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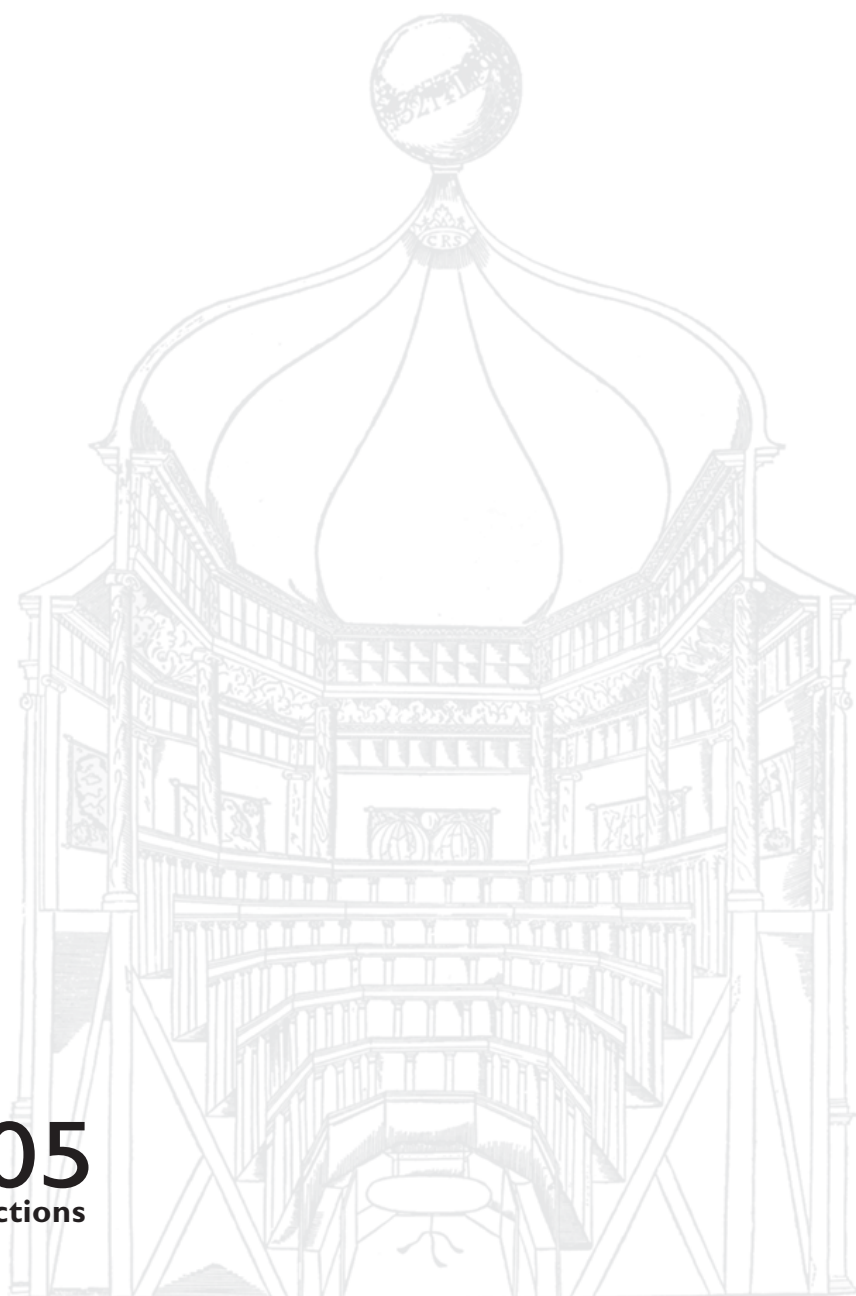
Abstracts

*Communicating University Museums
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University Museums And Collections



University Museums as a Strategic Tool. On Communicating University Values

Lars Burman, Department of literature, Uppsala University, Uppsala, Sweden

Abstract

Universities have a key position in modern society. But what *is* a university? And which are the basic values of this medieval organization, constantly reshaping itself, and now spear-heading the development into the twenty-first century? University museums have been a part of the higher education system from early on, and the museums have changed with the universities. But what of the present relation between the universities and their museums? Do universities successfully utilize the possibilities of the material resources and the special competence of their museums? And do the museums succeed in defining and expressing their position within the university system?

This speech concentrates on the strategic possibilities of the university museums both within the universities and in relation to society at large. A central assumption is that the museums represent, cultivate and embody a number of university values, and it is maintained that the unique position of the museums offers a chance of communicating these values in an exceptional way. The main problem, however, is to communicate successfully, and this paper tries to highlight problems and possibilities in the area. The claim will be that the problems and their possible solutions lie within the fields of identity, modes of appeal, and, finally, the relation to various audiences.

About the author

Lars Burman, is professor at the Department of literature at Uppsala University. He is also adviser to the vice-chancellor in the area of culture and university traditions; in this capacity he is the chairman of the University Museum Board. His scholarly interests have mainly been aimed at 17th and 19th c. Swedish literature, and his fields of specialization are rhetoric and textual criticism.

Professor/Director Walter Tega, Bologna, Italy

Professor/Rector Pierre de Maret, Brussels, Belgium

Keeping for the future

Steven de Clercq, Utrecht, Netherlands

Abstract

Research collections for future use have traditionally been kept by the institutions themselves. Keeping such collections has for many years not been a matter of specific concern: it was just tradition. The size of the collections was generally regarded - and accepted - as measure for its quality and consequently as a reason for its funding. Starting roughly halfway through the 19th century, institutionalisation of research collections coincided with the hey-day of object-based research. At that point there is still a close relationship between the field of research and the composition of the collections. Through time research moved on to new fields, with new techniques, allowing new questions, whereas the collections grew and gradually got an archival function; and were sometimes transferred to the museum, or disposed of. Parallel to this development, we see an increased public interest in scientific matters and museums answering to that demand. Some of them, like the South Kensington Science Museum and the Oxford University Museum of Natural History, became 'Museum Castles' with two distinct departments: research & collections and exhibitions & public. As this development – also in art museums – continues through time, the gap between these two functions increasingly widens; leading in the end to the splitting up of museums into two autonomous organisations, focussing on either collections, or exhibitions; an archival and a public function with a distinct set of required skills for their professional staff. In fact, the development of the Kunst Halle and the Science Centre can be interpreted as such a development on the 'public' side, whilst the Darwin Centre at the London Natural History Museum can likewise be interpreted as the 'archival' counterpart.

The aim of this paper is to explore and discuss the way university museums can respond to these developments, with special emphasis on the question, who is – or should and/or could – be responsible for the material scientific archive, and how and where it should be kept, and made accessible for future use.

About the author

Steven de Clercq is former director of Utrecht University Museum (1982-1998) and advisor of the Dutch universities on their academic heritage. He is also vice-chair of UMAC.

The Representation of Loss

– on the Meaning of Exhibitions

Kerstin Smeds, Department of Culture and Media, University of Umeå, Sweden

Abstract

The starting point is the Museum; the collections and exhibitions in museums. What are they, in the first place? Why do we make exhibitions, and what for? We could deal with Reality in many ways, but one important form we have chosen to do this in, is exhibitions. We are furnishing and interpreting Reality with the aid of exhibitions. Through exhibitions we are also desperately trying to freeze Time and regain our losses. In this paper I will discuss this word, this concept, the “*exhibitionary complex*”.

I will follow the development of the exhibition as a means of ordering the world and communicating knowledge and research. The exhibition as a means of making research, and our interpretation of the world, intelligible and visible. The exhibition is part of the System of “looks” in the modern Western world. It is an *allegory of the sense of sight*, and of the cartographic reason.

Leaving here the *Kunstkammer* of the Renaissance behind, I am going to start with the taxonomic systems of representation in the 18th century, go on with the implication of Narration, Text and Didactics into these systems, and end up with a reflexive, post-structuralist exhibitionary paradigm of today – a sort of tracing or “surfing” through a landscape of variable knowledge. I will examine all these paradigms from an epistemological point of view, and also discuss in which ways universities and museums benefit from and fertilize one another.

About the author

Kerstin Smeds is a historian from Helsinki, nowadays professor of museology at the Department of Culture and Media, University of Umeå, Sweden.

The Singapore example

Christine Kohr, Singapore

Communicating Scientific Heritage: University Museum of the University Louis Pasteur of Strasbourg

Sébastien Soubiran, University Louis Pasteur of Strasbourg, Strasbourg, France

Abstract

The Mission de culture scientifique et technique of the University Louis Pasteur of Strasbourg is in charge of the communication and the diffusion of scientific culture. Among various activities this department administered the very rich research and pedagogical collections of the university constituted mainly during the German period from 1870 to 1918. Most of the collections are conserved in five museums. Only two are permanently open to the public, the other three are partially open or on demand. It is part of the activities of the Mission in collaboration with museum curators to organise exhibits, special visits or events so as to make those collections open to general public. The ambition is now the setting of a coordinate policy for the preservation of the university scientific heritage. It is this general policy that I will discuss and present.

About the author

Sébastien Soubiran, Dr, Historian of science, is in charge of the setting of a policy regarding the preservation and valorisation of physics heritage of the Louis Pasteur, Strasbourg.

The Collections of St Andrews University in Scotland: Issues in University Heritage

Zenobia Rae Kozak, University of St Andrews, Scotland

Abstract

The collections of Scotland's ancient university, St Andrews, include items of institutional and even international significance; treasures of didactic and aesthetic merit. These objects form the distinctive collecting history of the university, illustrated by the changing attitudes in the display and uses of collections within the institution.

The categorisations of St Andrew's collections are unique among British universities. As the only university in the UK to recognize 'heritage' collections, St Andrews demonstrates an understanding and appreciation for their institutional identity, found exclusively in the universities of continental Europe.

As the Museum Collections Unit of St Andrews embarks on a new phase in the use and display of their collections, with a new museum in the stages of planning, I seek to explore the following questions:

To what extent do British universities regard objects and collections representative of their history and traditions as valuable assets to their institution? What purpose does an institutional collection of 'heritage' serve beyond preserving or representing the history of an institute of higher education? What objects and collections are considered 'heritage' as related to the university?

Though each institution possesses a history of varied content, length and significance, the rich 'heritage' collections kept by British universities remain largely unknown both outside and often within their own institution, for reasons I will explore.

By examining a core group of British university collections and following the University of St Andrews Museum and Collections Unit Project (currently in its planning stages), I hope to establish how British universities value their 'heritage', and observe individual institutions making use of 'heritage' collections.

About the author

Zenobia Rae Kozak is a 2nd year PhD student at the University of St Andrews. She is currently researching university heritage collections in the United Kingdom.

The Fate of Neglected Collections

Geoffrey Metz, Museum Gustavianum, Uppsala University, Sweden

Abstract

University museums play a key role in the preservation of academic heritage. However, many objects and collections of potentially high scientific and historical value are neglected, deaccessioned and even discarded by university institutes when it is deemed that they are of little or no interest. This kind of obsolete object or collection could be vital source material for contemporary or future analysis techniques. Not only is the scientific usefulness of old collections renewed by allowing them to function within new fields, but public awareness of their existence and a possibility for experience on the part of a broad audience can be achieved. Historic and current examples of this phenomenon will be presented and analyzed.

About the author

Geoffrey Metz is the curator of Egyptian antiquities at Uppsala University. The collection, which is known internationally as the Victoria Museum of Egyptian Antiquities is now exhibited at Museum Gustavianum. Metz is currently leading a project to survey, document and preserve the human remains from Ancient Egypt found in Swedish collections.

Arts and Sciences: The University Museum as Fertile Ground

**Lenore D. Miller, Luther W. Brady Art Gallery, the George Washington University,
Washington, USA**

Abstract

Inspired by James Cuno's paper, "View from the Universal Museum," I began to ponder the concept of an encyclopedic museum and how this might relate to addressing "Communicating University Museums," this year's conference theme. This paper would discuss two current projects instituted by the Luther W. Brady Art Gallery, as part of the University's larger strategic plan.

An unprecedented collaboration across campus disciplines and departments is currently in place, including University-wide presentations aimed toward the appreciation of Physics, supported by the administration. The Physics Department and The Luther W. Brady Art Gallery, for example, are creating an exhibition of vintage photographic portraits of Einstein and related memorabilia, to celebrate "Imagination and Knowledge on the 100th Anniversary of Einstein's Miraculous Year."

<http://www.gwu.edu/~physics/einstein/my-einstein.htm>

Another current topic of curatorial research is botanical art. In the literature of art history, the study of botanical illustration is enjoying a renaissance. "The botanical art tradition combines science and art. Botanical artists seek to understand the structure of plants and to communicate this knowledge to their audience in an aesthetically pleasing manner." (ASBA Web site) Olof Rudbeck's woodcuts of flora at Uppsala's illustrious venue would provide an excellent opportunity to learn about extraordinary botanical art. The flora of the Lewis and Clark Trail (USA) is the subject of a forthcoming exhibition in Spring 2006 at Washington's Corcoran Gallery of Art. Two of the participating artists Clarissa Bonde and Elizabeth Carter are also GW alumnae whose work is in the University's permanent collection. In addition, Ms. Bonde is researching the subject of Viking gravesites' flora in Sweden, and is formulating plans for a future exhibition in the Luther W. Brady Art Gallery.

The University gallery constantly strives to create linkages between the arts and sciences, and can draw upon resources such as the Medical School (medicinal plants), disciplines of History, Art and Archaeology, forging alliances among faculty and staff that can engage new audiences, including graduates and undergraduates alike.

About the author

Lenore D. Miller is Director, University Art Galleries at The George Washington University, Washington, D.C. Miller holds an MFA in Printmaking and a BA in Art History and is associate professorial lecturer in GW's Department of fine Arts and Art History. She just finished a review of the 18th Washington Print Club Biennial exhibition of works from members' collections for publication in Washington Print Club Quarterly. Miller serves on the board of Art Table, a national organization for professional women in the visual arts.

Marketing University Museums: some do's and don'ts in communicating our product to the consumer.

Dominick Verschelde, Zoology Museum Ghent University, Ghent, Belgium

Abstract

There are many different ways of communicating and promoting one's product towards the consumer. The level of success can be enhanced by following some basic rules of good marketing. For University Museums and Collections it can be extra challenging to sell their scientific, natural and cultural products. But even in this case, applying the ground rules of marketing and communication can give a fruitful result. Well-considered marketing involves good quality control on a regular basis. Only then, will the result be optimal.

In this paper, the Ghent University Zoology Museum is used as an example for showing in which way we can use marketing as a tool in communicating our scientific, natural and cultural heritage to the general public and even to ourselves.

About the author

Dominick Verschelde is conservator and curator at the University of Ghent Zoology Museum in Ghent, Belgium. He received his degree of Master of Biology 1990 and started his Ph D study on systematics of marine nematodes soon after. The University decided to open a Museum and in January 1997 he began his job as curator of the Ghent University Zoology Museum. The Museum has now some thousand visitors, including both students and the general public.

Open the Doors to the Public

Mauricio Candido da Silva, Zoological Museum of University of São Paulo, Brazil

Abstract

The collections of the Zoological Museum of the University of São Paulo started to be organized in the end of the 19th Century. This institution started collecting, studying and divulging the material vestiges of the recent Brazilian Nation. In 1894 that collection formed the basis for the Paulista Museum. It has been growing ever since and in 1939 Part of the collection formed the basis of the Zoological Department of Agriculture and Commerce of São Paulo State. In 1969 the University of São Paulo incorporated their zoological collections and named it the Zoological Museum of University of São Paulo. A new system of museological communication was set up in 2002. Traditionally dedicated to zoological research, nowadays the Zoological Museum invests to divulge its collections and the results of its research to the general public. Our strategy consists of new exhibition spaces, different long-term and temporary exhibitions, educational actions and museological studies applied in the field of Zoology. Today, the Zoological Museum has a growing awareness of its public importance and new museological actions to engage different audiences with spaces dedicated to popular scientific information. The Zoological Museum of University of São Paulo is opening its doors to the public to strengthen its collections and its research.

About the author

Mauricio Candido da Silva is Exhibition Designer at Zoological Museum of University of Sao Paulo.

Tradition and Future.

Valladolid University Museum Project

Ángeles Moreno López, Valladolid University Museum and Archive, Valladolid, Spain

Ignacio Represa Bermejo, Valladolid University

Abstract

The University of Valladolid was established at the beginning of the 13th century. Since that moment the University has been going on with its activity, being one of the most important Spanish-speaking universities world wide. Its area of influence has been the central north part of the Iberian Peninsula. Its collections cover a wide range: historic, artistic, scientific, bibliographic, archeological, ethnographic, numismatics... The collections are very interesting and distributed through four different cities in twenty-five different faculties.

The Museum Project, which began in 2002, will try to build up a "museum system", with a centralised technical unit and decentralised repositories and exhibition rooms.

We're using an integrated gestion programme for museums, DOMUS, created by the Spanish Ministry of Culture.

There are four activities on which we are focusing: investigation, difusión, temporal exhibitions and new acquisitions through donations in order to complete our collections. We will highlight the African art collection we have just received, which is now on public exhibition and is the topic of two current Ph.D. theses.

Our aim is to preserve the impressive collections our University has accumulated in eight centuries of activity for the future, to diffuse this heritage to the university members and to the public both with temporary exhibitions and with investigation projects, taking advantage of IT, making professional and updated inventories and catalogues. We're a public university and we must be a reference concerning heritage preservation and about promoting culture.

About the author

Angeles Moreno has a degree on History, Master of Modern History. She has been director of the health Sciences Library at La Laguna University 1987 to 1991, director of the Archive at Valladolid University 1991 to 2004 and is now director of the Museum and Archive at Valladolid University.

Setting up a new University Museum: problems and challenges. The example of Patras University Science and Technology Museum

Peny Theologi-Gouti, Patras University, Patras, Greece

Abstract

Patras University Science and Technology Museum is a new Museum organized by Patras University. The organization of the Museum started in 1998 by enriching, documenting and conserving the museum collections, setting up standards for the new building, selecting the best museum project proposed, starting the construction of the building and creating the museum's legal status, function and cooperative relationships. Since then, the museum has had to face many challenges and problems concerning funding, the building, the opening, collaborations with the academic community and society, staff, using volunteers etc.

The first part of the Museum building is now ready. This first part is too small to present a permanent exhibition. So, the Museum will be open to the public in late 2006, by presenting only a thematic exhibition under the theme "Telecommunications in our lives". The exhibition will last two years and will be accompanied by educational programs and activities for adults. Professors from Patras University specialized in telecommunications are involved in the organization of this exhibition, as well as a number of students and volunteers from the university staff. The museum also has a good collection of objects concerning telecommunications and collaborates with the state Telecommunication Company and the Museum of Telecommunications of this company, for loaning in objects and for expertise. The Ministry of Education, the Region of Western Greece and probably the Ministry of Development will fund the exhibition.

In parallel, the museum is raising its profile within the university community and the general public. It is looking for funding to continue the construction of the other part of the building, it is continuously enriching the collections and searching for the theme of its new exhibition and it is making efforts to enrich the staff. At this time contacts with education agencies, schools, government and others, that may be interested in the museum or may be of help, are being made.

About the author

Penelope Theologi-Gouti has a degree in Architecture and a Master in Ethnology. She has been teaching in Patras University-School of Pedagogic and in Patras Technological Educational Institute. She was Head of Patras Folk Art Museum 1989-1993. Now she is Head of Patras University Science and Technology Museum. She is secretary of UMAC and has held many positions within ICOM.

Integrating University Museums into Museum Studies Programs

Andrew Simpson, Macquarie University, Sydney, Australia

Abstract

University collections have traditionally been developed to support teaching and learning programs within certain academic disciplines. Large collections can also act as a focus for research, either through the acquisition of new objects or specimens, or as a comparative framework for new investigations. When collections develop into museums with associated exhibition programs they then embrace the third function of outreach or community engagement on behalf of the host institution. In times of fiscal constraint this third function can sometimes be considered as outside the “core business” of the host institution.

The introduction of multidisciplinary Museum Studies programs, therefore, aligns campus museums to a teaching and learning role beyond their specific academic disciplines. This is important for those universities whose funding levels are tied to student enrolment formulas. Other benefits to be derived from such a strategy include more fully utilising the skills of campus museum practitioners, greater opportunities for collaborative ventures between campus museums, the use of postgraduate interns for project specific tasks within campus museums and a greater scope for connections with organizations outside of the university. As an international organization, UMAC is well placed to foster the exchange of postgraduate Museum Studies students. The development of cross-cultural learning experiences is invaluable for museum workers of the future in a globalised world.

The development of undergraduate and postgraduate Museum Studies programs at Macquarie University (Australia) and the resulting benefits to a variety of stakeholders is discussed.

About the author

Andrew Simpson is head of Science Museum, Division of Environmental and Life Science Macquarie University, Sydney.

Establishing an on-line, distance learning, museum studies program at the University of Oklahoma

**Peter B. Tirrell, Sam Noble Oklahoma Museum of Natural History, Oklahoma,
USA**

Abstract

The University of Oklahoma has created a Museum Studies Program Online and dropped its campus-based museum studies program after 15 years of operation. What was the rationale for changing from an on-campus to an on-line program? What are the advantages and disadvantages, and how successful is it? The new program allows students to obtain a Master of Liberal Studies through distance learning with some options for campus-based studies such as internships. The program was developed with input from staff that is working in museums, archives and collections at the university; they also teach the courses. The methods and results of evaluation are presented. Indications are that it is highly attractive to museum professionals who have jobs in the field and want to increase their knowledge of museum practices as well as their marketability. The number of students is increasing and the program is adding courses. Advantages of the program include accessibility to students worldwide. It is attracting students from all over the United States and several other countries. Not only are students able to interact with others, but professors gain insight with students' wide range of backgrounds, training and experiences. Comparisons also are made to other fledging on-line museum programs, a growing trend in the United States.

About the author

Peter B. Tirrell is Associate Director at the Sam Noble Oklahoma Museum of Natural History, University of Oklahoma (OU). He is Professor for the Museum Studies Program, OU College of Liberal Studies. He teaches the course "Museum Management and Leadership".

Macquarie University Sculpture Park: promoting its value to ensure its continued development.

**Kiralyne Hill, Art Gallery and Sculpture Park Macquarie University, Sydney,
Australia**

Abstract

The benefits university museums and collections have to offer students, staff and the broader community, have been identified and discussed many times previously. The opportunities university museums and collections provide for both the staff responsible for them as well as the people that utilise them, are numerous. Yet these opportunities need to be visible in order to become recognised and valued, in the highly competitive university environment where museums/collections, teaching units and other services are vying for financial support.

The Macquarie University Sculpture Park is not exempt from these requirements. It needs to be known and valued, both on and off campus, to ensure its continued development. The Park's profile is essential to its existence. This paper will initially outline the development of university sculpture parks in Australia and how they have provided cultural and educational benefits for both on and off campus communities. Macquarie's Sculpture Park is then discussed and analysed regarding the three areas of the university's core business, namely teaching/learning, research and outreach. An assessment regarding its profile and value is then made.

About the author

Kiralyne Hill has worked in the Macquarie University Sculpture Park since 2000, assisting the curator, Errol Davis, in developing public programs, promotional and educational material, collection management and providing guided tours. She is currently undertaking her Masters in Museum Studies.

The Medical Museion Concept

- exploring the culture of biomedicine in the age of globalisation

**Thomas Söderqvist, Medical Museion, University of Copenhagen, Copenhagen,
Denmark**

Abstract

The Medical Museion concept addresses an expressed need for renewal of the institution of the university museum in an age characterised by globalisation, increasing immaterial production, and high-tech biomedicine. Organisationally a department at the Faculty of Health Sciences, University of Copenhagen, the Medical Museion has grown out of the university's old medical history museum. The concept is twofold: first, the idea is to break down the barriers between a conventional academic textual history of medicine on the one hand, and a traditional curatorial focus on collecting and displaying material objects on the other; secondly, the museion concept implies a focus on the recent history and current state of biomedical science and technology and their social, cultural and political consequences. Thus the Medical Museion is neither a museum, nor a research and teaching department, but an amalgamation of both. By focusing on recent biomedicine we are presently trying to integrate four modes of inquiry: first, research into the history and material culture of global biomedicine; second, engaging medical and public health students in a critical dialogue about the historical and cultural context of genomic and postgenomic medicine; third, collecting and preserving the recent biomedical heritage, including artefacts, iconography and documents; and finally promoting public engagement in the problems raised by recent biomedical science and technology, primarily through exhibitions that express new ways of thinking in museology and 'cultural poetics'. The Medical Museion concept raises a number of questions concerning the future of university museums, e.g.: How to handle the spectre of globalisation? How to deal with the nature of scientific and technological 'objects' in postmodernity? How to understand the role of the humanities in a 'leisure economy'? And how to make use of the classical hidden treasures in our collections in a way that addresses contemporary sensibilities?

About the author

Thomas Söderqvist. Professor. Director, Medical Museion, University of Copenhagen

The History of the Bergen Museum

Astrid Forland, University of Bergen, Norway

Abstract

The presentation will give an overview of the history of the Bergen Museum from its creation in 1825 until the foundation of the University of Bergen in 1946. In the course of this time span the function of the museum went through considerable changes. At the turn of the century the museum had developed a relatively distinct institutional profile, with an emphasis both on research and the diffusion of knowledge, thus laying the basis for the later foundation of the University. The presentation will argue that one continuously important factor for the development of the museum was the fact that it was firmly embedded in the Bergen bourgeois society.

About the author

Astrid Forland is professor of Modern, Norwegian and International History at the University of Bergen. Her special interest is the History of Science. She is also prodekan for research at the Faculty of History and Philosophy.

A Collection in the European Periphery: Vitenskapsmuseet in Trondheim.

**Håkon With Andersen, Norwegian University of Science and
Technology in Trondheim, Norway**

Abstract

The Museum became a part of the new consolidated University of Trondheim in 1968. However, it grew out of the collection established by the scientific society in Trondheim (Trondhjemske selskab) in 1760, which later got a royal letter of acceptance and changed its name in 1767 to The Royal Norwegian Society of Science and Letters. The original collection is hence a product of the enlightenment and it was the first scientific institution in Norway. The collection developed in several stages through the centuries with a high activity in the first years and in a second period in the second half of the nineteenth century and start of the 20th. In the latter period it became particularly focused on the local flora and fauna together with archaeological findings.

When integrated in the University the Museum was by and large accepted as such and worked fairly isolated. In later years their situation in the mass education society has come under pressure.

About the author

Håkon With Andersen is professor of modern history at the Department of History and classical study, at the Norwegian University of Science and Technology in Trondheim.

University museum collections in Christiania (Oslo) in the 19th century: from the scientific forefront to the education of the nation

John Peter Collett and Arve Monsen, University of Oslo, Norway

Abstract

Only a few years after the University of Oslo (then the Royal Frederik University in Christiania) started functioning in 1813, the new institution comprised several collections, some of them established with the university, some predating the university and some being founded by professors shortly after 1813. The collections covered natural sciences (mineralogy, botany, zoology) and medicine (anatomy, surgical instruments, pharmacology) as well as archaeology (the collection of Antique coins, the medieval and prehistorical collection), and even “technology” (the collection of machine models). In its diversity, the range of collections reflected the multitude of functions of the university itself, as well as the importance of collecting and systematizing specimen for the early-19th century scientific enterprise. In the Linnean era doing natural science more or less equalled collecting and systematizing. In the humanities, the coin collection had a more pronounced pedagogic importance, whereas the national archeological collection initially was most important as a national showcase.

By tracing the development of the various collections – and how they gradually expanded into ‘museums’ – we want to illuminate both the changing functions of the collections (what public they aimed at, how they were organized etc), and the changes that occurred in the way that the university (i.e. its professors) looked at the collections in relation to what they perceived to be the primary functions of the university. When the new university building in central Christiania was designed in the 1830s and 1840s, the plans for the *Museum naturale* expanded in such a way that the natural science collections occupied most of the large central building (which was, in fact, long time known as the Museum naturale or the Museum building, constructed in a way as to be accessible to a large public audience.) Only short time after the building was inaugurated (c. 1850), however, other functions of the university (especially those linked to experimental research) started expanding, and there was a competition for space between collections and laboratories in the university buildings. The museums ‘lost’ the competition, as they were successively moved out of the main university buildings and into separate houses from the beginning of the 20th century. The long – and sometimes heated – debate on the future location of the museums gives an insight into what had by the end of the 19th century become the position of the museums in relation to the way the university defined its scientific and educational aims, between furthering advanced scientific research and educating the public.

About the authors

John Peter Collett is professor of the Section of history and senior advisor Arve Monsen is working with the Museum for Cultural History, both at University of Oslo.

Professor Narve Fulsås, Tromsø, Norway

LINNE: Legacy infrastructure network for natural environments

**Michael A. Mares, Sam Noble Oklahoma Museum of Natural History, Oklahoma,
USA**

Abstract

The goal of LINNE is to accelerate taxonomic research so that reliable information on biological diversity is available to all branches of science and society. LINNE will be an interactive network of taxonomists and institutions incorporating the latest technologies to seamlessly link researchers with other scientists, biological collections and other research facilities, and state-of-the-art instruments for efficient species discovery, description, identification, and classification. LINNE will revitalize collections, transform taxonomy and make comprehensive information on the world's species easily accessible to researchers, educators, and decision-makers who depend on knowledge of biological diversity.

With LINNE, fundamental questions in biology will be answered, including: What are Earth's species, and how do they vary? How are species distributed in geographical and ecological space? What is the history of life on Earth, and how are species interrelated? How has biological diversity changed through space and time? What is the history of character transformations? What factors lead to speciation, dispersal, and extinction? Nodes of the LINNE network will be existing institutions with biological collections and taxonomic research programs. The network will be distributed across the nation, and resources at each node (e.g., specimens, images, literature, DNA labs) will be available to researchers, educators, and policy-makers everywhere via the Internet. LINNE will modernize infrastructure for taxonomic research, enhance the nation's taxonomic workforce, modernize collection facilities, and update and verify specimen identifications. LINNE will support and benefit from linkages to a wide range of activities in ecology, ecosystem science, bioinformatics, information sciences, geology, land planning, and resource management, including NEON (National Ecological Observatory Network), GBIF (Global Biodiversity Information Facility), and CHRONOS (an Interactive Network of Data and Tools for Earth System History). Eventually, LINNE will be connected to similar international systems that are in development.

About the author

Dr. Michael A. Mares was Director of the Oklahoma Museum of Natural History from 1983-2003. He is now Research Curator of Mammals and a Viersen Presidential Professor of Zoology. He has held academic appointments at various universities in the US and Argentina.

Greater Than the Sum of its Parts: A Model for a National Collections Database.

Matt Connors, Macquarie University, Sydney, Australia

Abstract

This paper suggests a way that the ever-increasing electronic catalogues of individual museums can be discovered by remote researchers and delivered in a way that is meaningful to the researching and ongoing safeguarding of the physical objects. The paper is a summary of my Masters thesis, in which I devise and examine a model for bringing scholarly material out of museum collections, and communicating it with researchers.

Drawing on my experience as Project Manager of the Museums and Collections Database for Macquarie University, I examine the motivation to create a National Collections Database. This includes Australian efforts so far, and the metadata schema that have been promoted both locally and internationally (such as the Distributed National Collection and the Open Archives Initiative Protocol for Metadata Harvesting).

Building on this, I describe a model in which authorised researchers can query participating museums about its holdings, and for research-quality data to be returned. I describe participation methods suitable for small and large museums.

The model's greatest potential is the capacity to minimise the gap between museums and that traditionally indispensable research tool: the library. To this end, I examine systems that are almost taken for granted in the library environment, systems that could allow museums to be viewed similarly as an essential service in higher education.

About the author

Matt Connors is the Copyright Coordinator at Macquarie University, Sydney. His work there includes digitalisation projects and policy formation. Matt's postgraduate work at the University of Sydney concentrated on information management for museums, on which he guest lectures for Macquarie's Museum Studies degree.

New Roads for University Museums

**Gabriela Fong, University Museum of Science and Art,
National Autonomous University of Mexico, Mexico City, Mexico**

Abstract

Gabriela Fong is going to present the preliminary program for the UMAC conference 2006 under the title: New Roads for University Museums.

About the author

Gabriela Fong is former architect for the National University of Mexico and is since 2004 working in The University Museum of Science and Art at the National Autonomous University of Mexico where she is responsible of the Architectural Coordination for the new museum of Contemporary Art, to be built in 2007. She is also Director assistance for the UMAC conference to be held in Mexico 2006.