) or thatched. The walls were constructed with mud or laterite bricks and plastered lime. The front door was smaller than other room doors in the house. The room had one rectangular window or fan light. The floor of the room has been covered with timber, mainly by Neem (*Azadirachta indica*) timber (*Margosatimber*) as the traditional sterilization method. However, underneath the timber layer there were three layers consisting of 3-4 feet of sand, mud and charcoal layers from bottom to top. In between two layers, there was a lime layer. This study directs authorities to adopt specific policies for University Natural History Museums in order to display cultural history too, where science students will be motivated to study both culture and archaeology.

**D.M. Suratissa**, PhD, is a Senior Lecturer/Museum Curator in the Department of Zoology and Environmental Sciences in University of Colombo, Sri Lanka since 1997. His research interests include the reconstruction of ancient environments by using faunal remains, taxonomy and conservation of biodiversity. He has published many research papers in international conferences and journals.

**A.A.Y. Amarasinghe** is a professor in the Department of Export Agriculture, Faculty of Agricultural Sciences, Sabaragamuwa University of Sri Lanka since 1996. His research interests include various aspects of biotechnology and agriculture. He has multiple publications about these topics.

**Upaka Rathnayake**, PhD, is a senior lecturer in Civil Engineering in SLIT, Sri Lanka. He has published many papers on water resources, as well as optimal control of urban water systems.

**Jananayake Kawantissa**, is the owner of the Siyapatha Higher Educational Institute in Gampaha, Sri Lanka. His field of specialty is Microbiology. He graduated from the University of Kelaniya Sri Lanka. He has been increasingly interested in cultural objects and their microbiology.

# Museum concept and spatial framework: A theoretical and practical analysis of the Asian Institute of Maritime Studies (AIMS) campus for creating a ‘campus museum’

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**Keywords: Campus Museum, Design Framework, Object Position, and Spatial Layout**

## **Abstract**

One of the most significant aspects of a museum is its underlying theoretical and practical design framework through the use of objects in space to convey a specific narrative. The congruency of spatial layout and object location is essential to maximize the specific narrative and context conveyed by the museum.

The Asian Institute of Maritime Studies (AIMS) Museo Maritimo is the first maritime themed museum in the Philippines. Unfortunately, it is limited by the absence of an expandable space for exhibition work. In order to address this, the museum curators proposed using the facilities of the Asian Institute of Maritime Studies (AIMS) as an extension and component of the museum.

It is possible to capitalize on this arrangement because the Museo Maritimo operates within the campus of the Asian Institute of Maritime Studies (AIMS). The school facilities such as the cafeteria, chapel, library, training rooms, and others are all incorporated and integrated into the Museo Maritimo. Apart from its original space, it will also encompass the entire campus pioneering the inception of a ‘Campus Museum’ concept in which the entire campus serves as a museum.

However, the synthesis between the museum and campus operations necessitates an underlying theoretical and practical design framework streamlining the interplay of activities and operations. Thus, the main objective of this study is to conceptualize the underlying theoretical and practical design framework of the Asian Institute of Maritime Studies (AIMS) Museo Maritimo as a ‘Campus Museum.’

**Daryl Lorence P. Abarca** currently serves as an assistant museum curator and researcher in the Asian Institute of Maritime Studies (AIMS) Museo Maritimo. He is interested in aesthetics, epistemology, and system theory and its application to museum management.

# Multidisciplinary melting-pot: Within the university, beyond the museum

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**Keywords: Students, Multi-disciplinary, Digital Humanities, Engagement**

## **Abstract**

The University Museum and Art Gallery of the University of Hong Kong is the only university museum in the city. Suggested by its name and geographical location, many still perceive this institutionalized art space as only open to students and academics. Although many local students are not aware of its existence, the Museum seems to have a higher presence internationally as there is a soaring number of exchange and international students volunteering to work there.

This paper discusses the resulting change in the extensive engagement of interns and volunteers, and argues that visitors, be it children or adults, are not only encouraged in passive learning but can actively take part in exhibition projects and outreach programs to enhance learning experiences, thus becoming ambassadors for the Museum. Although the Museum is not part of any faculty, it works closely with a few, and one of its greatest advantages is being able to bring professors and students across a diverse range of disciplines, turning the Museum into a lively teaching museum where knowledge is exchanged.

This paper also addresses another crucial phenomenon that boosts the overall visitor experience and engagement, that is, the integration of digital humanities. This relatively new subject area could empower museum staff and the public with the tools and methods to re-ignite museums as academy centers, making the vast knowledge within the museum's stewardship freely available for humanistic expression in a digital culture, enabling them to provide greater access of university collections to the public.

**Elena Cheung (Po Yi)** is a Senior communications officer at the University Museum and Art Gallery of the University of Hong Kong. She has a deep interest in audience development and outreach programming. Her current project is to strategise the content of various social media platforms and develop new initiatives for public engagement.



# The university museum works on utilization and prospects of buried cultural properties on campus

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**Keywords: University Museum, Buried Cultural Properties, Cooperation**

## Abstract

Hiroshima University Museum held an exhibition, *University and Buried Cultural Properties*, in cooperation with institutes of buried cultural properties of another 14 universities in 2018. Characteristics of the remains and the research of each university were introduced, and excavated materials were displayed.

In Japan, 15 National Universities have divisions to conduct campus surveys. Universities hold many materials excavated from on campus and conduct research and utilization of the materials. In Hiroshima University, Archaeological Research Section belongs to the University Museum, and houses a large amount of buried cultural properties of the campus. In other universities, the university museum and research center may be separate organizations, but at Hiroshima University, we promote preservation and utilization of cultural heritage with a common mission.

The university museum plays a role of connecting the community and the university; buried cultural property tells the history of the university and the area, and it is the best material for educational diffusion and utilization. Each university strives to disseminate its research results through the use of campus remains to hold unique events such as field Navi and workshops. The results of the activities of each university, utilization of buried cultural properties, and possibilities for university museum will be introduced.

**Eriko Ishimaru:** Research interests include Archaeology, especially Zoo-Archaeology to study the use of animal resources and the history of human-animal relationships.

**Norio Shimizu:** Research interests include Animal Ecology, Museology, particularly field ecology research of the Giant Salamander and environmental education through the museum.

**Taiki Sato:** Research interests include cultural properties, especially Japanese old buildings (shrines, temples, houses, castles etc) and related topics.

**Tsugifumi Fujino:** Research interests include Archaeology, Paleolithic Archaeology of East Asia.

**Toshihisa Asano:** Research interests include Geography, Human geographical study of environmental movements and ecomuseums.

# Training for the future with university heritage collections: The University of Edinburgh Torrie Collection

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**Keywords: Teaching, Curating, Researching, University Art Collections**

## **Abstract**

This presentation is based on the experience of working with postgraduate student groups over a 3-year cycle of research and teaching with university collections in preparation for University of Edinburgh's 2016-17 major retrospective exhibition of its founding art bequest, the Torrie Collection, composed of Dutch 'Golden Age' landscape painting and Renaissance bronze sculptures: <https://www.ed.ac.uk/talbot-rice/exhibitions/archive/exhibitions-2016-2017/the-torrie-collection>.

As part of a broad-based university with a dedicated museum and collections unit and a university art gallery, we were able to bring together expertise from across disciplinary and institutional infrastructure to deliver an outstanding program for collections-led, postgraduate training. Students mounted annual thematic displays on aspects of the collection in relation to current events and curatorial practice, from the Scottish referendum to the democratization of access to art; conservation of nature as well as heritage management; and the complex meanings of classical subject matter today.

The project continues to inspire further exhibitions in our university art gallery by contemporary artists interested in engaging with the collection through new creative work (Rob Kennedy 2017, Samson Young 2019). Together, these results strengthen university power to train the next generation of museum and collections leaders.

**Genevieve Warwick** is Professor of the History of Art at Edinburgh College of Art in the University of Edinburgh. Her books and exhibitions include studies of collecting and university collections; artists' drawings, relations between art and theatre, art and anthropology, and the reproductive art of prints and plaster casts.

# From Blaserna to Einstein: 132 years of waves

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**Keywords: Acoustics, Gravitational Waves, Harmonium, Instruments, Interferometer**

## Abstract

The Museo di Fisica of Sapienza Università di Roma presents in this paper its last acquisition: the beam splitter of the VIRGO interferometer which, together with LIGO interferometers in the USA, observed gravitational waves emitted by the merging of black holes and neutron stars for the first time. The beam splitter, used during the commissioning of the experiment was given to the Physics Museum, which exhibited it and made it available to the public.

It is noticeable that the physics of waves has a special character in the Department of Physics in Rome. Tradition began in the middle of the nineteenth century, during which Pietro Blaserna commissioned a special harmonium built with four keyboards of five octaves tuned according to different scales for the study of consonances, dissonances and mathematical ratios on musical chords. The harmonium was restored in 2018 and its voice can now be heard again. During the UMAC conference, the sound produced by the harmonium will be available to participants, as well as to all visitors to our Museum, thus inaugurating a new form of conservation of our intangible heritage.

The aforementioned acquisition, together with the restoration of the harmonium, gives us the possibility to foster a renewed role for the Physics Museum, whose origins can be traced back to 1748. The current arrangement of the museum was conceived in the 1970s: it is, in fact, a mere exhibition of artefacts. The Museum's rich collection, however, allows it to be effectively used in university teaching through the construction of coherent cognitive pathways such as the one that we intend to inaugurate in the near future regarding the study of the physics of the production, propagation and detection of waves. This is only the first of the paths that will be gradually realized with the contribution of funds that have been requested to develop technological facilities enabling visitors and scholars to access information on the instruments on display that go beyond their simple description.

**Giovanni Organtini** is the Director of the Physics Museum of Sapienza University. He worked for L3 experiment at LEP and is a member of CMS collaboration at LHC, with which the Higgs boson was discovered in 2012, and of the PADME experiment at LNF aiming at the discovery of possible signals of dark photons.

**A. La Rana** has a PhD in Physics in the field of gravitational waves. She works as an historian of physics in Rome at the Fermi Center and at Sapienza University of Rome. She is completing the first biographical dictionary of Italian physicists. Author of documentary *The choice: the science without borders of Edoardo Amaldi*.

**D. Paradiso** specializes in geological sciences and she is the corresponding curator at the Sapienza University of Rome. She organizes events involving the science and technology museums of the University. She is responsible for the new set-up for the museums of “Art and mineral deposits” and “Mercology” of Sapienza.

# You have a date with the science under construction: The Micro-museum of Contemporary Science in Liège

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**Keywords: Science Museum, Non-Formal Education, Contemporary Science, Forthcoming Culture**

## Abstract

University science museums put strong efforts into presenting appealing shows and presenting science in an accessible way. While science is in constant evolution, most of the exhibits and presentations in these museums, however, deal with dead scientists and old theories. Names are mainly cited as the names of laws or theories, forgetting the women and men behind them. Old scientific apparatuses are linked to new everyday-life technologies, omitting the real life of older scientists who used them. This static approach to scientific cultural heritage is even sadder when it occurs inside the University, where knowledge is constantly produced.

Too few initiatives tackle the research process and the people who do the research. Questions such as: What do you mean by research? What is a scientific discovery? Who are the researchers? What is their everyday life? are rarely addressed. As an experiment to address these questions, we first developed a room that welcomes visitors to a behind-the-scenes view of scientific research conducted at the University of Liège. In this room (conceived as a small museum) the visitor joins a researcher in her/his everyday life, from an evening's reading to the publication of scientific results. Everyone is invited in the personal universe of the researcher to help understand the process of scientific research through an intimate view of the life of the researcher.

Changing the presented researcher once or twice a year allows access to a variety of levels of research, from young PhD students to professors and also to different scientific disciplines, from psychology to physics. The scientific knowledge of tomorrow is being built; we invite museum visitors to see how and by whom.

**Hervé Caps** studies physics of fluids in bubbles and foams and is strongly active in education, popular science and art-science collaborations. Since he became director of the Science Museum of ULiège, he focused on the role the museum holds in society and the way scientific heritage is shared.

**M. Cornélis** is museologist at the Embarcadère du Savoir from ULiège. Her field of interest is the management and the enhancement of scientific collections of university museums. She is in charge of the setting up the museum inventory for ULiège. She also promotes the idea of the 'museum outside its walls'.

# Network of natural history Museums to promote research, collection development, education and outreach

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**Keywords: Natural history, University Museum, Networking, Research and Education**

## Abstract

Natural History is a key research field for understanding the Earth. Knowledge of natural histories is so important that we should share research results among global communities. We need to construct active networking systems between museums as active and multi-functional bodies. We, the Union of Japanese Societies for Natural History, plan to hold an international symposium to mark the launching of a new network among Asian museums of natural history on the occasion of the International Council of Museums (ICOM) General Conference in Kyoto, 2019. We encourage many scientists, curators and museum delegates from foreign countries as well as Japan, who are participating in the Conference, to join our symposium. It will provide an excellent opportunity to discuss museum network activities and make good personal and institutional connections that will help to promote the further construction of networks among natural history museums in Asia and also on a global scale.

The symposium and poster presentations will be held at both Inamori Hall and University Museum, Kyoto University Main Campus, jointly organized by both the Union of Japanese Societies for Natural History and the Kyoto University Museum, Kyoto University. Everybody is welcome.

**Hiroshi Kitazato** is a deep-sea biologist who is working on benthic foraminifers. He is interested in adaptive ecology of eukaryotes in the oceans. He is also promoting research and education of natural histories, as an ex-representative of the Union of Japanese Society for Natural History.

# The university museum as a hub for museum study

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**Keywords: University, Museum, Collection, Future**

## Abstract

University museums, especially museums in art universities such as the Tbilisi State Academy of Arts, have a unique opportunity to stimulate active learning about art and the creative process through research, teaching, and dialogue among university students and the wider public.

The Museum of Tbilisi State Academy of Arts, whose collections have been formed since the establishment of the academy in 1922, is part of one of the major universities in Georgia. It encourages appreciation and understanding of art and its role in society through direct engagement of its audience with authentic artworks and the creation of art residences in its premises. With this practice, the Museum fosters responses to the needs of target audiences and, above all, the University's students with their engagement in the Museum's activities. It encourages creative and innovative ideas and contributes to inter-cultural dialogue and global culture development.

This paper will analyze the intensive programme of the Academy's Museum and present the recently declared initiative to create an International Museum Study Center at the Academy. The Center will be the sustainable outcome of the International Training Programme of EU-funded project *BE MUSEUMER*, launched in 2019 and aiming to enhance the development of museums and museum professionals in the South Caucasus countries (Georgia, Armenia and Azerbaijan). The Center will be based at the Academy's Museum and will foster multidisciplinary learning and capacity building by creating a regional platform serving as a hub for a museum study programme for students and museum specialists at national, regional and international level.

**Klara Inga Karaia**, PhD, professor, works in the field of art history, cultural heritage and museology. She is founder/president of ICOM Georgia and executive director of Georgian Museum Association, author more than 45 scientific works, head of Museology Master programme at Tbilisi State Academy of Arts. UMAC member since 2016.

# NTUer's memories as collections: NTU relay diary 365

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**Keywords:** National Taiwan University, History, Memory, Diary

## Abstract

As Taiwan's first and most prestigious university, National Taiwan University (NTU) has accumulated a tremendous wealth of specimens and artifacts. In an effort to make them more accessible, the University founded the NTU Museums in 2007, uniting a cluster of 10 on-campus museums. Among them, the Gallery of NTU History was inaugurated on June 2005 and endeavors to collect and preserve archives, memories, photos and artifacts.

Since inquiries about the life style or address of early NTU students are often made by researchers or movie screenwriters or directors, the Gallery of NTU History held a year-long, diary-writing relay activity for NTU students from July 2012 to June 2013. By inviting current students to handwrite their campus diary manuscripts, their life styles and campus stories are preserved and passed to future generations. Each student participant was assigned a date by drawing lots, and then assigned to narrate his/her emotions in handwritten ways. Since all formats were acceptable, this exercise resulted in formal diaries, diaries with illustrations, novels, poems, cartoons, etc. All diary manuscripts were then compiled into a handmade book named *NTU Relay Diary 365*, which was scanned and uploaded online for public display, and to faithfully record of students' daily life from 2012 to 2013. By deviating from the traditional memory-collecting tasks, the Gallery of NTU History innovatively initiated a new method to record, as well as preserve, university campus life style and memory.

**Kuang-hua Chen** is a full professor of Department of Library and Information Science and the University Librarian, National Taiwan University. He has published more than 160 research papers, 4 book titles, 5 patents, and other publications. His research areas are Information Retrieval, Natural Language Processing, Infometrics, and Digital Humanities.

**An-ming Chang** is Division Director of University History Affairs Division, Library, NTU. She has a master's degree in Library Science from National Taiwan University. Almost all the NTU History Gallery's special exhibitions and the NTU Museums' integrated activities were proposed and planned by her.

**Nan-hsiu Chen** is Chief of University Museums Section, Library, NTU with a degree in philosophy. The *NTU RELAY DIARY 365* activity was mainly undertaken by her.

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# Of accidental origin: Discussion-based pedagogy meets student-driven curation

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**Keywords:** Student Engagement, Curation, Pedagogy

## **Abstract**

This poster will reflect on the dynamic potential of student-driven, discussion-generated curatorial projects, as well as consider some of the academic, professional, logistical, and ethical issues that emerge in this work. The focus will be on the *Of Accidental Origin* project, led by the Lamont Gallery at Phillips Exeter Academy. Phillips Exeter Academy is a private, residential preparatory high school with academics akin to a liberal arts' undergraduate university curriculum. It is within this context that the Lamont Gallery, a professional, non-collecting gallery, is aligned with university-level galleries and museums. The Gallery operates within an academic setting where the teaching method—at all levels and throughout the school—is a student-centered, discussion-based pedagogy called Harkness. The teaching method, developed at the Academy, was named after Edward Harkness, a philanthropist whose contribution to the school in 1930 prompted this substantial methodological shift. The Gallery has been attempting to revitalize an unknown, somewhat abandoned, collection.

At the same time, we have been reorienting our focus to reflect our educational mission in a more robust manner and in a way that integrates Harkness, as well as raising awareness of our programs in general. In *Of Accidental Origin*, we were given an opportunity to engage students in helping us generate broader institutional support for the collection's care and use. Some questions after the project include: How did the institutional context support, or hinder, the project? How did a student-centered, discussion-based approach benefit the curatorial process, while at the same time destabilize notions of expertise and authorship? What were some of the professional implications for this work? What were some outcomes of this radically open-ended curatorial experiment?

**Lauren O'Neal** is the director and curator of the Lamont Gallery at Phillips Exeter Academy and a faculty member at Boston University. O'Neal is a doctoral candidate at the University of the Arts Helsinki, where she is researching the intersection between curation, installation, and choreographic thinking.



# Museum beyond walls: Public engagement activities at the Jagiellonian University Museum, Poland

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**Keywords:** Travelling Exhibitions, Popularization of Science, Social Networks

## Abstract

A university museum is an institution whose mission should be, not only the protection of cultural, historical and scientific heritage but also, its promotion among different audiences. To reach the largest number of people, the Jagiellonian University Museum has been developing different activities, mostly focused on the popularization of science, outside of its building and often outside of the city. Several scientific exhibitions organized by the Museum were transformed into travelling exhibitions. In the last 13 years they were loaned more than 130 times and attracted almost 500,000 visitors.

Another way of the popularization of science is participation in science fairs. To involve students in its program, the Museum joined the organization of the *Media and Culture Festival Polyculture*, which includes concerts, exhibitions, city games, and street art events. Another activity aimed at engaging students is *Touch the culture*: actions addressing visitors with disabilities where students, under the supervision of the Museum, make special versions of the museum objects to be studied by touching.

Nowadays the Museum should also be active online. Four times a year, all employees of the University obtain a newsletter from the Museum. All the important events, as well as a series of short movies to teen and younger audiences, are present on the museum's Youtube channel #MAIUS. Another way of use of social media is *12 rooms for 12 months* project presented on the Museum's fan page. Jagiellonian University Museum is located in a historical building. The museum publishes several posts every month about one room of the Museum – its history, historical function and objects presented there.

**Maciej Kluza**, Ph.D. author of several interactive exhibitions dealing with physics, mathematics and biology, curator of the collection of historical scientific instruments. Research fields: history of physics, history of scientific instruments production in Poland, history of Science and Technology Museums in Poland.

**Katarzyna Zięba** graduated in Culture Management from Jagiellonian University with a postgraduate course in Museology. PhD candidate in the Faculty of Management and Social Communication at Jagiellonian University. Since 2007, she works at the Jagiellonian University Museum. Research interests: university museums and collections, academic heritage, museology.

**Joanna Ślaga**, MA in law studies and German literature, since 2016 in the post of the Chief Cataloguer in the Jagiellonian University Museum. She works in the field of legal protection of museum collections, particularly university special collections, creating academic cultural heritage. Since 2017, she holds the post of the Secretary at the Polish Association of University Museums and cooperates within the Coimbra Heritage Working Group.

# Museum in the loop: Traceability of museological visits from the classroom to the classroom

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**Keywords: University Museum, Collaboration, Education, Technology**

## Abstract

This poster aims at presenting the project *Museum in the Loop: traceability of museological visits from the classroom to the classroom*<sup>1</sup>, which is a cooperative experience between two universities in Chile – Universidad Austral de Chile and Universidad de Chile – developed by their museological areas, and in collaboration with teachers and students in the arts, music and computer science.

The main objective of the project is to develop a smartphone application supporting the learning process through gamification and augmented reality, rescuing and relieving the role of educational spaces in museums, creating meaningful experiences for the students and complementing the knowledge acquired in the classroom. Currently, one of the main reflections about the role of museums in education refers to the relationship between the exhibition in a museum and its visitors, especially school groups. Since the 1970's 'new museology'<sup>2</sup>, museums are considered spaces for dialogue and reflection but are also formative, having opportunities to constantly develop new strategies to consolidate this objective. In this framework, university museums involved in the project propose an associative work, creating the chance to complement their knowledge and share different experiences with the purpose of developing the prototype of the APP used in the university museum and other museums of Chile. University museums shall enhance the collaborative work with their peers, their museums, and encourage the importance of interdisciplinary work within their spaces, and the relevance of involving the university community in the museums work.

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1. Project financed by *InnovING:2030 "Desafío Smart City Valdivia 2019"*

2. Recommendations of The Round Table of Santiago (Chile), 1972; Educational role of museums. Retrieved from [http://www.ibermuseum.org/wp-content/uploads/2014/07/copy\\_of\\_declaracao-da-mesa-redonda-de-santiago-do-chile-1972.pdf](http://www.ibermuseum.org/wp-content/uploads/2014/07/copy_of_declaracao-da-mesa-redonda-de-santiago-do-chile-1972.pdf)

**Mariana Vidangossy** is an artist and printmaker, Master's degree in Conservation of heritage. Head of the Laboratory of Conservation in Museological Directorate, Universidad Austral de Chile. Her research interests concern collections management and paper objects conservation, also the development of methodologies for conservation in participation with the community.

**Nathaly Calderón** is an Historian, College degree in History and College degree in Education, Universidad de Chile. In charge of an Education Unit in Archivo Central Andrés Bello and Sala Museo Gabriela Mistral, Universidad de Chile. She has specialized in cultural heritage studios, museum and archive education, she has participated in projects to develop non-formal education spaces.

**Cristian Olivares** is a computer scientist (2006) with a Master in computer vision and artificial intelligence (2010) and a PhD on computer engineering (2017). He is a professor at Universidad Austral de Chile, Valdivia, Chile. He works on Learning Analytics and Educational Datamining.

**Felipe Aguilera Araya** is a student of computer science in Universidad Austral de Chile. His interests are the development of video games and applications, as well as the learning analytics and machine learning.

**Marco Araya** is a student of computer science in Universidad Austral de Chile (2011), interested in game development and video games art design.

**Sofía Ulloa** is an artist and illustrator. His work is focused on concept art, character design and multimedia graphic design.

**Daniel Berlien** is a Chilean based musician. His interests are education, the development of videogames and jazz music.

# Walking a fine line: Curating a crowd-sourced exhibition at an academic museum devoted to a 'non-academic' subject

## M. Hanson

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**Keywords:** Quilts, Niche Museums, Divergent Audiences, Crowd Sourcing

## Abstract

In addition to balancing curatorial accuracy with audience accessibility, as most museums must do, university museums face the added imperative of fulfilling a research and higher-education mission. The International Quilt Study Center & Museum (IQSCM) at the University of Nebraska-Lincoln (USA) confronts a further challenge: interpreting objects that have traditionally been ignored or disparaged by academics while being oversimplified or romanticized by non-academics. Until the late twentieth century, quilts generally were not viewed as suitable academic research subjects, partly due to being embedded in American popular and women's culture. In the 1980s, lay scholars began critically examining quilt history (including debunking prevalent myths) and shortly were followed by a small but dedicated group of academics. Following on this seminal work, UNL established the International Quilt Study Center in 1997 and the center became a full-fledged university museum in 2008. Recognizing the need to walk a fine line in communicating with its distinct, on-campus and off-campus audiences, the IQSCM deployed a novel approach in creating an exhibition marking the completion of a new museum wing in 2015. *Getting to Know You* was positioned as a multi-phase project with the goal of not simply curating a blockbuster exhibition, but involving various audiences, including university students and professors, in its development. One way it did this was by encouraging them to interact with the content ahead of time, primarily through social media and web forms. This poster presentation will describe the project's goals, implementation, and outcomes, emphasizing the special role university museums can play in bridging and engaging disparate audiences.

**Marin Hanson** is Curator of International Collections at the International Quilt Study Center & Museum, University of Nebraska-Lincoln. She is responsible for building and interpreting the museum's non-Western collection. She has an MA in textile history/museum studies and earned her PhD in museum studies from the University of Leicester (UK).

# Reinterpreting anthropological university museum collections using contemporary art

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**Keywords: University Collection, Anthropology, Contemporary Art, Reinterpretation**

## Abstract

Usually, anthropological university museums are conservative spaces that partially present anthropological collections created and gathered primarily for learning purposes and comparative studies. In the past, exposure of some exhibits has become ethically problematic and, in general, the problem of human remains display is currently very much unresolved. How do you present these collections to a present-day visitor?

In this paper, I will discuss a possible example. A site-specific exhibition was created at the University Hrdlička's Museum of Man, which preserves collections of American anthropologist Aleš Hrdlička and other artifacts, paving the way for new collection interpretations and new audiences. Contemporary artists, after visiting the Museum, are invited to respond through their means of expression. If this interaction is successful, an exhibition is prepared and presented, with the usual art exhibition scheme, a vernissage, and a commented visit. This event is then transmitted to the media in a non-traditional way, and the museum is attended by another, additional community of interested parties, both for the accompanying programs and for the exhibition. As part of site-specific exhibitions, other views are also emerging on permanent collections, which are interpreted in other ways. These exhibitions are having an impact on the scientific community within the university as well as the lecturers of the museum, where we provide a breakthrough of knowledge and orientation in contemporary art among its most frequent visitors – nurseries and schools, as well. The Museum also receives artistic 'clientele' – painting courses, inspirational sources for academic work and visits to art school studios. This trend of interference with permanent museum collections, standardized in a steady category, proved to be true for other museums, and we want to continue developing it and presenting it to other university museums.

**Martina Lázníčková-Galetová** is a researcher in prehistory and anthropology at the Moravian Museum Brno and curator of Hrdlička Museum of Man, Charles University in Czech Republic. She has a research focus on prehistoric art, anthropology and she is interested in contemporary art and prehistory/anthropology.

# Science production and promotion by university museums

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**Keywords: Post-Modern Museology, University Museums Dimension, Production and Promotion of knowledge**

## Abstract

The importance of getting more knowledge about university museums becomes more understandable by history and the role these institutions have come to play in the university and society. In this poster, I will focus on the production and promotion of science by university museums in a general scale. My main questions will be:

- How is the process of production and promotion of knowledge in university museums undertaken?
- What role can the Iranian National Museum of Science and Technology (INMOST) take vis à vis university museums of similar scope?

By raising these questions, I aim at clarifying the conceptual definition and role played by university museums in the broader context of historic, artistic and/or scientific museums. In particular, I will argue that the role played in learning is in compliance with conceptual museology. Research methods encompass literature analysis.

**Mehran Norouzi** has a BC. Museum Studies, a M.A and a PhD in Archaeology. Museum Expert at the Iranian National Museum of Science and Technology (INMOST). UMAC member since 2017. Areas of expertise: Museology, Science and Technology Museums, University Museums.

# The future of engineering collections

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**Keywords: Exhibition, Engineering Collections, Social Issues, Role and Function of University Museums**

## Abstract

The “*POWER! Sources of Electricity*” exhibition” curated by the NCKU Museum (Taiwan) in December 2018 reflected on the social views of power generation and distribution, which has become one of the hottest social issues in recent years. As the new DPP government (2015) strives to have the island of Taiwan become nuclear power-free by 2025, the overall anxiety over the lack of electricity and biased media have further escalated the public’s conflicted opinions. The Museum tries to draw public attention towards the much-overlooked history of engineering education, specialized in power generating technologies. Our main inspiration is the Edison Dynamo donated by Tai Power to the university as a piece of teaching equipment in 1931. It is one of the university’s most prized collection objects, as only three of these models exist around the world. The organization of this exhibition was a collaborative effort of the public and various sectors:

1. Cooperation with *TaiPower Corporation* (a semi-state company) to gain an in-depth historical perspective of the company’s role between popular opinion and government decisions.
2. Cooperation with the *Center for GIS, RCHSS, Academia Sinica* to develop an interactive map of every power plant in Taiwan, including historical information and photographs. This project gained community interest, with the public contributors providing images to the Museum.
3. This exhibition opened a common ground for the general public to break through their silence over the issue with rational and comprehensive knowledge.
4. The lecture for docents sparked an enthusiastic Q&A session, as the public feel this topic is closely related to their daily well-being.

In this paper, using this exhibition as a case-study, I will demonstrate university museums’ value in playing a critical and positive role which helps the public overcome the fear caused by misinformation and to become more rationally progressive as it embraces social changes.

**Mei-Fang Kuo**, Ph.D., started her career as a museum assistant curator at National Museum of Natural Sciences (NMNS), Taiwan. She is currently an associate curator & Chief of Exhibition Division of National Cheng Kung University Museum, and adjunct associate professor at the Institute of Archaeology, NCKU, and teaches a course of Museology. She has been responsible for a variety of research and exhibition projects and collections for NCKU museum.

# The new Earth Sciences University Museum of Rome

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**Keywords: University Museum, Earth Sciences, Accessibility, Rome**

## Abstract

Sapienza University of Rome invested in the creation of a modern museum dedicated to the Earth Sciences (MUST), by unifying the existing, independent Geology, Mineralogy and Paleontology Museums. These museums had, since 1804, collected and archived more than 140,000 mineralogical, geological and paleontological specimens. All the steps leading to the realization of the MUST museum are revealed in this presentation.

The new established museum (partially opened in 2018) extends over an area of 4.161 m<sup>2</sup>, which includes the areas devoted to temporary and permanent exhibitions, laboratories, offices, storage, and services. It is the most important Italian venue for the number of both exhibited and preserved specimens in the field of earth sciences. The main points that convinced the governance of Sapienza University of Rome to support this project are: 1) reorganizing and improving three existing museums would create a more modern museum devoted to the planet earth; 2) the city of Rome, unlike other European capitals, was lacking a natural history museum; 3) the promotion of scientific culture, information, and dissemination would be better served by this new museum. MUST is designed to appeal to Roman students, citizens and tourists. The wayfinding system and the architecture of the museum have been specifically designed to improve accessibility for visitors.

The next phase includes structural interventions, e.g., moving the paleontology museum, the creation of a new entrance equipped with a ramp for disabled persons, the creation of a bookshop and a cafeteria, the creation of an open space for temporary exhibitions, and the creation of new laboratories and exhibits.

**Michele Macri** has a PhD in Earth Sciences. Working as curator of the Earth Sciences Museums of Sapienza University; is the author of over 50 publications in scientific journals and speaker and part of the organizing committee at numerous conferences and scientific events. Oversaw the creation of the Museum of Earth Sciences of Rome.



# Anatomy museums: Between education and tourism

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**Keywords: Anatomy Museum, Perception, Accessibility, Tourism**

## Abstract

Anatomy museums, born as university museums, first appeared in the sixteenth century as collections. During the eighteenth century, it was almost mandatory for medical schools to have one, but after the Second World War many disappeared. Currently, these places are considered important institutions for medical education opened only to a small specific public, even if the interest of the general public is growing because of knowledge and curiosity. The objective of our research, which we will present in this paper, is to assess how accessible anatomy museums are, visitor's perceptions about these places and if these can be proposed as sites for general public education and tourism in Bogotá, Colombia.

In terms of methodology, an open web search was used to locate the anatomy museums at Bogotá. Two instruments were used as data gathering tools: a semi-structured interview with each Museum chair/director, and visitors' surveys (n=137) in one Anatomy Museum. Data analysis was pursued through triangulation between gathered information and available literature. Some of the results include: studied museums have clear objectives and are trying to find new ways to attract visitors, but none have clear strategies or management plans. The survey helped to categorize visitors in a variety of disciplines and the major motivations to visit an Anatomy Museum were: acquiring knowledge of natural sciences, human body, and preservation. Nonetheless, curiosity and general culture are also prevalent reasons.

According to our results, anatomy museums represent, and are viewed as, an important source of knowledge for every visitor, therefore should be opened to the general public even as touristic places.

**Nancy R. Rueda Esteban** is a research professor in Tourism and hotel management Faculty – Universidad Externado de Colombia. PhD student in Cultural Heritage in the University of Birmingham. Master in Planning and Management Tourism (Universidad Externado de Colombia) and Master in Tourism and Heritage (Université de Lyon 2). Research interest in tourism, culture and heritage.

**Daniela Clavijo** is a Student at the Universidad de los Andes School of Medicine, Bogotá, Colombia.

**Roberto J. Rueda Esteban**, MD MEd MSc, is an Assistant Professor and Anatomy Coordinator at the Universidad de los Andes School of Medicine. His research interests cover Anatomy teaching and learning, anatomical techniques and surgical anatomy.

# The Mining Museum of St. Petersburg Mining University: Cross-cultural connections in the past and present

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**Keywords:** Mining Museum, Mining University, Cross-cultural Connections, Mining Engineers

## **Abstract**

The Mining museum of St. Petersburg Mining University is one of the oldest university museums in Russia. The collections have been assembled for 245 years and now comprise more than 240,000 items. These collections have important cultural and historical significance, being collected by famous scientists and royals from Russia and other countries. The collections were formed as a result of active cross-cultural links between scientists and museums. Museum exhibits are interesting in a historical context. The study and reconstruction of this context are of great importance for creating a special cultural environment in the University's museum.

In this paper I will explore the cultural value of university museum collections. The significance can be shown by recovering previously lost historical contexts. Scientists and students do not view them as objects of historical and cultural heritage. The study of historical collections is complicated by the fact that a number of exhibits were transferred to other collections in Europe. For example, samples from the collections of the Mining Museum are currently stored in German museums' collections (University of Jena, Bergakademie of Freiberg) and European scientific societies. The search for, and identification of, these specimens in universities poses considerable difficulties in practice. Interest in the unique provenance can attract the attention of the administration, students and the public to university collections. Such a study can return audiences to museums, but it can only be carried out collaboratively. The interest of audiences will confirm the importance of preserving the historical and cultural heritage of the natural science collections in university museums.

**Natalia Borovkova**, PhD in art history, senior researcher at the Mining Museum of St. Petersburg Mining University. She is a curator of the Museum's art collections. Her interests encompass the history of the Mining Museum, collection formation and reconstruction of historical collections.

# Information science and university museum professional

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**Keywords: Museology and Information Science Museum Practices, Museum Information Systems, Documentation, Museum Informatics**

## Abstract

This paper aims to discuss the relations between Museology and Information Science (IS), identifying its current and potential applications in the University of Brasilia (UnB) museums. UnB is a state university established in 1962, and has 2,308 teachers, 2,692 dedicated staff, 30,727 undergraduates and 8,913 graduate students, in 44 academic units and four campuses. The research focused on the potential contributions of IS to areas such as collections documentation, user studies and education and communication, as well as the interdisciplinary needs of university museum professionals due to the increasing relevance of IS in their practice. The methodology used in this study was a bibliography revision on the presence and interface of IS in Museology, followed by interviews with UnB museum professionals. Data collected in the interviews were analyzed in order to evaluate the current state of IS practices in the museums and their impact both on the university and the general public. The study demonstrated the need to enhance the IS skills of museum professionals in order to fully implement and apply the available technological resources. Finally, IS concepts and techniques used in museological processes such as documentation, user studies, and education were identified and discussed, highlighting strategies to meet the demands and needs of university museums and their publics, as well as their contribution to the university roles of teaching, research, and extension.

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# Developing a credit-bearing course on Chinese Art and Museology

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**Keywords: Museum Education, University Education, Experiential Learning, Museology**

## Abstract

The Art Museum at the Chinese University of Hong Kong (CUHK) has recently developed a new course listed under the University's general education curriculum. Titled *Life and Arts in Pre-modern China*, the credit-bearing experiential learning course is open to students from all disciplines. Drawing on Chinese landscape paintings in the collection of the CUHK Art Museum and other museums in mainland China, the course seeks to go beyond the more traditional approaches of museum education such as object-handling workshop or gallery tours. For example, field trips to specific scenic sites in mainland China will be organized, in which students will be able to compare the landscape with the paintings they inspired and be guided to comprehend how the visual vocabulary and grammar of Chinese painting expresses the 'real' world. By viewing the objects, or even experiencing some of the activities central to the pre-modern artists' cultural life, students will also be able to attain a more substantial understanding of the painters' mind.

Apart from Chinese art, the course also trains students in museology. Utilizing the network established through our Museum Professionals Exchange Programme series, the Art Museum has invited museum practitioners of different fields to guest-lecture on their roles in linking pre-modern Chinese art with the life of people living in the modern world. At the end of the course, students are required to submit a micro-exhibition proposal based on a selection of objects from the Art Museum or other museums they visited during the trip, thus connecting the Chinese art and museology perspectives of the course.

**Prudence Wong** is the Directorate Manager of Art Museum, CUHK. From her experience in managing and reviewing a large diversity of museum projects that range from education and outreach to vault renovation, she has developed an interest in cultural management, especially from the resources allocation and legal perspectives.

**Heidi Wong** is a translator-turned museum educator at Art Museum, CUHK. Receiving her MPhil training in translation history and theory in the Department of Translation, CUHK, she is particularly interested in heritage interpretation and cross-disciplinary communications.

# University voluntary work in the museums of the National Autonomous University of Mexico (UNAM): Implementation of a program

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**Keywords: University Museums, University Community, University Volunteering, Volunteer Program**

## **Abstract**

University museums are places dedicated to the protection of the heritage that is in the responsibility of universities. They are characterized by safekeeping a great heritage and promoting new ways of expressing the arts, sciences and culture in general. They were formed mainly to fulfill the functions pertaining to every university: teaching, researching and cultural promotion. The last one has allowed universities such as the National Autonomous University of Mexico (UNAM) to accommodate a great number of people: current students, alumni, teachers, researchers, workers, retirees and the general public — all of them a part of the university's cultural community. This paper discusses the implementation of a university voluntary work program in 26 of UNAM's museums, based on this cultural community and aimed at the appreciation of heritage, the development of scientific thinking, the encouragement of feelings of identity and belonging to society, the development of an altruistic nature, and the pride that comes from collaborating in voluntary work in favor of UNAM, society, and Mexico.

**Silvana Arago Telona** has a Degree in Design and Visual Communication from the National Autonomous University of Mexico (UNAM). She specialized in Cultural Policies and Management at the Metropolitan Autonomous University (UAM). She is an Assistant to the Museological Studies Department at UNAM's *Universum*, Science Museum. She has participated in University Museums Meetings such as AAMG/UMAC Annual Conference in Miami, 2018; and "Reflexiones sobre nuestros museos universitarios", 2015, Xalapa, Ver.; 2016, Aguascalientes, Ags.; 2017, Guadalajara, Gdl.; 2018, Toluca, Edo.Mex. Among her interests are university museums, university volunteering, cultural management, and social networks as a university museums profit.

# Refining a tradition: The Art Room as a gateway to science education

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**Keywords: Tradition, History of Art in Finland, Science Communication, Science Education**

## Abstract

The subject of this paper is how and why the Helsinki University Museum saved an over 300-year-old continuous university tradition: classical drawing instruction at the Art room.

Drawing instruction used to be an integral part of the curriculum of universities in Europe. At the Helsinki University (then called the Royal Academy of Åbo) this tradition started in 1708. The University Art Room was the first and only art school in Finland for 150 years. Both artists and scientists needed drawing skills and the Art Room was a significant promoter of the nation's culture in the eighteenth and nineteenth centuries.

In the twentieth century, although the education of professional artists moved to its own institutions, the teaching of classical drawing continued in the Art Room without interruption until 2016. Then, the decrease in public funding forced the University to close the Art Room. The University considered it a burden, but the Museum saw it as an asset, a valuable piece of intangible cultural heritage. Finally, in 2018 it was decided that the Museum would take over the Art Room.

The Museum's approach is to preserve traditional drawing instruction by introducing elements of science education. The students will, for instance, draw a classical sculpture while an art historian discusses it in antique mythology, art and literature. Similarly, University experts will attend drawing sessions in the Botanical Garden, the Observatory etc. The possibilities are infinite.

**Sten Björkman**, MA, is the director of the Helsinki University Museum. He is an art historian with special interest in cultural environment and academic heritage.

# New university museum: Nicolay Lobachevsky Museum in Kazan Federal University Russia

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**Keywords: Cultural Heritage, University Museums, University Collections, Kazan University.**

## Abstract

This paper will present the new Nicolay Lobachevsky Museum in Kazan Federal University, Russia, opened in 2017, on the occasion of the 225<sup>th</sup> anniversary of the birth of the scientist, rector of the University, and one of the creators of non-Euclidean geometry, Lobachevsky. The Museum is located in the Kazan Federal University complex (KFU), in the 'rector's house', where Lobachevsky lived with his family. It is a scientist's house – a place of a genius's life, where Lobachevsky created and developed his ideas. The building is a part of cultural heritage.

The Museum exposition shows Lobachevsky's personality, his role in creating the theory of non-Euclidean geometry, presents the heritage of the Kazan geometry school in an international context and popularises the ideas of Lobachevsky. The Museum's interior allows visitors to feel the atmosphere of a nineteenth century family house while complementing the visit with five multi-media expositions.

Exhibits for the Museum were collected by scientists and KFU museums for 100 years. The creation of the Museum brought together these collections and made them public. The exhibition hall includes displays from the unique collections of 8 KFU museums and demonstrate the scientific achievements of KFU scientists. Students gain experience and implement their projects as curators or designers.

The Museum is a dynamic scientific and educational platform for popular science lectures and meetings with outstanding scientists, as well as classes with students. The activities of the Museum contribute to the preservation and promotion of the cultural heritage of the University in Russia and in the world.

**Svetlana Frolova** is the director of the Museum of History of Kazan University, candidate of historical Sciences. Curator and supervisor of 80 exhibition projects in museums, author of research on museology, history of education in Russia, preservation of cultural heritage. Supervised the creation of the Lobachevsky Museum.

**Artyom Kazakov** is a specialist in exhibition activities at the Lobachevsky Museum in Kazan Federal University. Postgraduate student in Kazan Federal University. Participated in the creation of 10 exhibition projects. Author of articles on the history of social movements and organizations in the United States.



# Leave to return

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## Abstract

There are 11 museums at Kazan Federal University (KFU), eight of which are Kazan. Kazan University was founded in 1804. Museums were created at the University for educational and scientific purposes. They were the first public museums of the Volga-Ural region. As university museums, KFU museums have unique objectives:

1. Career Guidance. School children are one of the main audiences (30% of visitors). Museum guides should tell not only about scientific schools and discoveries, but also about the modern life of the University and the training of students. The atmosphere of the Museum's unique exhibits often contribute to the choice of KFU as a place for study.

Beginning in 2016, the University museums conduct lessons, master-classes, and quests. Their subjects are related to the collections of the University and modern areas of research. This made it possible to double the number of visitors in 2018 as compared to 2016. A result is that school children who visit the KFU museums often return as a student.

2. University collections are the basis for many courses and practices. The KFU museums conducted about 60 training courses for 2,000 students. Foreign students learn the Russian language in the form of games at the museums.

3. The museums are a starting platform for students of different academic directions to implement their projects (exhibitions, video, sociological surveys, etc.). For KFU students, it is their first professional experience.

4. KFU museums and collections are places of memory of the history of science and education.

**Frolova Svetlana** is director of the Museum of History of Kazan University. She is curator and supervisor of 80 exhibition projects in museums, author of research on museology, history of education in Russia, and preservation of cultural heritage, and supervised the creation of the Lobachevsky Museum.

**Artyom Kazakov** is a specialist in exhibition activities of Lobachevsky Museum in Kazan Federal University and a post-graduate student at Kazan Federal University. He has taken part in the creation of 10 exhibition projects and is the author of articles on the history of social movements and organizations in the United States.



# The three key concepts in the masterplan of the Museum of National Taipei University of Education and its collection

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**Keywords: Mobility, Connection, Localization**

## Abstract

In this paper, we will present the 'One Piece Museum' (OPM) Project, an educational project launched by the Museum of National Taipei University of Education (MoNTUE). The project centers around the Museum's plaster cast collection, originally from the Metropolitan Museum of Art, New York, to develop school educational activities such as art education, conservation, docent-training and exhibition-making. Based on the OPM's experience, the MoNTUE proposes that the future of university museums and collections will be shaped by the following factors: i) collection mobility: the mobility of collections between different exhibition spaces, different storage spaces and different presentation formats (including those high-tech innovations); ii) connections between educational institutions: connecting university with schools or other organizations, connecting university museums with project partners such as school teachers and municipal administrators to further their understanding about museums; and iii) production of local knowledge: facilitating the production of local knowledge through self-learning to preserve our cultural characteristics and to avoid cultural homogeneity in the era of globalization.

Since its opening, the MoNTUE is committed to exploring issues of education, environmental change and cultural preservation. Our strategic thinking has therefore been defined by the above three concepts throughout and we believe that only by being mobile and adaptive can the educational programs in all university museums thrive.

**Tian Chao** works as a museum educator at the Museum of National Taipei University of Education since its establishment in 2011. She is a graduate of the Art & Design Department of NTUE and specializes in art education. She plays a crucial role in building up the *OPM* project.

**Hsuan Chung** works as an exhibition executor at the Museum of National Taipei University of Education and is responsible for the One Piece Museum project. She is also studying the doctoral program in art theory and specializes in art practice.

# From Purdue-NCKU Exhibition to Restoration of NCKU old main library, Taiwan

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**Keywords: Value of University Museum, Exhibition Impact, Campus Building Conservation**

## Abstract

Is it possible to promote the conservation of campus cultural heritage by exhibition? One example supporting this idea is the restoration of the old main library at National Cheng Kung University (NCKU), Taiwan.

From 1952 to 1960, thanks to a US aid project, professors from Purdue University, USA visited NCKU to assist in improving teaching programs. Infrastructure improvement was also included, and the construction of the old main library using a modernist style in 1959 was a significant development during that time. However, this history of bilateral cooperation has gradually been forgotten. Even though the old main library is still in use, it has been renovated several times without regard for the original design concept. Most significantly, due to concerns regarding structural integrity, the NCKU construction and maintenance division undertook a structural reinforcement project in 2015 without any historical survey. This project immediately caused a backlash in NCKU, and ultimately the administration demanded the project be adjusted, which included recovering the original 1959 façade. To explain this adjustment, the 2009 Purdue-NCKU Exhibition held by the NCKU museum might hold the key. In the exhibition, visitors not only experienced the university's history, by comparing historical photos of buildings with their current appearance but also especially expressed an interest in the original façade.

While not all university faculty and staff will fully appreciate the cultural heritage contribution of old buildings in a single exhibition, in this instance enough people were affected to result in a more sympathetic restoration of the old main library.

**Y. H. Tsai** is a new curator employed by NCKU museum in 2018. Graduated from architectural department of National Cheng Kung University (NCKU), Ph.D. Major in architectural history. One of the main tasks in NCKU museum is to study the campus history of NCKU and provide suggestions for restoration of the old campus buildings.

# University museums promoting science education reform: A case study of toolkits for dry plants and taxidermy specimens

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**Keywords: University Museum, Specimen, Toolkits, Lecture Plans Design, Science Education**

## Abstract

In Taiwan, the “Directions Governing for the 12-Year Basic Education Curricula” will be implemented in August 2019. It is expected that the new course program can develop students’ ability to learn independently and explore job and career options. In this paper we will present a case-study of two toolkits developed at the National Taiwan University Museum (NTU Museum) of dried plant and taxidermy specimens in order to be used in the context of the new course program. These two tool kits contain lesson plans, learning sheets and related materials and equipment. Moreover, they also include protocols for specimen preparation.

The project was initiated with a pilot encompassing the toolkits and questionnaires and conducted with five secondary school biology teachers, science education and specimen-making experts. Afterwards, volunteer senior high school teachers were invited to use the toolkits in their classrooms, reaching a total of 468 students, who were also given questionnaires. The results of analysis and evaluation will be discussed in this paper, but they demonstrate the educational value, usage convenience and learning efficiency of the NTU Museum toolkits.

**Yi-Jung LIN** is a Collection manager, Museum of Zoology, College of Life Science, National Taiwan University. She has earned two master degrees, first in zoology from NTU and second in museum studies from University of Colorado, USA. She is interested in museum collections, not only in how to manage them, but also in how to use them in exhibitions and education.

**Shu-Fen Cheng** is a Senior Technical Specialist, Department of Life Science and TAI Herbarium, College of Life Science, National Taiwan University. She obtained her PhD degree from the Department of Horticulture and Landscape Architecture in National Taiwan University (NTU) in 2012, specializing in ecology, orchidology, and endophytology. She has worked in TAI for 17 years and is mainly responsible for the work of running different kinds of education programs during this period.

# University museums promoting cultural understanding in and beyond the campus

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**Keywords: University Museums, Culture Preservation, Culture Presentation, Cross-cultural Interaction**

## **Abstract**

In contemporary society, more and more social unrest and cultural conflicts call for museums to play a more active role in increasing cross-culture understanding. University museums are in a unique situation to fulfill this mission as they are immersed in a community where diverse cultures encounter each other in all aspects, from world-leading cutting-edge research to student interaction in daily life. This paper argues that there are three aspects where university museums can be cultural hubs: the preservation of culture through inter-disciplinary research, the presentation of global culture in and beyond the campus, and the promotion of cross-cultural interaction through student development.

Case studies of three exhibitions that East China Normal University Museum has launched are presented to illustrate the argument. The analysis would be provided in a global perspective as the selected cases involve three continents in cultural practice: Asia, Europe, and Africa. The strengths, prospects and limitations of university museums would also be discussed in facilitating inter-cultural understanding.

**Ying Hu** is a curator in East China Normal University Museum in Shanghai. Her research interest includes management of university museums, museum education, and cultural interaction. She has published the book *Introduction to Museums from the Global Perspective*, which is a textbook for university students to appreciate and utilize museum resources.

# The acquisition and application of research materials for the Tokyo University of Agriculture Science Museum via crowdfunding

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**Keywords: Crowdfunding, Sericulture Industry, University Research Materials, Digital 3D**

## **Abstract**

Silk is one of the most representative textiles in Asia. As exemplified by the Tomioka Silk Mill, a World Heritage Site, Japan's silk thread export industry began to thrive during the Meiji period (1868–1912), and this brought about a modernization of its sericulture industry. The TUAT Science Museum has amassed and preserved many collections related to this era of technological development. This museum was founded in the 19th year of the Meiji period (1886), as part of a sericulture training school, and acted as an exhibition space for reference materials which was open to the general public. After World War II, it became a textile museum and expanded its collection to include materials related to textiles in general. It is currently a general science museum which showcases the results of all research conducted at the university. Among its unique collections related to silk is a series of 400 ukiyo-e prints which depict scenes related to sericulture and textiles, as well as documents on topics such as pébrine, the disease which destroyed silkworm culture in Europe. There are also examples of cocoons used in the study of selective silkworm breeding, silk reeling machines which elucidate the transitions this technology has gone through, as well as many other types of collection.

Despite these collections having a significant historical value, as the years have gone by the university's areas of research have diverged towards technological fields which differ from those which these materials represent. The museum's current concern is how to convey the scientific value of these materials to society.

After the discovery of the Aoicho Silk Mill plans in 2017, we started a crowdfunding project to attempt a 3D reconstruction of these plans. With the help of students currently studying at the university's engineering department, we will attempt to clarify the technologies of the past with the aid of present-day technology.

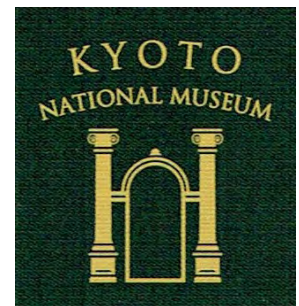
**Yurika Saito** is trained in silk studies and museology.

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# Acknowledgements

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京都・大学ミュージアム連携  
 University Museum Association of Kyoto



京都外国語大学  
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KYOTO UNIVERSITY



THE KYOTO UNIVERSITY MUSEUM

Keio University



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