

newsletter

ICOM'S INTERNATIONAL COMMITTEE FOR UNIVERSITY MUSEUMS AND COLLECTIONS

FEBRUARY 2010



UMAC
University Museums
And Collections

COM
INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSEES



cornelia weber

2009 was again a year with positive results for UMAC: The committee won 23 new members and had a considerable and inspiring conference in Berkeley, USA, about *Putting University Collections to Work in Research and Teaching* with more

than 100 delegates from 75 universities and 25 countries. The proceedings will be published in UMACJ 3/2010. If you would like to hear more about the annual achievements, please go to the report

The Call for Papers for the next conference in Shanghai, China (7th-13th November 2010), within the ICOM General Conference, about *Museums and Harmonious Society and University Museums and Collections as Recorders of Cultural and Natural Communities Worldwide* (sub theme of UMAC) has been already publicized (see: <http://publicus.culture.hu-berlin.de/umac/2010/>) The conference will be organized in cooperation with CIPG, the International Committee for Egyptology. A booklet available as pdf file at <http://publicus.culture.hu-berlin.de/umac/2010/>-further offers general information about the conference venues, registration procedures, accommodation etc. I am very much looking forward to meeting you in Shanghai. There is more detailed information later in this newsletter

During the conference in Shanghai a new Board will be elected. Responsible for the election procedure is UMAC's secretary.

If you are interested to stand as a candidate please contact Aldona Jonaitis, aldona@jonaitis.net.

In 2009, UMAC has developed a dynamic and flexible Content Management System for the website. This enables the UMAC community to create, edit and manage website contents. All members are invited to publish their events in the new UMAC calendar. If you are interested, please ask for a password. (<http://publicus.culture.hu-berlin.de/umac/calendar>)

Recently, UMAC started a new moderated list, UMAC-ML (umac-ml@unistra.fr), organized by Sébastien Soubiran (s.soubiran@unistra.fr) from the University of Strasbourg. If you want to publish or exchange information, please use UMAC-ML to get in touch with your colleagues worldwide.

UMAC has published the second issue of the new electronic *University Museums and Collections Journal* at <http://edoc.hu-berlin.de/umacj>, including 22 articles of the Manchester Conference *University Museums and the Community* in 2008. More details are given later in this newsletter.

Our next project will be the development of a bibliography. We hope to present a first version at our next conference in Shanghai.

I wish you a prosperous new year.

Shanghai Scenes, the new and the old



FROM THE CHAIR



lyndel king

FROM THE NEWSLETTER EDITOR

Greetings in 2010. I am sorry that I wasn't able to have this newsletter waiting for you when you returned from your new year's holiday. I had some surgery on my foot and it has taken me longer than I thought to get back into shape. Of course, my foot didn't affect my ability to type on my computer, but the pain killers I was taking certainly affected my ability to focus. I suspect you would not want to read the newsletter that I would have put together under their influence!

I want to update you on the situation with deaccession of collections in the United States in order to help cash strapped universities meet their budgets. I haven't heard of this action being taken or contemplated elsewhere. If you know of such cases outside the US, please let me know.

I am the chair, with David Robertson from Northwestern University, of a task force that is studying the issue in this country. We realize that there is no real legal remedy, as our universities do own our collections.

The strategies of our task force include educating the agencies that accredit universities in the United States about the issues and offering language that they can use as examples that will encourage universities to include their museums and collections as assets in their accreditation self study.

We have also proposed new language to the American Association of Museums, the agency that accredits museums in the US. This language would strengthen the statement university presidents must sign in order to have their museums accredited.

Because most additions to collections in US art museums, at least, come as gifts or bequests, we are encouraging all our university museums to include new language in their "deed of gift," the legal document that transfers ownership from the donor to the museum. This language would prohibit the university from selling the donated art for purposes other than those approved by professional art museum standards, that is, to benefit the museum collection. Whether this will have any legal standing is yet to be tested.

We also will be forming a watchdog group to follow the issues

and serve as a source of information for museum directors who find themselves faced with inappropriate deaccessioning by their parent organization. And, perhaps most important, we are building relationships with media who can help expose contemplated actions to public scrutiny. In the end, we know that unfavorable public opinion is our strongest weapon.

David Robertson, who is also current president of the North American organization ACUMG (the Association of College and University Museums and Galleries) has suggested that his organization can be the clearing house for the watchdog group, so anyone needing advice should be in touch with:

David A. Robertson

Telephone: (847) 491-2562

Fax: (847) 491-2261

E-mail: D-Robertson@northwestern.edu

This is an excellent segue to the announcement that ACUMG has just completed a poll of its members, with 94% of those who voted, in favor of a new name. With this support, the board will move forward: ACUMG will leave their annual conference in Los Angeles this May as AAMG, the Association of Academic Museums and Galleries. It is not too late to join colleagues in signing on to their statement "Great Universities and Colleges have Great Museums" or to join the ACUMG listserv at <http://www.acumg.org/>

My association with UMAC is one of the most rewarding I have because it allows me to understand academic museums around the world. I have been committed to a museum at a university for more than 30 years now, and UMAC has provided many new insights and opened so many doors for me about the subject of my passion. Our academic museums have many things in common around the world, but also some different challenges. Thank you all for contributing to my education. And, most important, perhaps, is that because of UMAC I have met wonderful people from places very different from my own who, I am sure, will remain friends for life. I wish you all, personally and for your museum, peace, happiness and prosperity in 2010--and for the whole new decade!

· [on the cover](#) > Wall roof as dragon in Yu Yan Garden, Shanghai. Yu Yuan Garden is a famous classical garden located in Anren Jie, Shanghai. The garden was finished in 1577 by a government officer of the Ming Dynasty (1368-1644) named Pan Yunduan. Yu in Chinese means pleasing and satisfying, and this garden was specially built for Pan's parents as a place for them to enjoy a tranquil and happy time in their old age.

MUSEUMS AND HARMONIOUS SOCIETY

UNIVERSITY MUSEUMS AND COLLECTIONS AS RECORDERS OF CULTURAL AND NATURAL COMMUNITIES WORLDWIDE

UMAC's 10th International Conference, in cooperation with CIPEC (International Committee for Egyptology)

7th - 13th November 2010, Shanghai, China, within the ICOM General Conference

General information: <http://www.icom2010.org.cn/icomwbs/webpages/en/index.jsp>

As university museums, we have long been charged with the responsibility for preserving, studying, and making accessible to scholars and the public, collections of all kinds. In many cases, our collections are the result of decades, or even centuries, of important university research, excavations, or expeditions. Our faculties have collected everything from rare biological and mineral specimens to lithics and other cultural artifacts, to fine works of art. Most often, their collections end up in our university museums.

As a result, our artifacts, specimens, or works of art may be from cultures that are remote from us in time and location. They also may represent communities worldwide that may be very different from those that surround us today. Our collections sometimes are the unique records of life and cultures that no longer exist. They may record ways of thinking that are very different from the ways of the 21st century.



Large Pushou Monster Mask. Chinese; Tang dynasty, early 8th century. Molded white earthenware with cold-painted pigments, gold leaf, and silver leaf, Harvard University Art Museums

Frequently, there are scholars and members of the public who recognize the importance of our collections to record cultural and natural communities worldwide. In other situations, our collections are endangered by the fact that the public may not be interested and today's scholars may see little value to their current research in our collections. Younger people, obsessed by technology and social networking may not yet recognize the value of historical collections, and health and financial issues overwhelm some in the older generation of the public, who might be expected to resonate with historical collections. Yet, museums and collections are about preservation, research, and interpretation, not about fads in scholarship or popularity with the public.

In today's society, there are many questions about the collections in our university museums. What is the identity of our collections? Do they record the cultural and natural communities worldwide? Why are our collections important? What do they teach us in the 21st century? What are the best ways we can preserve our collections and promote research and public understanding of them? Do university museums and collections have a special responsibility to preserve extinct or rare life forms, cultures, or ways of thinking? How do we do this? What is our responsibility to collections that today may be seen as elite, distant, or no longer relevant? How have you dealt with these kinds of collections, in terms of preservation, research, or presentation? What are the special problems of these kinds of collections? How can they be made relevant to today's students, scholars and public? These are some of the questions we hope our conference will address.

UMAC and CIPEG are currently inviting submissions for oral



Shanghai Museum on the People's Square

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CALL FOR PAPERS CONTINUED ►

papers and poster presentations focusing on the Conference's theme *Museums and Harmonious Society* or sub theme *University Museums and Collections as Recorders of Cultural and Natural Communities*.

Papers may be presented in three forms:

- a) 15 minute formal talks
- b) 10 minute informal 'experiences'
- c) posters (to be confirmed by ICOM China)

Authors of papers will be asked to participate in a discussion session following the presentation. The language of the conference will be English.

If you would like to offer a paper, please send an abstract (in English) to: Ing-Marie Munktel, Chair of the 2010 Review Committee, umac@gustavianum.uu.se, and cc: Cornelia Weber, UMAC Chair, chair@umac.icom.museum.

Abstracts will be accepted electronically until March 31, 2010.

If you wish to present a paper please supply us with the following information:

- Title of submitted paper
- Type of paper: 15 minutes, 10 minutes or poster
- Name(s) of Author(s)
- Affiliation(s) & full address(es)
- Email, phone & fax of corresponding author
- Abstract in English (not to exceed 300 words)
- Support equipment required

All submissions will be considered by the Review Committee who will assess each abstract for relevance to the theme and clarity of ideas and expression.

Authors of papers accepted will be asked to give UMAC the right to publish the paper on UMAC's website and in the conference proceedings *University Museums and Collections Journal 4/2011* (<http://edoc.hu-berlin.de/umacj/>).

Further information will be provided on UMAC's website: <http://umac.icom.museum>

Cornelia Weber, UMAC Chair, chair@umac.icom.museum
Claire Derriks, CIPEG Chair, claire.derriks@musee-mariemont.be



1930s advertising posters from Shanghai

HISTORY OF THE BUILDING OF THE INSTITUTE OF ANATOMY AND ITS COLLECTION – A NEVER-ENDING STORY

from karl mager > The University of Innsbruck founded by the emperor Leopold I, started its first lectures in 1672. On November 12th, 1889, the Institute of Anatomy, Innsbruck, Austria, was ceremoniously opened and consigned to the university by the then Minister of Education, Dr. Paul Freiherr (Baron) von Gautsch.

Franz Joseph I visited the department in the autumn of 1893 and “most graciously donated his portrait for the large, pleasant anatomical theatre”.

The first anatomical chair dates from 1689 when Theodor Statlender was appointed the first full university professor of anatomy in Innsbruck. Anatomical lectures performed on human corpses were at that time reserved for professors and notables; students had to learn their anatomy by dissecting the cadavers of pigs, dogs and birds.

The first chair of histology and embryology dates back to 1872, with Joseph Oellacher as professor.

The building of the Anatomical Institute initially housed the Institute of Descriptive Anatomy, the Institute of Histology and Embryology, and the Institute of Pharmacology.

In 1900 the Institute of Pharmacology acquired its own premises and the Institute of Anatomy could occupy the whole second floor of the building. During World War II the site sustained great damage caused by bombs and an employee and his three children who lived in a house on the grounds were killed. The anatomist Prof. Felix Sieglbauer who was in office at that time, wrote in the 6th edition of his textbook, “a last greeting from [my] destroyed place of work”. His successor, Prof. Gustav Sausser, rebuilt the house and enlarged it.

Sausser collected information about standards for an anatomical institute from Switzerland and elsewhere, and together with the directors of the ministry of construction prepared a concept plan which was not realized until 1950–1954. The destroyed eastern wing was rebuilt, the whole building extended on the southern side and newly subdivided.

On the second floor a histological auditorium holding about 200 students was added that is still in existence today. By integrating the foyer with its pillars of Carrara marble the original 1889 *Theatrum Anatomicum*, built of Swiss pine, could be enlarged to accommodate about 300 students.

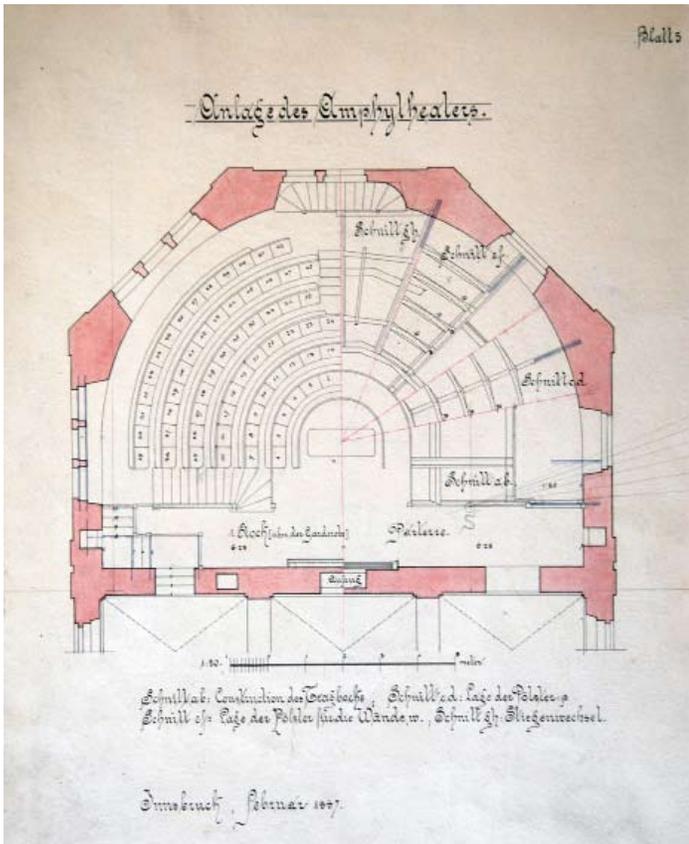


Above: director's house

*Below: Foyer of *Theatrum Anatomicum**

THE NEWS

CONTINUED ►



Prof. W. Platzer, the successor of Prof. Sauser, relentlessly continued to enlarge and enhance the building and its facilities to meet the essential demands arising from yesterday's and today's activities. The dissecting rooms were enlarged, new heating and ventilation systems installed, and in 1970 the dissecting rooms and the anatomical theatre were equipped with TV sets. The area assigned to handling the corpses was modernized and furnished with new conservation facilities. The museum with its notable anatomical collection and valuable objects was reconstructed and reorganized.

In 1998 Prof. Helga Fritsch was appointed Managing Director, the first woman to head the Institute. Under her leadership, an interior restoration was carried out to meet the latest fire protection regulations. All electric and electronic cables were relaid, fire doors installed, new escape doors created and the corridors were better lit by natural light. The dissection rooms were equipped with ultramodern ventilation and illumination systems and an anti-skid floor. Many small "sanitations" ensured a considerable improvement as to the functionality and the working conditions. Former small dissection rooms became modern laboratories, all the offices were rearranged, and for the hundreds of students, changing rooms of an acceptable size with gender-specific separation were provided. The two auditoria were equipped with up-to-date electronic facilities.



Dr. Helga Fritsch

The oratory of the Institute, where the relatives of our body donors have the possibility to say their farewells to the deceased, was redesigned.

For the Anatomical Museum, new wall cabinets were acquired to make room for the Antiqua Collection that includes works by Aguapendente, Vidus Vidius, Willis and many others. Even though the foundations of the building housing the Institutes of Anatomy, Histology and Embryology date from the year 1889 and are now more than 120 years old, the Institute itself and its collection does by no means deserve to be labeled "ferrum antiquum".



Above: Anatomical Theater
 Below: Anatomical Museum
 Right: Painted Skull from the mountains of Austria in the Museum collection



THE COLLEGE OF JESUS: A NEW CATHEDRAL OF SCIENCE IN COIMBRA

from **catarina pires** > The University of Coimbra is the oldest university in Portugal. It was created in the 13th century and it has been in continuous operation since 1537. In 1772, an important reform was initiated by the Minister Marques de Pombal. New faculties of philosophy and mathematics were created and the old faculty of medicine was renovated. The main aim of Pombal's reform was the introduction of experimental scientific education in the university. Therefore, in line with other European universities of the time, the faculty of philosophy was provided with a cabinet of physics, a museum of natural history, a laboratório químico, an astronomical observatory and a botanical garden. Likewise, a new university hospital, an anatomical theatre and a pharmaceutical dispensary were created to respond to the experimental teaching needs of the new faculty of medicine.

The majority of these new facilities for experimental teaching in science occupied an old Jesuit college which had been empty since the expulsion of the Jesuits from Portugal in 1759, the College of Jesus.

Throughout the 18th and 19th centuries, the scientific collections and spaces of the University of Coimbra were progressively increased and transformed. By the end of the 19th century, the Museum of Natural History was divided into four autonomous sections: zoology, mineralogy and geology, botany and anthropology. The collections were divided and associated with corresponding independent laboratories. In 1911, the Faculty of Sciences replaced the old Faculty of Philosophy.

In the 1990s the University initiated a broad reflection on the role of its important scientific heritage for the university and for society at large.

For the promotion and preservation of these collections and spaces, the University of Coimbra has adopted a centralised model. The new Science Museum, which is part of a broader application of Coimbra to UNESCO universal heritage, aims at preserving the scientific heritage through its integrated management in modern storages and conservation workshops. The Science Museum will have two main buildings, facing one another opposite a square: the College of Jesus and the Chemical Laboratory.

The Science Museum project was developed in two phases and the first is already completed. It corresponds to the restoration of the laboratório químico, housing a pilot multidisciplinary exhibition on the theme of light and matter.

The laboratório químico opened in 2006 and currently its activities are in great development. One of the most important projects developed until now is the Virtual Museum, providing online access to about twenty thousand objects from the scientific collections (<http://museudaciencia.inweboonline.net/>).

The second phase, corresponding to the restoration and adaptation of the College of Jesus is underway. At the moment, a selection of architecture project teams by international tender is ongoing.

After over 400 years of intense use, the College of Jesus is, by nature, a complex building. Above all, it represents important material evidence of a long cultural and scientific process that accompanies the evolution of theoretical and disciplinary expertise.

An archival research project is being developed to document this memory of the place using the archives of the University of Coimbra and other archives as sources. The main objective is to put the building and its long



Above: Schematic view of campus Center and Bottom: Views of campus

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history in context with collections and the activity of professors, researchers, and students of the University.

The anatomical theater location illustrates the many hesitations and difficulties involving the history of the adaptation of the building. There was a first location for the Anatomical Theatre in the area of the former Jesuit Library, then it was moved to a central area. However, despite being in use in 1779 (year of the official opening of the hospital), it was never finished. Some remains of its oval shaped walls remain today in the basement. In the early 19th century, it would be transferred to a room on the north facade of the building. Among the various reasons given for the transfer of the Anatomical Theater to the area of the pharmaceutical dispensatory were the lack of light and ventilation. It was said that it “embarrassed the service, and became bad neighborhood for both the museum and to the hospital”. When there were large courses, students could only attend practical demonstrations when divided into smaller groups.”



Another transformation took place in the second half of the 19th century when the Natural History Museum expanded to rooms left vacant by the transfer of the hospital to another building. This had major implications in the lessons and collections during the process of specialization of disciplines.

The same reorganization happened in the Cabinet of Physics and it concerned both the quantity and quality of the instruments, expanding areas, new furniture, new laboratories, installation of gas lighting, etc. After 1850, the lack of space became clear. In the two following decades the Cabinet would extend to a new wing in the upper floor, provided by the church. A terrace for meteorology was also built in the northwestern corner of the building, for the second chair of physics and meteorology.

Currently, the building of the College of Jesus preserves the original church of the College of Jesus, the Museum of Physics and the Museum of Natural History (zoology, geology and mineralogy), with the galleries, collections and original furniture. Besides museum exhibitions, the building maintains its teaching and research functions, as the Departments of Earth Sciences, Zoology and Pharmacy. These departments will be moved soon. Pharmacy is already in the moving process.

Above, below and right: Views of the Museum



These spaces, left vacant by the departments, will accommodate the second phase of the Science Museum, where all the collections will be organized in new storages and exhibition areas. The building will then have the strict function of museum and heritage.

The possibility of making this heritage – tangible and intangible – available to the public is an exceptional opportunity to present the history of science in the University of Coimbra, and demonstrate the ability of Portugal, through its universities, to influence the evolution of scientific practices. It is our major challenge for the future.



CATALOGUING THE CORRESPONDENCE OF SIR JAMES EDWARD SMITH MD FLS PLS (1759-1828), FOUNDER OF THE LINNEAN SOCIETY, AND ASSESSING CONSERVATION REQUIREMENTS TO PRESERVE THE COLLECTION.

from **claire inman** > The Linnean Society of London is happy to announce a Research Resources in Medical History award from the Wellcome Trust to support the creation of a catalogue and to undertake a conservation survey of the correspondence of its founder and first President, Sir James Edward Smith MD FRS (1759-1828). This scheme supports preservation, cataloguing and digitisation projects for significant medical history collections in UK libraries and archives.

An archivist, Gabrielle St John McAlister, has now been appointed on a part-time basis for nine months to create a new electronic catalogue to ISAD(G) standards as a preliminary step in making this collection available to historians of science and medicine and to botanists. A conservation survey will make recommendations on preservation of this resource.

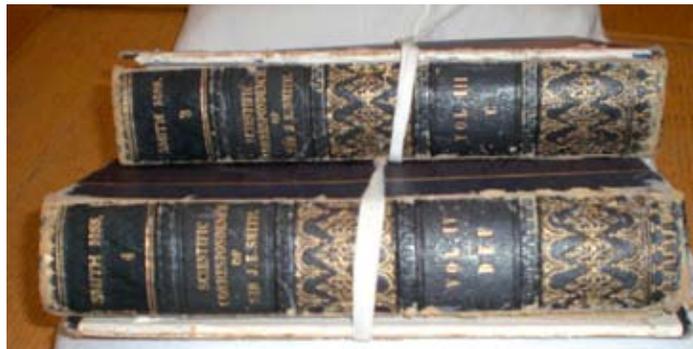
THE NEWS

Once the collections are catalogued and conserved, the Society aims to digitise them and make them available online, as has already been done for the correspondence of Linnaeus.

This project marks the 250th anniversary of the birth of Sir James Edward Smith MD FRS, PLS (1759-1828), physician, naturalist, collector, and author of many botanical publications. He founded the Linnean Society of London for the cultivation of the science

of natural history and was its first president.

A contemporary of Sir Joseph Banks and other 18th century naturalists, Smith was a prolific writer, doing much to further knowledge of plants and their useful properties and to popularise botany in Britain in the late 18th and early 19th centuries. He maintained a network of over 400 correspondents, many having medical links. A collection of ca. 3400 letters in 26 bound albums was presented to the Society by his widow and additional material now brings the total number of letters at the Linnean Society to ca. 4000 items.



Above: Albums from Smith's collection

Right: Sir James Edward Smith

The Smithian correspondence includes letters from a wide range of people, covering many subjects. Smith was in touch with many significant political and scientific figures of his day, but also received letters from schoolgirls, book-agents, nurserymen and gardeners. Major figures such as Sir Joseph Banks, Erasmus Darwin, Humphrey Davy, Elizabeth Fry, Humphrey Repton and W. Henry Fox Talbot all wrote to him.

The Linnean Society of London is the world's oldest active biological society. Founded in 1788, the Society takes its name from the great Swedish naturalist, Carl Linnaeus (1707-1778) who developed the system of binominal nomenclature. This system today provides the fundamental framework for knowledge of the biota of the Earth, supporting effective conservation measures and the sustainable use of biodiversity. The Society is the custodian of Linnaeus' original library and collections and is creating a digital archive, enabling full global access. It encourages and communicates scientific advances through its three world-class journals, open meetings and website. The Society's Fellowship is international and its Fellows are drawn from all walks of life including professional scientists and amateur naturalists. The Society welcomes anyone interested in natural history, in all its forms. www.linnean.org. For more information: claire@linnean.org.



PERSONAL REFLECTIONS ON ICOM-UMAC 2009, 'PUTTING UNIVERSITIES TO WORK IN RESEARCH AND TEACHING', UNIVERSITY OF CALIFORNIA AT BERKELEY, 10-13 SEPTEMBER 2009.

from karen brown> In September 2009, I attended the 9th International Conference of ICOM-UMAC, the committee concerned with University Museums and Collections. I had presented a paper at UMAC's meeting in Vienna, during which time it was clear that this young organization was very keen to see growth in membership, and to find greater direction. At Berkeley I was impressed by the consolidation of the organization since 2007, and felt that the theme of the conference provided a clear path for discussion. Organized by Professor Rosemary Joyce (UC Berkeley), Professor Mark Meadow (UC Santa Barbara) and Professor Bruce Robertson (UC Santa Barbara), the topic under scrutiny was *Putting Universities to Work in Research and Teaching*. Rather than presenting this idea as a solution for the existence of collections, there was active debate about the role of collections in today's fraught academic climate.

A keynote speech by Dr. Sebastien Soubiran of Strasbourg University was a particularly constructive contribution, as was a frank presentation by Professor Nancy Scott concerning the recent highly controversial closure of the Rose Art Museum and sale of its collection at Brandeis University.

Major themes of the conference papers and poster presentations also included:

- Where are university collections and museums placed within the administrative structure of the university? Are they allied to one particular department or discipline, or are they freestanding in their research affiliations? How has administrative placement affected research uses, demands by different user groups, and other functions of the museum? How can collections make themselves more visible to new scholars and students so that they can maximize their research potential?

- All disciplines change over time, asking new questions, employing new methods and exploring new objects. Inevitably this means that the relationships of material collections to their disciplines also shift. How have these changes affected the research potential of collections? One dramatic instance in recent decades has been the emergence of increasingly sophisticated forms of DNA analysis, which have changed not only the nature of cladistics but also transformed the relevance and viability of natural history collections.

- Interdisciplinary and multi-disciplinary collaborations are now at the forefront of most research, even in the humanities. How have such collaborative research programs affected the use of collections?

- How are collections used for teaching? Are there accessibility

issues that must be solved? In particular, how are they made available to undergraduates for research as well as teaching or display purposes? Are there instances where public or community groups become involved in the teaching or research functions of the museum? How can university museums and collections best convey the findings of current research to students and the general public? Can and should the research mission of a museum be integrated into its public mission?

Following on from my contribution to UMAC-Vienna, I represented Queen's University Belfast in Berkeley, presenting three posters and a web site concerning their projects *Silver Sounds* and *Re-Collecting*, addresses the ways in which the Naughton Gallery at Queen's University Belfast has responded to the current drive for research returns through multidisciplinary display. Departmental collections at Queen's include archaeology, anatomy, natural history and entomology, geology, chemistry, physics and geography. Most of them were originally formed for teaching and research, but increasingly, as they have become less relevant, there has been a decline in the level of collections care.

Since 2001, the Naughton Gallery, has sought to address the issue of preventative conservation by re-imagining collections through networks in non-scientific departments. The Seamus Heaney Centre for Creative Writing, the Sonic Arts laboratory, and the Departments of History of Art and Film Studies are examples. The academics' agenda has been to obtain research returns consummate with the British Research Assessment Exercise, whilst that of the Gallery has been to conserve, interpret and display the objects in innovative ways, in keeping with the University's mission of community outreach.

One very welcome addition to UMAC was a new dialogue concerning university art museums. Cláudia Garradas (University of Porto) presented on the use of their collection in research and teaching, Catherine Giltrap (Trinity College Dublin) spoke successfully on *20:20 Hindsight: Retrofitting Research Relevance to the Art Collections at Trinity College Dublin*, Karen Lim (University of Singapore: Host of UMAC 2011) presented her exhibition *Constructed Landscapes: Singapore in Southeast Asia*, and Linda Tyler (Auckland University) presented a most amusing entitled *Visible/Invisible: The Eclipse of the University of Auckland's Art Collection in a Digital Age*. As a specialist in Fine Art, I joined this group in forging great friendships, and we look forward to future collaboration in Singapore and beyond.

WEISMAN ART MUSEUM, UNIVERSITY OF MINNESOTA, BREAKS GROUND FOR EXPANSION

from christopher james> Construction crews began work in October 2009 on the Weisman Art Museum's multimillion-dollar expansion project, slated for completion in October 2011. The 8,100 square foot addition is designed by internationally renowned architect Frank Gehry, who also designed the Weisman's existing building.



University President Robert Bruininks speaking at groundbreaking

A ceremony marking the ground breaking took place on October 26. The groundbreaking was not your usual line of guys in suits hefting shovels. Instead, officials of the University, the museum's community advisory board, and members of the staff —everyone who had a big stake in the museum—took turns driving a stainless steel stake into the ground with a sledge hammer while a University student group played "hammer" songs. A high striker contest, usually seen at county fairs, offered free groundbreaking t-shirts to anyone whose hammering rang the bell.

THE NEWS

The project will add five new gallery spaces. Four will display objects from the Weisman's permanent collection of more than 17,000 works of art. The new spaces will double the number of collection objects the Weisman can display at any given time. "Our new galleries will show more of our collection on a long-term basis," said Weisman director Lyndel King. "This means students—and all our visitors—



Special guests at groundbreaking ceremony

can come many times over their years here to look at the same work of art time after time. They will have a chance to develop a deep understanding that only comes with the opportunity to see the same art many times—and see something new in it every time."

These four new galleries will be added to the east- and south-



University Provost Tom Sullivan hammers the big stake while community chairs of fundraising campaign and other University officials look on.

facing sides of the existing structure. Two galleries will be devoted to works of American art, one gallery will house ceramics, and one gallery will house photography and works of art on paper. A fifth new gallery, funded by a \$2 million gift from Target, will be known as the Target Studio for Creative Collaboration. The Target Studio will showcase work resulting from cross-disciplinary collaborations between University faculty, other scholars, and artists from across the globe.

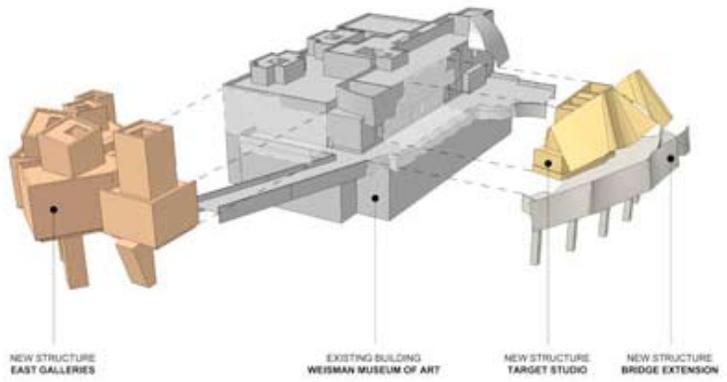
"The Target Studio takes advantage of our place in a great University that offers the largest number of disciplines in the country," said King. "The process of collaboration will create the great ideas of the 21st century. The space will be flexible and set up to accommodate new technology. It could host exhibits, videos, performance art, meetings, conferences and public presentations. We aren't sure exactly what will go on in the Studio, but we know it will be exciting and innovative."

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The Weisman completed a capital campaign for the expansion project in August 2008, raising \$10.6 million from private sources. The University of Minnesota contributed an additional \$3.5 million—\$2 million in matching funds and \$1.5 million to cover the cost of a new steel-skirted pedestrian bridge on the museum’s north side.

Building materials—predominantly stainless steel and brick—will echo the exterior surfaces of the existing Weisman structure. Minneapolis-based HGA Architects and Engineers are the local architects for the project and JE Dunn Construction are contractors.

The Weisman will remain open to the public through mid-October 2010. The museum will close during the final phase of the expansion project and will reopen to the public in fall 2011. The museum will continue to offer limited public programming while it is closed. A live feed video is at www.weisman.umn.edu



Lower left: current west facade of museum

Above center, model of expanded museum from north west

Top: diagram showing new spaces



Lower right, model of west facade after expansion

Above right: model of expanded museum from south

UMAC announces the electronic publication of the University Museums and Collections Journal 2/2009 (Proceedings of the 8th Conference of the International Committee of ICOM for University Museums and Collections), edited by Sally MacDonald, Nathalie Nyst and Cornelia Weber at: <http://edoc.hu-berlin.de/umacj>

Table of Contents

Evoking humanity: Reflections on the importance of university museums and collections

Alan D. Gilbert

University museums and the community
Sally MacDonald

Experiments in the boundary zone: Science Gallery at Trinity College Dublin
Michael John Gorman

Ivory tower or welcoming neighbor? Engaging our local communities
Jane Pickering

What opportunities can university museums offer for academic-public interaction? Some lessons from London's Beacon for Public Engagement
Steve Cross

University museums and outreach: the Newcastle upon Tyne case study
Lindsay Allason-Jones

Web communication. A content analysis of German university collections and museums websites
Cornelia Weber

Chasing the online audience
Mark Carnall

The effect of digitalized museum information on learning
Damon Monzavi

Beyond teaching: Out of hours at the Grant Museum
Jack Ashby

Internal audience: A key to success
Mirna Heruc

Courting controversy – the Lindow Man exhibition at the Manchester Museum
Bryan Sitch

On the road again: Reaching out to isolated school communities
Karl Van Dyke

A purpose-driven university museum
Juliette Bianco

Building creative communities: How does a university museum work with family learning in a challenging community context?
Celine West

Family matters: The role of university museums in intergenerational learning
Rebekah Moran

Secondary school program at the Oxford University Museum of Natural History
Sarah Lloyd

The community service of the Ghent University Zoology Museum
Dominick Verschelde

The role of the university museum in community development
David Ellis

University museums in a university town: University of Tartu Museums in the service of the local community
Reet Mägi

Ways of seeing: A model for community partnership working
Gill Hart

Accessibility to university museums: A strategic objective
Edmon Castell

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UNIVERSITY OF OKLAHOMA
ANNOUNCES NEW EDITION OF
ONLINE JOURNAL OF MUSEUM
STUDIES

from michael mares> Volume 3/Number 1/December 2009 *Journal of Museum Studies* features 2008 *Natural Science Collections Alliance Economic Impacts Survey 1* by Robert Gropp and Michael A. Mares and a book review by Tony Mares of *Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero*, by Marita Sturken.

For more information contact Dr. Michael Mares at mamares@ou.edu <http://www.ou.edu/cls/jms/>



Kangaroo rats, University of New Mexico, Museum of Southwestern Biology

A NETWORK OF ITALIAN UNIVERSITY MUSEUMS FOR A SUBSIDIARY ACTIVITY AND A SUSTAINABLE MANAGEMENT

from elena corradini> The 5th National Conference of the Italian Committee of ICOM titled "Museums facing crisis" that took place in Milan on 9 and 10 November 2009 stimulated the organisation of a seminar called "A network of Italian university museums for a subsidiary activity and a sustainable management" that was held in Modena at the Faculty of Law.

The purpose of the seminar was to build a network of university museums. The participating museums will work together to realize a web portal.

The main purpose of the network is to share information and promote collaborations between institutions. The first participants in this network were:

the University Museums of the Second University of Naples (MUSA), the University Museums of Bari (CISMUS), the University Museums of Ferrara, the University Museums of Parma, the Anatomical Museum of the University of Bologna, the Virtual Museum of the Istituto Superiore per la Protezione e la Ricerca Ambientale (ISPRA), and the Natural History Museum of Ferrara.

The web portal will be supported by the Program on Cultural Accessibility (www.acu.unimore.it)



which has recently been initiated at the University of Modena and Reggio Emilia, by Profs. Elena Corradini and Elisabetta Genovese in cooperation with the Central Institute for the Unique Catalogue and Libraries of the Italian Ministry for Cultural Heritage and Activities, which is responsible of the portal Culturaitalia (www.culturaitalia.it). A possible expansion of the university museum network has also been proposed to

- include other scientific museums.

Making an accessible and usable web portal is the responsibility of libraries, archives and museums that use the Internet as a "virtual desk." These institutions are conscious of being sources of knowledge and information transmission, so offering the public a clear and effective selection of contents is primary.

Cultural institutions want to create a web portal which is not only a virtual duplicate of themselves but they must also create a place on the Internet that is easy to find, easy to use, and reliable. It must be easy to use by anyone, not just those that are Internet savvy. The word "portal" is tied to the concept of service, that is to say it offers more than what is offered by single sites. It must go beyond the cultural identity of any single institution and focus on customer satisfaction.

THE NEWS

CLOTHING THE REBELLIOUS SOUL: REVOLUTION 1963-1973 EXHIBIT AT GEORGE WASHINGTON UNIVERSITY

from lenore miller> This special exhibition was on view at the Luther W. Brady Art Gallery, The George Washington University, closing January 22, 2010. Never-before-exhibited vintage hippie clothing and artifacts were displayed. The accompanying narrative outlined the decade 1963–1973 with an emphasis on the political and social upheaval of the times. Journalist Frank Van Riper was in Chicago during the riotous 1968 Democratic National Convention and covered virtually all of the racial and antiwar turmoil that occurred in major U.S. cities during that period. From his perspective, it was the first time in history that large and important cohorts of the population found their voice, most specifically young people, women and minorities.



Mexican and Native American talismans. Denim jeans became the canvas for the rebellious soul. Clothing of the 1960s was bright, colorful, unisex and personalized to express an inner angst or euphoric joy—sometimes on the same garment.

Exuberant garments such as a fringed leather "flag" jacket, painted jeans, vintage love beads and tee shirts with peace signs along with representative groupings of peace and protest pins were displayed on mannequins. Rare historical ephemera from private collectors Gwen and Mark Hooper included an Earth Day flag for the first Earth Day demonstration, Black Panther Party newspapers, handbills, Milton Glaser's Bob Dylan poster and Sister Mary Corita Kent's Love Justice silkscreen. A "Bring the Boys Back Home"

World War II helmet by a member of the Vietnam Veterans Against the War was worn at the first Moratorium March in Washington, D.C., and was one of several uniquely painted helmets on display. From San Francisco, a city of dreams, to the political staging of reality in Washington, D.C., this timely exhibition melds personal adornment with media awareness of the times.

From the Woodstock Music Festival in Bethel, N.Y. to the Haight Ashbury, North Beach and Golden Gate Park neighborhoods of San Francisco, young people celebrated with music and personal expression, hoping for an ideal world of peace and love. These places were ideal venues for people to express themselves through their clothing. Whether handmade or bought at a thrift store, these clothes incorporated Indian, Asian, African,

Harn Museum exhibition considers relationship of art and democracy in Europe

from courtney dell> Twenty years after the fall of the Berlin Wall, artists in a current exhibition at the Harn Museum of Art at the University of Florida are exploring the conflicts and contradictions of Europe's democratic dream. *Project Europa: Imagining the (Im) Possible* was organized by Kerry Oliver-Smith, Harn Museum curator of contemporary art, and will be on display through May 9, 2010.

Project Europa emerged from the recent and extraordinary transformations of Europe. The expansion and unification of Europe was conceived as a vital and urgent social project to promote democracy and sustain cultural difference. As a site of ideological, economic, and cultural convergence, Europe is unique and serves as an important intermediary and global model. It occupies an uneasy but fertile space between socialist and capitalist systems, between Christian and Islamic cultures, and between the competing influences of Asia, Africa and America.

While the European Union embodies notions of democracy, human rights, peace and heterogeneity, it has also given rise to xenophobia and racism, religious intolerance and the hardening of immigration policies. After 9/11 and attacks in Spain and England, the fear of terrorism led to heightened security and a climate of distrust. Populist and religious movements threaten to replace traditional forms of political and civic society while consumerism has emerged as a homogenizing form of identity. These challenges to democracy and diversity have been pressing issues for artists with social concerns.

The works in the exhibit comprise large-scale wall paintings and photography and video by 19 artists from Turkey to the British Isles. They explore the complex and subtle relationship between art and politics. At the same time, the reflection on Europe provides an opportunity for American audiences to reconsider and reinvigorate our understanding of democracy at home.

The museum commissioned works by Romanian artist Dan Perjovschi and French artist Kader Attia. Perjovschi's satirical drawings on the walls of the museum's Rotunda address politics and culture linking Europe to the United State. Influenced by the local politics of the sites where he works, Perjovschi will also reference civic and social events and characteristics of Gainesville. Attia's wall painting will depict a city with a large concentration of high rises outlined and etched in white against a black background. Painted graffiti style, the symbols of three religions suggest coexistence in the tight community.

The museum also will host a symposium about art and democracy on April 9 and 10, organized by Kerry Oliver-Smith and Alex Alberro. The symposium will feature keynote speaker Catherine David, chief curator at the Direction des Musées de France. Other speakers include Maria Hlavajova, curator and artistic director of BAK; Claire Bishop, associate professor of art history in the Graduate Center at the City University of New York; T.J. Demos, lecturer in the department of history of art at University College London; Tim Griffin, editor-in-chief of Artforum; Alex Alberro, Virginia Bloedel Wright Associate Professor of Art History at Barnard College at the University of Columbia; Nora Alter, professor of German, Film and Media Studies at the University of Florida; and Shepherd Steiner, visiting assistant professor in art history at the University of Florida.

This reflection on Europe is particularly timely and relevant for American audiences. The fall of the Berlin Wall, 9/11 and the world's recent economic collapse bring the challenges and mutual destiny of Europe and the United States closer than ever. With the current cultural, political and economic crisis, it is all the more urgent to question the recent past, to examine our global impact, and to envision more clearly our commitment to a democratic society.

The exhibition is made possible by the Andy Warhol Foundation for the Visual Arts; the C. Frederick and Aase B. Thompson Foundation; Étant donnés, the French-American Fund for Contemporary Art, a program of the French-American Cultural Exchange; the John Early Publication Endowment; the Sidney Knight Endowment; and the Harn Program Endowment. For additional information about the exhibition or related programs visit www.harn.ufl.edu.



Tacita Dean, British, b. 1965

Palast, 2004, Six color photogravures, 19 5/8 x 27 1/2 in. each

Photo courtesy of Baker Botts L.L.P., Dallas, Texas

FROM NORTH TO SOUTH, FROM EAST TO WEST: COLOMBIAN HERITAGE TRAVELS TO EVERY CORNER OF THE COUNTRY.

from natalia ramirez> One hundred sixty nine years ago a man and a woman from slave families settled in what has become the village of Juradó. They chose this location because it was so remote. It was their refuge from their enemies.

Today the National University and the Colombian Ministry of Foreign Affairs bring exhibitions to frontier territories like this that once concealed and protected persecuted families. With the conviction that Juradó, and other villages like it, should be treated as if they were truly part of Colombia, the Museum and Cultural Heritage System (SPM) of National University began a long and exciting journey to set up the U.N exhibition *Ants* in the village. From Bogota to Medellin by plane, from Medellin to Bahía Solano by aircraft and, from Bahía Solano to Juradó by boat, the team journeyed, with all the elements of the exhibition on their backs. It is the first exhibition in the history of the village.

Believing that knowledge is only useful when it is shared, The National University has dedicated great efforts to offer academic events, publications, and exhibitions throughout the country. Today, this initiative extends even to frontier villages that once served as refuges because of their inaccessibility. The program entitled *Round Trip* is designed to install temporary exhibitions in places beyond the capital city, Bogotá.

The “Traveler Ants” arrive in Juradó

The *Ants* exhibition shows some of the many fascinating features, unknown to most people, about life of these insects. During its stay in Colombia’s capital city, Bogotá, the 15,339 people who visited the exhibit were delighted. From October 2009 until January 2010, the Juradó community had the opportunity to enjoy *Ants*. With queen ants, worker ants and underground nests, the community was delighted with the entomological heritage to which they had access.

The day after *Ants* was set up in the San Roque School, the school opened its doors to students, parents and general public. “We are all pleased with this exhibition, which gives us a very important knowledge for this area, a tropical area where ants and agriculture is daily subject but we know almost nothing about it,” said Lucas Cordova, rector of San Roque School.

Despite its 169 years of existence, Juradó is still one of the most forgotten frontier villages of the country. Because of this, its inhabitants suffer serious social, cultural and political problems. Students and teachers from Juradó organized workshops and guided tours based on training and audiovisual materials donated by the National University.

“We know, in Colombia there are many “Juradós,” and we believe the National University and university museums should have a significant commitment to these forgotten villages,” said Edmon Castell, Museum and Cultural Heritage System adviser, who was in charge of the set up. Museum and Cultural Heritage System expects its program *Round Trip*, will continue in Jurado, generating a sense of identity and belonging to the people through a cultural and educational program of regional knowledge transfer.



The exhibition in the San Roque School in Juradó

THE NEWS

Photos by Edmon Castell

UMAC IN MEXICO

THE NEWS

from **luisa fernanda rico mansard**> The fourth Round Table Reflections by Mexican members of UMAC took place on Monday, October 19, 2009. The papers were developed around 3 central themes:

- Features and perspectives of university museums.
- Modernity and new technologies in university museums.
- University community and its relation with university museums.

The following papers were presented:

UNIVERSITY MUSEUMS AND THEIR CONTRIBUTION TO INTELLECTUAL GROWTH OF STUDENTS. Lucía Mata focused mainly on the problems of integrating contents of museums to curricular structures. She suggested a methodology which allows joining the curriculum with the collections of university museums for these to become learning agents.

TOWARDS A MULTI-SENSE PERCEPTION WITHIN UNIVERSITY MUSEUM SPACES. Alberto Cuevas Martínez showed an experience underwent at Museo de la Luz (UNAM) located at the historic downtown that focused on three main aspects:

- a) Museums as experience generators
- b) Description of a multi-sense perception experience
- c) Information on the experience-depository museum (Museo de la Luz)

His lecture placed the audience in a university museum within the “new museology” and set out the features of museums as if they were multimedia. The idea of using new media to reinforce the recreational or entertainment quality of expositions was proposed.

MEDIATEC OF THE MUSEO UNIVERSITARIO DEL CHOPO. Alma Rosa Jiménez spoke about the Museo del Chopo (UNAM) which has a very old history and she emphasized the community character of the museum. The core part of the speech referred to the way the mediatec has been organized and restructured virtually from zero.

VIRTUAL MINERÍA CAMPUS PROJECT. Elia Macedo de la Concha showed a virtual visit to the Palacio de Minería (Mining Palace)



using a “Second life” virtual platform, a cybernetic community where users, represented by avatars, access the Palace and its different rooms and are able to interact with staff of the institution and other visitors by means of a chat room. They can visit exhibitions and get text and graphic information on the collections. This is the first museum of the UNAM using this virtual platform.

MEMORIAL OF THE '68 AND CONTEMPORARY HISTORY SPREADING WITHIN THE COMMUNITY. Cintia Velázquez Marroni remarked that museological treatment of the past is determined by an ideological vision of history. A clear example would be the exhibition of the 1968 student movement in Tlatelolco University Cultural Center, where the most cruel part of the conflict among students and military forces took place. Even if there is an honest interest in spreading the “university spirit” – with the Memorial, the Blenstain collection and the Seminars and Teaching Units – to this zone of Mexico City, the museographic speech may not be neutral and hint at ideological perspectives around the problem.

THE UNIVERSITY MUSEUM AS INSTRUMENT TO MAKE VISITORS AWARE OF THE VALUE OF CULTURAL HERITAGE. Bertha Teresa Abraham Jalil spoke of the relation among *University Patrimony, Democracy and Museum* from a basic question: how do museums promote democratic values through their patrimony? In order to develop an analysis classifying museums in four basic categories:

- 1) Traditional museum – static museum
- 2) Semi-traditional museum – behavioral museum
- 3) Dynamic museum – interactive museum
- 4) Integrating museum – community museum

The speaker ended by proposing university museums to systematically be inserted to research and teaching promoting multi-discipline activities in order for them to be a space open to society.

CONTINUED ►

UNIVERSITY MUSEUM CHALLENGES, A VISION FROM DESIGN AND ERGONOMICS. Erika Robledo Ramírez addressed the role of ergonomic concepts in exhibition spaces. For this purpose, she proposed four application guidelines:

- 1) Users. In relation to physical and cognitive capacities of two different types of users: public or visitors and museum workers.
- 2) Analysis of ergonomic characteristics of aspects such as physical space, equipment, objects and security.
- 3) Analysis of effects caused by physical factors in a range from comfort to risk.
- 4) Analysis of ergonomic tests, comfort evaluation.

She emphasized the importance of considering “minorities” and not ignoring considerations such as social-demographic profiles, object or psychological factors, in order to promote dialogue between the person and the object.

THE UNIVERSITY MUSEUM AS COMMUNICATION OBJECT IN POPULAR BELIEF, EXPERIENCE DESIGN. Midori Hayashi Suro talked about the museums of the study to be reproduced through design from two different perspectives: 1) symbolic-social perspective and 2) space perspective. Both are part of any society’s popular belief. The importance of design of space museographic experiences was addressed. Such experiences may be presented during the visits to the museum from the relations: surrounding-object (what is exposed and how it is exposed) and user-surrounding-object (what produces sensations, emotions and thus learning in the cognition system). This is focused in the sensitive experience produced by design encouraging users to appropriate space and settle cognition. By emphasizing space-time appropriation by the audience, museums were high-lighted as multi-sense and multi-cultural recreation means.

EXPERIENCES, REFLECTIONS AND PROPOSALS FOR THE COLLECTION AND UNIVERSITY MUSEUMS WORKSHOP (UMAC-Mexico). Jessica B. Ramírez Rivera summarized the activities of UMAC-Mexico three years after its creation. She presented different definitions of museum and its development within universities. Further, she informed us of the way professional organization has been encouraged in the areas of museology, museography, preservation and restoration. She asked the attendants to think of a series of questions:

What is the actual space given to university students? Is there awareness of university museums? Are institute programs isolated from community? Is there a lack of discussion forums? Are exposition projects created to be included in university environments?

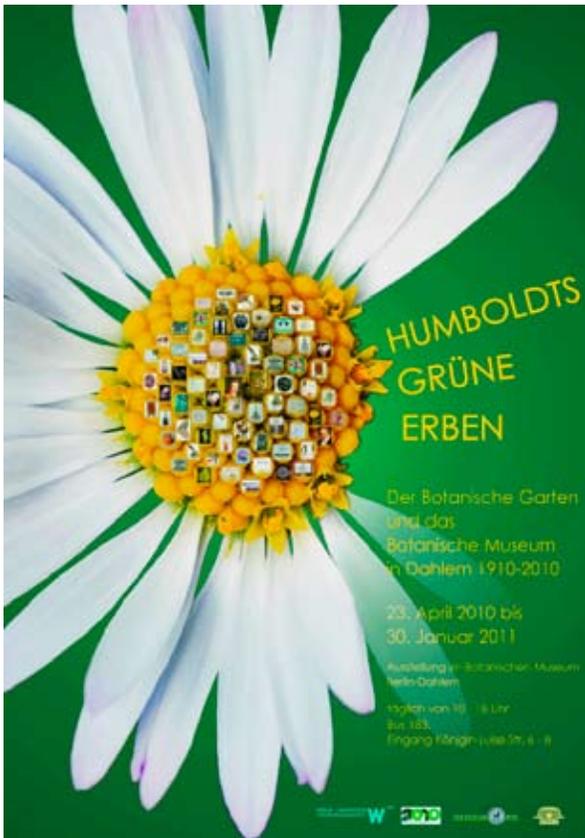
PATRIMONY AND UNIVERSITY MUSEUMS, NEW VIEWS – GREATER SCOPES. Luisa Fernanda Rico Mansard emphasized the importance of university patrimony setting out the need of opening the traditional conceptualization spectrum, extending it to a tangible-intangible and material-immaterial couples, and relating such components to each other. She characterized the former couple as a community sense couple and the latter as an individual one.

The patrimony relations must not be considered in isolated and positivist ways but as physical, intellectual and emotional interaction spaces. The museum is a patrimony project comprising university and non-university members. Therefore, we must:

- Break institutional barriers.
- Commit all university sectors (teachers, researchers, students, administrative personnel).
- Interact at all levels of different university spaces.
- Consider the need of projecting ourselves domestically and abroad.
- Profit our tangible, material and immaterial intangible patrimonies and manage them more widely.

We meditated on the implications of a patrimony with the dimensions of university patrimonies, and particularly of UNAM’s patrimony.





THE NEWS

from kathrin grotz > Special exhibition, April 23, 2010 - Jan. 30, 2011. In central Europe the Botanic Garden and Botanical Museum (BGBM) of Berlin's Freie Universität is a key location for the recording of botanical diversity. As Germany's leading botanical institution, with vast, global collections of living and permanently preserved plants, a famous library, extensive databases and highly specialised laboratories, is able to boast a history stretching back 331 years.

The exhibition Humboldts Grüne Erben (Humboldt's Green Heirs) begins with Humboldt's great expedition to Latin America, reveals how his Berlin heirs continued his work on all five continents, and places particular emphasis on the century from 1910 to 2010.

This century was played out in the museum's new location in the Berlin district of Dahlem and is fascinating for its highs and lows, its ruptures and new beginnings, changing public perceptions of it and a rapidly evolving environment. Humboldt's Green Heirs also forms part of the Berliner Wissenschaftsjahr 2010 (Berlin Year of Science 2010) and is a component of the Biodiversity Year 2010 initiated by UNESCO.

Open daily 10 a.m. to 6 p.m., Botanical Museum Berlin-Dahlem, Free University Berlin, Königin-Luise-Str. 6-8, 14195 Berlin.

www.bgbm.org

CONTEMPORARY MEDICAL SCIENCE AND TECHNOLOGY AS A CHALLENGE FOR MUSEUMS

from thomas sodergqvist > The 15th biannual conference of the European Association of Museums for the History of Medical Sciences (EAMHMS) will be held at Medical Museion, University of Copenhagen, Denmark, Thursday 16 – Saturday 19 September, 2010.

The image of medicine that emerges from most museum galleries and exhibitions is still dominated by pre-modern and modern understandings of an anatomical and physiological body, and by the diagnostic and therapeutical methods and instruments used to intervene with the body at the 'molar' and tangible level – limbs, organs, tissues, etc. The rapid transition in the medical and health sciences and technologies over the last 50 years towards a molecular understanding of human body in health and disease and the rise of a host of molecular and digital technologies for investigating and intervening with the body is still largely absent in museum collections and exhibitions. As a consequence, the public can rarely rely on museums to get an understanding of the development and impact of the medical and health sciences in the last 50 years. The contemporary transition in medical and health science and technology towards molecularisation, miniaturisation, mediated visualisation, digitalisation and intangibilisation is a major challenge for the museum world; not only for medical museums, but also for museums of science and technology, and indeed for all kinds of museums with an interest in the human body and the methods for intervening with it, including art museums, natural history museums and museums of cultural history.

Contemporary medicine is not only a challenge to exhibition design practices and public outreach strategies but also to acquisition methodologies, collection management and collection-based research. How do museums today handle the material and visual heritage of contemporary medical and health science and technology? How do curators wield the increasing amount and kinds of intangible scientific and digital objects? Which intellectual, conceptual, and practical questions does this challenge give rise to?

Proposals for presentations (100-300 words), demonstrations, discussion panels, etc. shall be sent before 28 February 2010 to the chair of the program committee, Thomas Soderqvist, ths@sund.ku.dk. For further information, see <http://tinyurl.com/ylx5atx>. For information about travel or accommodation contact Anni Harris, konference2010@sund.ku.dk.

Save the Date

April 30 - May 1, 2010

A Symposium for College and University Art Museums
Davis Museum and Cultural Center, Wellesley College
Program will be announced in late fall 2009

Questions?

Beth Musser
781-283-3341

emusser@wellesley.edu

<http://www.davismuseum.wellesley.edu/education/2010symposium.html>

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UMAC WORKING GROUPS

UMAC has five working groups. If you are interested in joining a group, please contact the chair.

Advocacy This group works to increase the profile, recognition, and influence of university museums and collections in public, academic and political spheres. Aims for 2009-10 are to increase the number of active UMAC members and participate or initiate networking activities to promote university collections and museums. Further, initiatives should be undertaken aimed at establishing a national or international union of universities. Chair: Hugues Dreyse, France, Hugues.Dreyse@ipcms.u-strasbg.fr

Directories This group's aim is to collect information about other existing directories, catalogues and inventories, to accumulate basic information about university museums in many countries and present the results on the UMAC website: <http://publicus.culture.hu-berlin.de/collections/>. In 2009-10 we will collect further information about university museums and collections worldwide and to expand the database in the number of records it contains. Chair Cornelia Weber, Germany weber@mathematik.hu-berlin.de

Publications This group was established in 2003 to work in close cooperation with the Directories group to improve and further develop UMAC's website. The Publications group selects, edits, and prints, the double blind refereed *Conference Proceedings*, and other publications of interest to UMAC members and their communities. Aims for 2009-10 are to publish the second issue of *UMAC Journal* (Manchester's Proceedings), to prepare the third issue (Berkeley's Proceedings),

THE NEWS

CONTINUED ►

and to develop a stronger method for peer-reviews. Co-Chairs Sally MacDonald, United Kingdom and Nathalie Nyst, Belgium. sally.macdonald@ucl.ac.uk; nnyst@ulb.ac.be

Strategic Planning The purpose of this group is to develop a strategic plan for UMAC. It will work with the board, the chairs of working groups, and the members to identify the most important goals and objectives, to create strategies and align resources. Aims and activities 2009-10 include succession planning, a most important activity during a year when we will elect a new board. Financial planning also must be part of the strategic plan. We will continue to ask questions such as "Are the goals still valid?", "What goals and strategies

are most important? We will continue to assess our resources and programs. Chair Peter Tirrell, United States pbtirrell@ou.edu

UMAC Research Development We aim to maintain a network of information exchange for researchers and students concentrating on issues related to university museums and collections. The network will promote an active, two-way exchange between university museum and collections research community and UMAC members, offering reciprocal advice and insight. Our goal for 2009-10 is to revive the activities of the Research Development group. Chair Andrew Simpson asimpson@els.mq.edu.au

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NEW MEMBER PROFILES

Gundrun Wolfschmidt is a specialist in the history of physics and astronomy at the Institute for the History of Science, Mathematics, and Technology at the University of Hamberg. She has had research fellowships at the University of Oklahoma, Tel Aviv University, and at the Deutsches Museum in Berlin, among others. In 1993 she won the Dr. Hans Minor Prize for publications in the German Museum for the History of Technology and Sciences.



Gundrun Wolfschmidt

Sian Tiley-Nel is the curator of the Mapungubwe Museum at the University of Pretoria, South Africa. He is also co-manager of the objects conservation facility at the University. He is trained as an archaeologist and also as a conservator. He is a member of the South African Guild of Ceramic Conservators and Restorers. The Mapungubwe Museum of the University of Pretoria is an archaeological university museum exhibiting artefacts from the 13th century. It was established in 2000.



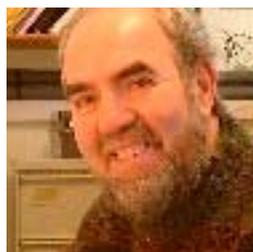
Maria Silvia Barros de Held is on the faculty at the Pontifical Catholic University of Campinas, in the state of São Paulo, Brazil. She is interested in art, fashion and design.

Tilde Bayer

Tilde Bayer is a lecturer and Rector Sammlungsbeauftragte at the Friedrich-Schiller University of Jena.



Maria Silvia Barros de Held



Dominique Bernard is a physicist, curator of the collection of instruments of physics, and vice-chairman of the Commission for Scientific Culture at the University of Rennes in France. The goal of the commission is to save, protect, and show historical instruments in connection with new research.

Dominique Bernard

Peter S. Briggs is Helen DeVitt Jones Curator of Art at the Museum of Texas Tech University in Lubbock, Texas.



Peter S. Briggs

Larisa Ivanova-Wein is director of the Museum of the Moscow Institute of Architecture - MARHI, in Moscow, Russia, which she helped to found. MARHI includes works by lesser known professors, architects and students of VHUTEMAS and VHUTEIN of 1920-1930, a Moscow based school that resembled the German Bauhaus.

NEW UMAC MEMBERS

UMAC PEOPLE

Gudrun Wolfschmidt, Germany
 Sian Tiley-Nel, South Africa
 Maria Sílvia Barros de Held, Brazil
 Tilde Bayer, Germany
 Dominique Bernard, France
 Peter S. Briggs, USA
 Danielle Carrabino, USA
 Jussara Derenji, Brazil
 Fabienne Galangau-Quérat, France
 Larisa Ivanova-Wein, Russia
 Zenobia Kozak, UK
 Terje Lõbu, Estonia
 Stuart McClintock, USA

Dewey Franklin Mosby, USA
 Monique Mourits, Netherlands
 Jen Osborne, USA
 Rayaprolu Venkata Ramana, India
 Seon-hwa Rha, Korea
 David Alan Robertson, USA
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 Masaryk University Mendel Museum, Czech Republic
 Susana Medina Vieira, Portugal
 Sten Björkmann, Finland
 Graciela Weisinger, Argentina
 Universitat de València, Àrea de Conservació de Patrimoni Cultural

Medicinsk Museion, Københavns Universitet, Denmark
 Marine Mkrtychyan, Armenia

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