

# newsletter

ICOM'S INTERNATIONAL COMMITTEE FOR UNIVERSITY MUSEUMS AND COLLECTIONS

MARCH 2008



**UMAC**  
University Museums  
And Collections

**COM**  
INTERNATIONAL COUNCIL OF MUSEUMS  
CONSEIL INTERNATIONAL DES MUSEES



cornelia weber

2008 was again a highly prosperous year for UMAC: The committee held a successful conference in Manchester, UK, on University Museums and the Community, welcoming 96 delegates from 22 countries. The proceedings will be published in UMACJ 2/2009.

The Call for Papers for the next conference in Berkeley, USA (10th-13th September 2009), on Putting University Collections to Work in Research and Teaching has already been published <http://publicus.culture.hu-berlin.de/umac/2009/>. The meeting will be hosted by the Department of Anthropology at the University of California. I am very much looking forward to meeting you in Berkeley.

One of the most important achievements in 2009 was the establishment of the new electronic University Museums and Collections Journal which is available at <http://edoc.hu-berlin.de/browsing/umacj/>.

UMACJ is a peer-reviewed, on-line journal for our proceedings which will appear at least once a year. While articles are fully accessible on-line and free of charge, they can be printed on demand at cost price. The first issue presents the proceedings of the Vienna Conference in 2007.

Another publication produced in 2008 has collected the proceedings of the UMAC conference held in Mexico in September 2006 in English and Spanish: *Nuevas rutas para los Museos Universitarios, 6º Congreso Internacional de Museos Universitarios / New Roads for University Museums, 6th International Congress for University Museums. México 2008* (360 pages; ISBN 978-970-32-5118-6). I would like to express my great appreciation to our conference host in Mexico who made possible this wonderful publication.

An important innovation is the recently initiated Wiki for the board which serves as a digital deposit for all relevant information concerning UMAC. In the future, every new chair and board member will profit enormously from this communication tool because it guarantees for those involved the availability of a comprehensive and up to date overview of UMAC's activities, sources, commitments, etc. Thus they can easily continue their predecessors' work without any trouble or loss of knowledge.

Our next project will be concerned with the development of a dynamic and flexible Content Management System for the current website, including a bibliography and an event calendar. We hope to conclude the project by the end of April 2009.

With the best wishes for a successful year 2009.

FROM THE CHAIR

University of California, Berkeley





lyndel king

I write to you at this difficult time, with concerns over the future of university museums and collections. As you probably have heard, university collections in the United States are threatened by the economic situation in which we all find ourselves.

The financial problems faced by universities in the United States are serious and cannot be underestimated. Universities are examining their core missions, and making decisions about what they must do to preserve these. This means that sometimes, very short sighted decisions are being made that the university's museums and collections are expendable.

FROM THE NEWSLETTER EDITOR

In the United States, at least, this decision has being made, primarily about university art museums. They have collections that are perceived to be an asset that can help the University out of a financial crisis. While natural history or other university collections may be of value, it is the value of art that hits the headlines of newspapers in the United States more than the value of other kinds of collections held by universities. There are many more stories in the media, at least here in the US, about the high prices fetched by an art work at Sotheby's or Christies, than the high price of a natural history specimen.

Too often, I believe, University presidents who are not sophisticated about the art market are led to believe that all art is extremely valuable. They may be misled by these newspaper stories that flaunt the extremely high price realized by a piece of art at market. Newspapers rarely tell about artworks that don't sell for much at auction, unless the art is a masterpiece that didn't quite make the pre-auction estimate. And, they usually don't dwell on the costs of getting the art to the marketplace.

University presidents may be fooled into seeing only rich piles of gold in their



museum's vaults, not realizing that their museums collection may not be worth as much as they think. And, they rarely take into account shipping, fees, auction house or gallery fees, and all those costs of getting an artwork sold.

And, it seems that, at least so far, they have underestimated the impact of their decisions on the reputation of the university among donors and the public. At Brandeis, the decision of the President to close the museum and sell the collection brought outrage from donors, alumni, and students.

Even those of us who have consoled ourselves with the idea that we are so integrated into the fabric of university life and teaching that we are in no danger, have gotten a wake up call.

on the cover > Brandeis University's Rose Museum director, Michael Rush, stands in front of an important pop art work by Roy Lichtenstein in the galleries threatened with closing by University President Jehuda Reinharz .

I am hoping that this trend is confined to the United States, but I fear that, as seems to be the case with the economic crisis, we may be only the vanguard of this distressing development. I worry that if unchecked here, it may go viral.

Let us take strength, support, and ideas from our colleagues. Organizations like UMAC help keep us in touch with each other, and are more important now than ever before.

If you are interested in keeping up with the threats of museum closing or collection sales, the North American organization, the Association of University Museums and Galleries listserv often has information. [ACUMGL-subscribe@yahoogroups.com](mailto:ACUMGL-subscribe@yahoogroups.com). Also, check <http://groups.yahoo.com/phrase/museum-associations> for information on other groups you can join for information.



Rose art museum, brandeis University photo by Mike Lovvett



THE NEWS

from the rose museum homepage> <http://www.brandeis.edu/rose/>.

The decision to close the Rose and sell art work has not changed. It's only been semantically modified.

On February 5, 2009, the President told [The Boston Globe](#). "We're not saying we're closing the Rose Art Museum. We're saying we're turning it into a gallery and a teaching site for the faculty of the fine arts. We don't want to be in the public museum business."

On March 2, 2009, The [Wall Street Journal](#) investigated President Reinharz's recent statement about the Rose. Again the decision has not changed. The Rose Art Museum, as we have known it, is slated to close this summer.

An interdisciplinary symposium was held, prompted by the global controversy over the recently proposed closing of Brandeis University's Rose Art Museum and the

selling of some or all of its permanent collection of modern and contemporary art, in order to meet general university financial needs. You may view the webstream by clicking here.

Read the statements on the impending closing of the Rose:

- > From [James Mundy \(Frances Lehman Loeb Art Center, Vassar College\)](#)
- > From [Kimerly Rorschach \(Nasher Museum of Art at Duke University\)](#), [Gary Tinterow \(The Metropolitan Museum of Art\)](#) and [Adam D. Weinberg \(Whitney Museum of American Art\)](#)
- > From the [Department of Fine Arts at Brandeis University](#)
- > From [members of the Brandeis community and beyond](#)
- > From the [Board of Overseers of the Rose Art Museum](#)
- > From [Michael Rush, Director of the Rose Art Art Museum](#)
- > From the [American Association of Museum Directors](#)
- > From the [American Association of Museums](#)
- > From the [College Art Association](#)
- > From the [New England Museum](#)

Association

- > From the [Mid-Atlantic Association of Museums](#)
- > From [CIMAM - the International Council of ICOM for Museums and Collections of Modern Art](#)

A Town Meeting to discuss recent decisions concerning the Rose Art Museum was held on Tuesday, February 10. You may view the recorded webstream by clicking [here](#).

The Rose is very much open! Our current exhibitions are on view and are expected to extend through May 2009. The Rose is open on Wednesdays, Fridays, Saturdays, and Sundays from noon to 5:00 p.m. and on Thursdays from noon to 8:00 p.m.

Click here to find the latest news at the Rose. Holland Cotter recently addressed "Why University Museums Matter" in [The New York Times](#).

Join the Rose Museum email list at <https://lists.brandeis.edu/www/subrequest/roseart>



Saul Fletcher, *Untitled # 158 (Tula)*, 2004, C-type print, 5 1/2 x 4 1/4 inches, Courtesy Anton Kern Gallery, NY.



Sketch - *Chimbote Mosaic Cross*, 1950, Oil on panel: 84 x 35 - 3/4 inches. 213 x 91 cm, Courtesy of the Renate, Hans and Maria Hofmann Trust.



Francesca Dimattio, *Dead Dog*, 2008, oil on canvas, 99 x 66", Courtesy of the Artist and Salon 94, New York.

University Museums and Collections Journal 1/2008, published online

from **cornelia weber** > We are happy to announce the electronic publication of the University Museums and Collections Journal 1/2008, edited by Sally MacDonald, Nathalie Nyst and Cornelia Weber. UMACJ is a peer-reviewed, on-line journal for the proceedings of the International Committee for University Museums and Collections (UMAC), a Committee of the International Council of Museums (ICOM). It will appear at least once a year at: <http://edoc.hu-berlin.de/umacj>. While articles are fully accessible on-line and free of charge, they can be printed on demand at cost price. No hard-copy formal publication will be available.

Please note that we are still working on the functionality of the website.

### PUTTING UNIVERSITY COLLECTIONS TO WORK IN RESEARCH AND TEACHING: UMAC'S 9TH INTERNATIONAL CONFERENCE 10TH -13TH SEPTEMBER 2009, BERKELEY, CALIFORNIA

from **cornelia weber** > University museums and collections occupy a critical nexus within the university, serving as they do all of the university's primary missions of research, teaching and public service, which correspond roughly to the user groups of students, faculty and non-academics. Having devoted the 8th International UMAC conference to the public face of university collections, we turn this year to consider their relationships to and roles in research and teaching.

According to the 1952 Polski Słownik Archiwalny – the Polish Archival Dictionary – the archive is: "... an institution called upon to guard, collect, sort, preserve, keep and render accessible documents, which, although they are no longer useful on a daily basis as before, nonetheless merit being preserved."

It is worth considering the relevance of this definition to the status of university museums and collections. The archival role of public museums, their responsibilities to preserve the material heritage they contain, seems clear enough. In the case of university museums and collections, however, the description of being "no longer useful on a daily basis as before" is seldom accurate. Very frequently, the objects held in academic collections are still quite actively used in research and in the classroom. The dividing lines among the accumulation of objects in individual faculty laboratories, departmental teaching collections and fully-fledged university museums are blurry. Indeed, university museums are full of objects, specimens and artifacts that entered the university in the course of faculty research and teaching activities. In justifying the relevance (and in some cases even the continued existence) of university collections, their ongoing utility in relation to the teaching and research missions can be paramount.

THE NEWS

We particularly welcome presentations from the full range of university collections: universities are very different from public museums in containing research materials that may be lodged in formal museums, departments, and individual faculty labs and offices, and that span the full disciplinary range of the university. This multiplicity of collections, and the slippage among them, has created challenges and opportunities that may be analyzed and even celebrated as part of the unique culture and history of university museums. How do collections respond to changes in their user

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UMAC/](http://publicus.culture.hu-berlin.de/umac/)



*Unknown; tradition of Miu Fu (15th century); Fish and Water Plants; 15th century; Hanging scroll: ink and color on paper; 27 x 14 1/4 inches; Collection the University of California, Berkeley Art Museum, purchase made possible through a gift from an anonymous donor; 2002.1.5*

CONTINUED ►

communities, to conflicting demands by different user groups, or to changing research technologies? Collections of historical scientific instruments are good examples of artifacts that have shifted from being research tools (in the sciences) to objects of research themselves (in the humanities). How might these sorts of transformations be encouraged? What are some examples of renewed scholarly or scientific activity that have resulted from either new museum initiatives? How can preservation as a primary mission be balanced with active research and providing classroom access? We encourage papers that give an historical perspective to these questions, papers that address instances of current programs, difficulties and successes, and papers that suggest new models for developing the research and teaching potential of museum collections for diverse user communities.

> 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 classification, 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?

UMAC is currently inviting submissions for oral and poster papers focusing on the Conference's theme Putting University Collections to Work in Research and Teaching.

Papers may be presented in three forms:

- a) 15 minute formal talks
- b) 10 minute informal 'experiences'
- c) posters

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: Mark Meadow, Chair of the 2009 Review Committee, [meadow@arthistory.ucsb.edu](mailto:meadow@arthistory.ucsb.edu), or Cornelia Weber, UMAC Chair, [chair@umac.icom.museum](mailto:chair@umac.icom.museum).



*from the collection of the Museum of Vertebrate Zoology at the University of California, Berkeley*  
[http://mvz.berkeley.edu/Bird\\_Collection.html](http://mvz.berkeley.edu/Bird_Collection.html)

Abstracts will be accepted electronically until March 31, 2009. 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 3/2010. <http://edoc.hu-berlin.de/umacj/> All presenters must supply a digital copy of their paper on arrival in Berkeley and before their paper is presented. <http://publicus.culture.hu-berlin.de/UMAC/2009/>



## THE KRESGEARTMUSEUMCOLLECTION:CELEBRATING THE 50TH

from miriah cherem > To celebrate KAM's 50th anniversary, over 100 objects from the expanding collection will be on view from January 12 through March 15, 2009, with emphasis on acquisitions from the past decade. Among the highlights are Old Master and 19th century paintings, and works of art by Joseph Cornell, Joseph Henry Sharp, Elaine DeKooning, Chuck Close, Miriam Schapiro, Toshiko Takaezu, Yousuf Karsh, and Edward Burtynsky. The global focus includes Chinese Han dynasty ceramics and the recently acquired Tiger Pillow made in 1160, as well as Contemporary Chinese photography; South African and Inuit prints; and Islamic miniatures. In conjunction with this exhibition, KAM will publish a Fiftieth Anniversary Bulletin focusing on acquisitions over the last 10 years.

## SUPPORT FOR YOUNG ICOM MEMBERS

from carla bonomi > The information on the project for the Support for Young ICOM members participation in International Committee/Regional Alliance meetings for 2009, which allow you to apply for financial support in the line of ICOM Triennial Budget for 2008-2010, is now available on ICOM Web Site: [http://icom.museum/advisory\\_committee.html](http://icom.museum/advisory_committee.html). The deadline is March 15. We recommend that you please read it carefully, before sending any application form.

## ACUMG ANNOUNCES NEW LISTSERV

from Stefan Sommer > The Association of College and University Museums and Galleries (ACUMG) announces a new listserve. You can join more than 2,000 colleagues who already subscribe to this listserve that conducts active conversations about issues of special concern to university museums and galleries.

The Association of College and University Museums and Galleries (ACUMG) is a network of museums and galleries affiliated with academic institutions throughout North America. It is the official academic museum affiliate of the American Association of Museums (AAM).

Collectively, the membership of ACUMG is committed to sharing common interests and concerns that successfully advance academic museums. The ACUMG serves as a forum for disseminating information on issues unique to academic museums. Topics range from best practices in university/college museum governance to the latest advancements in museum studies curricula.

ACUMG also sponsors annual conferences. The 2009 Conference



Miriam Schapiro (American, born 1923), *Costume for Mother Earth*, 1995, monoprint with collage, 77½ x 56½ inches MSU purchase, funded by Robert D. Spence, 2000.37

is Saturday, May 2, 2009, at the University of Pennsylvania. This daylong event at Penn's Museum of Archaeology and Anthropology, Arthur Ross Art Gallery, and Institute of Contemporary Art is entitled *The Museum Studies Experiment: What is it? Why do it? Who owns it?*

Over the last two years the ACUMG Board of Directors has been actively involved in defending and advancing the careers of museum colleagues whose positions have been unfairly cut or whose collections have been placed on the market in order to fund university and college expenses unrelated to the museum's holdings. In the coming year, we intend to address this disturbing trend of the sale of university collections on an effective, systemic level by working with the leadership of AAM and regional university and college accrediting agencies.

You can sign up for the listserv at [ACUMGL-subscribe@yahoogroups.com](mailto:ACUMGL-subscribe@yahoogroups.com). ACUMG also has a facebook group. More information on the conference and membership at <http://www.acumg.org/>.

## TOWARDS THE RECOVERY OF THE FIRST MUSEUM OF THE CITY OF MODENA: THE 18TH CENTURY ANATOMICAL THEATRE AND THE ANATOMICAL MUSEUMS OF THE UNIVERSITY OF MODENA AND REGGIO EMILIA AND ITS COLLECTIONS

by **elena corradini** > Thanks to the social farsightedness of Francesco III, duke of Modena, two big public buildings were constructed at the west boundary of the city, along the axis of via Emilia on S.Agostino square. The first one was the Ospedale della Santa Unione, started in 1753 and completed in 1761. The second one was the Grande Albergo dei Poveri (now Palazzo dei Musei) started in 1759. The duke led a reformation in 1773, which converted the University to public study. Then, he decided to build an anatomical theatre inside the hospital enclosure, where professor Antonio Scarpa held his lessons of anatomy, dissecting corpses that came directly from the hospital.

The architect of the theatre was Lorenzo Toschi, who worked with guidance from Antonio Scarpa. His theatre was modeled after the one in Padua designed by Fabrizio Acquapendente. The special feature of the theatre of Modena was that it was inside the hospital area to facilitate the lessons of anatomy. The theatre was preceded by a porch which still exists.

Over the four entrance doors – one on the right and one on the left of the main entrance to let the students in the theatre, and two to access the two rooms which were respectively on the right and on the left of the theatre – there were four busts of important anatomy scholars of the University of Modena.

The work on the theatre began in 1773 and ended in 1775. The octagonal theatre had five rows of wooden seats and oval tiered seating, the first floor of which was reserved for professors. The expenses to build the theatre were supported by the Modenese Community and by the Opera Pia Generale degli Infermi which also built the hospital.

The most important collections were the six life size terra-cotta sculptures that represent pregnant women in several different stages of pregnancy, and thirty sections of female pelvis or wombs with terminal foetus. They were realised in Bologna by Giovan Battista Manfredini between 1773 and 1776.

The archduke Francesco IV also promoted anatomy studies. In 1817 he began construction of an anatomical museum directly linked to the theatre, in order to allow the preservation of findings. It was the first museum of the city of Modena. It underwent a series of extensions and was finally finished, as it exists today, in 1854 by Francesco V. Its furnishings include Antonio Scarpa's anatomical table and the original museum showcases, which are still intact. The building of the museum forced the creation of a stair, reducing the size of the octagonal anatomical theatre and changing its shape.

At present, the Ospedale della Santa Unione has been purchased by the Fondazione Cassa di Risparmio di Modena, which has already commissioned a recovery project aiming at making it become the first cultural centre of the city of Modena. Its site, in S.Agostino square, just in front of the Palazzo dei Musei, is a quite prominent one.

This project will also involve the University Museums and the anatomical theatre, which borders the Ospedale della Santa Unione. In the meantime, the University has planned to display the 18th century collection of anatomical sculptures of painted terra-cotta representing life-size pregnant women and wombs in a room with new showcases, with a new lighting and some new informative displays specifically designed for non-academic visitors.



above > Bust of Antonio Scarpa in the entrance hall of the University of Modena.

below > one of the terra-cotta sculptures of pregnant women by Giovan Battista Manfredini



MUSA OPENS AT UNIVERSITY OF ST. ANDREWS IN SCOTLAND IN FALL 2009

by Ian Carradice > MUSA – the Museum of the University of St Andrews – opened its doors to the public on 30th September. The museum, which is situated in a restored and extended coach-house beside the School of Art History on the Scores, marks the culmination of a long-term project to use the University’s collections to tell the story of Scotland’s oldest University, which will shortly be celebrating its 600th anniversary.

The total capital cost of MUSA was just over £2m. It was funded by the University, through private donations, and grants from a wide range of charitable bodies, including the Heritage Lottery Fund, which provided £449,000.

MUSA houses four galleries, an education centre (the Learning Loft) and a roof terrace providing spectacular views over St Andrews Bay. The creation of this central museum allows artefacts and specimens from all of the University’s collections to be displayed together in one place for the first time. MUSA complements the current displays and temporary exhibition space in the University’s Gateway Building and the zoological displays of the Bell Pettigrew Museum.

Artefacts on permanent public display in MUSA include the University’s three medieval maces, which were previously only seen during graduation ceremonies. Other items include the Thomas Chalmers window from St Salvator’s College Chapel, college silver, rare books and early documents on loan from the University’s Special Collections department, an oil painting by Scottish Colourist Samuel Peploe, and a set of 70 silver archery medals dating between 1618 and the 1750s. A wide range of interactives, some computerised, within the galleries will encourage visitors, especially families, to discover the collections for themselves.

MUSA will host an ambitious learning and access programme which aims to encourage new audiences (especially primary and secondary school groups, local community groups, lifelong learners and audiences from across Fife) to visit the new museum and participate in specially designed activities such as object handling sessions, art and craft workshops, talks, tours and performances in the museum’s Learning Loft. The new museum will also act as a facility for training museum staff and as a research centre for Museum and Gallery Studies.



above > Ian Carradice, director, opens gate of Musa on Sept 30, 2008  
below > display of the medieval maces of St. Andrews University



new galleries at Musa

## INTERNATIONAL ADVISORY BOARD DELIVERS EVALUATION OF MEDICAL MUSEION, UNIVERSITY OF COPENHAGEN

by **thomas söderqvist** > The International Advisory Board for Medical Museion, appointed by the Dean of the Faculty of Health Sciences, University of Copenhagen, for 2008-2010, has delivered its first annual evaluation report.

The report says, among other things, that the activities at Medical Museion are "highly qualified and promising for future work." The Board members especially "praised and expressed their respect for MM's internationally oriented research focus" and the museum's ability to "create a highly profiled research environment". The report also emphasises how important the museological research program is for the further development of the visions for Medical Museion as an integrated research and museum institution.

The members of the International Advisory Board for 2008-2010 are: Gert Almind, Director of the Novo Nordisk Foundation (chair); Ken Arnold, Head of Public Programmes at the Wellcome Trust, London; Bodil

Busk Laursen, Director of the Danish Museum of Art & Design, Copenhagen (vice-chair); Liselotte Hojgaard, Head of the Department of Clinical Physiology and Nuclear Medicine & PET and Cyclotron Unit, Danish National Hospital, Copenhagen; Svante Lindqvist, Director of Nobel Museum, Stockholm;

Sharon MacDonald, Professor at the Department of Social Anthropology, University of Manchester; Robert Martensen, Director of the Office of NIH History, National Institutes of Health, Bethesda, Md.; John Pickstone, Wellcome Research Professor at the Centre for History of Science, Technology and Medicine, University of Manchester; Thomas Schnalke, Director of Berliner Medizinhistorisches Museum der Charite, Berlin; and Cornelia Weber, General Manager of the Hermann von Helmholtz-Zentrum für Kulturtechnik, Humboldt Universität, Berlin.



*Ken Arnold is instructed in the art of sword-opening a Cremant bottle right before the Medical Museion International Advisory Board meeting dinner.*

The next Advisory Board meeting is scheduled for June 2009.

## MEDICAL MUSEION'S BLOG MARKS 1001 POSTS

by **thomas söderqvist** > Medical Museion's blog, Biomedicine on Display, has published its 1001st blog post. The blog, which was founded in December 2004, is now read by over 8,500 unique visitors per month from all over the world. The blog focuses on medical museology, but also covers the history of contemporary biomedicine, medical science studies and other areas of interest for university museums. It carries comments on the Medical Museion project, the state of the art of the museum field, short book and exhibition reviews, conference announcements, etc., and posts almost daily. <http://www.corporeality.net/museion/>

THE NEWS



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## NORDIC AND BALTIC MEDICAL AND MEDICAL HISTORY MUSEUMS CREATE NETWORK

by **thomas söderqvist** > On Thursday 30 – Friday 31 October, ten representatives of the major medical and medical history museums in the Nordic and Baltic countries --- i.e., Denmark, Estonia, Finland, Iceland, Latvia, Lithuania, Norway and Sweden --- met in Uppsala, Sweden, to create a network.

The aim of the network is to identify important issues of common interest, like joint exhibitions, teaching programmes, acquisition projects, research projects, fund-raising, new museum development plans, etc., and to discuss the best ways of strengthening the co-operation between Baltic-Nordic medical and medical history museums, university programmes for the history of medicine and medical science studies, and other regional and international professional organizations.

Most medical and medical history museums in the region are owned by universities or have close affiliations with local universities. For further info, please contact Thomas Soderqvist, Medical Museum, University of Copenhagen, Denmark. [thss@sund.ku.dk](mailto:thss@sund.ku.dk)



*Caption: Kerstin Hulter Asberg (Uppsala Sweden) introduces the Medical History Museum in Uppsala to the members of the Baltic-Nordic network for medical museums. From left to right: Maie Toomsalu (Tartu, Estonia), Ramunas Kondratas (Lithuania), Juris Salaks (Riga, Latvia), Sigurd Sandmo (Bergen, Norway), Olav Hamran (Oslo, Norway), Anna Thorbjorg Torgrimsdottir (Reykjavik, Iceland) and Morten Skydsgaard (Aarhus, Denmark). Photo: Thomas Soderqvist (Copenhagen, Denmark). Lisa Mouwitz (Gothenburg, Sweden) is not in the picture.*

## INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES ANNOUNCES FOCUS CONFERENCE: DISPLAYING WORD AND IMAGE

### THE NEWS

from **karen brown** > This conference will bring together word and image, as well as literary scholarship, art history and theory, art practice, curatorial practice, museology, and visual culture, in order to address the interrelationship between word & image and display.

Sessions are invited to address any relevant questions, e.g.: how does the art exhibition function as mediator of literature? Which approaches to Word and Image are specific to curators or museum practitioners? How do Word and Image studies theorize, inform or imply display? We also wish to investigate the use of text/writing in and surrounding exhibitions, and the semiotics of museums' visual identities. How do competencies interact in the tri-disciplinary field between (1) art/art history/theory, (2) museum studies/curatorial practice and (3) literary studies? How are competencies acquired, and how do policies and funding structures enable work in this field?

We seek with this conference to (in)form a network that will investigate literary art exhibitions and work on relevant outputs. A publication on the conference theme is being planned.

Please send an abstract of one page (if applicable with a possible list of speakers) to both convenors by 30 June 2009  
Dr Christa-Maria Lerm Hayes: [m.lermhayes@ulster.ac.uk](mailto:m.lermhayes@ulster.ac.uk)  
Dr Karen Brown: [karen.brown@ucd.ie](mailto:karen.brown@ucd.ie)

The conference will take place at the University of Ulster, School of Art & Design, Belfast, in June 2010

Founded in July 1987, the International Association of Word and Image Studies / Association Internationale pour l'Etude des Rapports entre Texte et Image (IAWIS/AIERTI) seeks to foster the study of Word and Image relations in a general cultural context and especially in the arts in the broadest sense. The Association advances research and teaching in the field of Word and Image relations at universities and other institutes of higher education. It organizes meetings devoted to subjects in the field of Word and Image relations and initiates and advances contacts between members and facilitates the exchange of ideas. <http://www.iawis.org/>





## UNIVERSITY MUSEUMS AND THE COMMUNITY: THE 2008 UMAC CONFERENCE

by *inge-marie munktell* > The 8th Conference of UMAC was held at the University of Manchester, The Whitworth Gallery, September 16 – 19, 2008

The Conference theme “University Museums and the Community” is a vital one, as universities increasingly search to engage with their local population. University museums are well placed to act as channels for communication between the public and the world of academia.

UMAC, a subcommittee of ICOM, now has 170 members; 96 of these were present in Manchester and they came from 22 different countries.

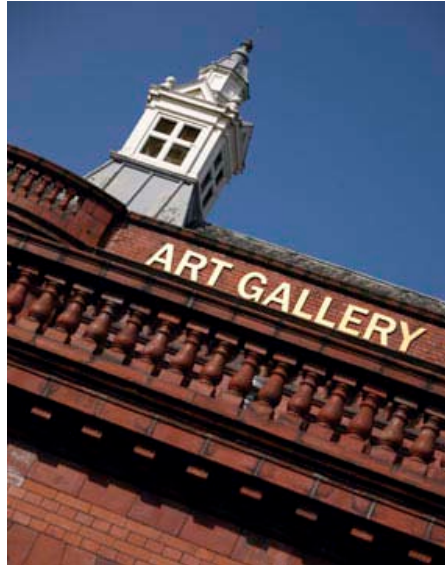
Two board meetings were held. The main discussions focused on the strategic plan of UMAC, treasurer’s report and reports from working groups. An extra meeting about the next year’s conference at Berkley in California, took place at lunch the very last day of conference. Following is a report on the conference sessions.

Session 1, Developing relationships  
Key note: Dame Nancy Rothwell, Deputy President and Deputy Vice Chancellor, the University of Manchester.

Dame Rothwell talked about “The Increasing Importance of Public Engagement in the Higher Education sector”. She said that Public Engagement (PE) once was the “hobby” of a few academics is now increasingly prominent. Universities nowadays need to enter into academia and train their staff and students in public communication. It must be a “two-way communication”.

University museums can play an important role in these activities. Museum staff are

professional public communicators who know what the public want and how they want to learn. The Museums themselves are ideal venues for diverse PE activities – connecting people, places and knowledge. The benefits are many:



*Whitworth Art Gallery at the University of Manchester was founded in 1889. It was named for one of Northwest England’s great Victorian industrialists, Sir Joseph Whitworth.*

widening participation to universities and new groups with different backgrounds going for universities! The barriers to academics are fear of new audiences, not knowing how to deliver the knowledge, and how to be a “storyteller”.

The panel debate focused on: How to overcome the academic resistance: it is all about showing the benefits of new inspiration, new angles and links to people who fund PE. Good research needs collaboration: researchers do not always have the confidence to meet the ordinary public, so start teaching Ph D students in how to do it.

Three panelists presented University Museums as Beacons of Public Engagement: The initiative is intended to bring about a fundamental culture

change, making public interactions and social consideration a core part of the role of any staff member or student in any discipline. Six universities are working together building a consortium, using university museums as bridges between academics and communities. This means that University museums play a key role.

The Beacon is a consortium of universities that creates a platform to market place-sharing ideas. They have a stirring committee with common goals, launched by the funding bodies for higher education in UK. Their aim is to reach the poorest groups in the region. Another aim is to teach academics how to meet the public. And also they try to show that PE is cost effective in the long run. Furthermore using collections for cultural events make the collections more alive that means it is a win-win situation.

“Animating the Archive” , was the title of professor Michael Shanks, Stanford University, key note speech on next session: He talked about some radical shifts in archival and museums practice drawing upon new kinds of digital environments, web 2.0, participating and collaborative software such as “wikis...”

Mark Carnall, University College of London, asked if “we have missed the internet explosion boat?” To catch up is throwing the money in the sea.....Our strength should be the physical objects – university websites should just resign themselves to being online contact detail listing, he said and finished saying that Archives are hearts of storytelling.

The title of the key note address by professor Michael John Gorman was “Remaining the Public face of Science in the 21 Century”. Professor Gorman is director of the Science Gallery at Trinity College Dublin; He presented a new initiative for public engagement with science and technology through

CONTINUED ►

exhibitions, festivals, workshops and events. In his Gallery they try to bring science into dialogue with the arts, acting as sociable environment for face to face interactions.

Several round table discussions were held on different themes concerning "Formal and Informal learning": Karl van Dyke, director of the Museum of Ancient culture at Macquarie University, Sydney presented a travelling "road show" bringing the education programs out to the schools. That's how

he fulfills the obligations to his university in this core area of community outreach.

Some other round table speakers talked about the fragile balance between inward and outward work. It could be solved with better strategic planning that involves stakeholders, someone suggested.

Involving families as a whole was another suggestion and also using university museums in intergenerational learning.

All participants in the round table discussions agreed with the speakers that the methods of teaching both children and grown ups should be more focused on using all senses.

Dr Dominick Verschelde, Ghent University Zoology Museum, said: "We teach the public to use their senses to observe and their mental sensibilities to create critical ideas; all this in a fun and passionate way..."

Professor Amareswar Galla, University of Queensland, Brisbane, presented the University as a site for intercultural dialogue and sustainable development: "We need to develop new and innovative approaches for promoting sustainable heritage development through university museums", he said.

David Ellis, University of Sydney, stressed that university museums has a unique possibility to be cultural players and leaders within their university and community, because we have a direct link to experts across a diverse range of subject areas. To provide public programs, performances, concerts and so on leads to an increased visibility and funding.

## UMAC CONERENCE A PERSONAL REFLECTION

by rhianedd smith > When I first heard that this year's conference was in Manchester it filled me with a mixture of disappointment and delight. Disappointment because it didn't afford me the opportunity to escape the atrocious British 'summer' and delight because it gave UK university museums a chance to show off our collections and our work.

The museums in Manchester have an excellent reputation for community engagement, which made the city the perfect location for a conference around that theme. However, from

a personal perspective I felt that this conference was not simply about celebrating best practice but about challenging our working concepts of community engagement. This need to question and to push ourselves further was evident everywhere, from conference keynotes to conversations over cup cakes.

The papers ranged from discussions of international endeavours and virtual worlds to hands on local projects. The round table sessions offered us a chance to share best practice and mutual concerns which appeared to transcend international boundaries.

Too often at conferences, keynotes and presentations are simply 'show and tell' sessions. Not the case in Manchester – speakers presented theory practice that went far beyond the basics and talked honestly about the challenges which they faced. In turn, the conference delegates were always quick with a thought provoking questions - with the

debate regarding the display and interpretation of creationism carrying on across several days.

In conclusion, the conference was never about simply teaching delegates the basics. It illustrated that university museums are doing cutting edge work in this field but also interrogated current practice. In this way it was a chance to find shared ground, develop frameworks for improving and enhancing our performance and to collectively raise the bar on community engagement.



William Blake, *Europe Plate I: Frontispiece, The Ancient of Days*, Collection, Whitworth Art Gallery, University of Manchester



photo by Peter Stanbury

UMAC'S 8th Conference attendees at the Whitworth Gallery, University of Manchester

**NEW MEMBER PROFILE: MIRTA BONNIN**

by lyndel king excerpted from website > New member Mirta Bonnin was born in Concepcion del Uruguay, Entre Rios, and studied anthropology at the Universidad Nacional de La Plata. In 1983, she came to Cordova, Argentina, with her husband, Andrew Laguens, also an anthropologist, to begin a new era in her life at the dawn of new democracy in Argentina

**UMAC PEOPLE**

She says: " The Museum of Anthropology is thought of as a space for democratizing knowledge. It is designed as a space to bring more awareness and take seriously the idea of plurality of cultures. The traditional concept of the museum as elitist is an idea that must be disarmed.



Mirta Bonnin, Director, Museum of anthropology, University of Cordoba, Argentina

Despite a chronic case of lack of budget and that culture is undervalued, belonging to the University has great advantages, especially in regard to human resources, paths, libraries, and also in relation

**NEW MEMBERS**

- Terri Elder, New Zealand
- Lcda Nelly Peña Domínguez, Ecuador
- Christophe Deguerce, France
- Placide Mumbembele Sanger, Congo
- Mirta Bonnin, Argentina
- Kathleen D. Nicholson, USA
- Thomas A. Johnston, USA
- Liane Wendt, Germany

to forms of work, since there is a very strong commitment of the people." <http://www.ffyh.unc.edu.ar/alfilo/alfilo-7/entre-vista.htm>



Registrar Jeff Field talks to University of Canterbury, New Zealand, Art Collection Curator and new member Terri Elder about items in the new display.



## MACKINTOSH TEXTILES: ORIGINAL TO DIGITAL AT THE HUNTERIAN MUSEUM AND ART GALLERY, UNIVERSITY OF GLASGOW

### THE NEWS

by **harriet gaston** > What would Mackintosh have designed if he had been able to use digital textile printing technology?

This is one question raised by a new exhibition called *Mackintosh Re-interpreted: Original Sketches to Digitally Created Fabrics* which as show at the Hunterian Art Gallery, University of Glasgow, through December 2008. This pioneering display presented original Mackintosh textile design sketches from the Hunterian collections alongside new interpretations which have been developed by the Centre for Advanced Textiles (CAT), The Glasgow School of Art, through an innovative combination of state-of-the art digital technology and archival research.

CAT was established in 2000 and provides cutting-edge fabric printing facilities and expertise to a wide range of clients from fashion and accessory designers (Giles Deacon, Alexander McQueen, Mulberry), interior designers and manufacturers to bars and restaurants, museums, artists and photographers.

Charles Rennie Mackintosh's architecture and furniture designs are well documented, but the textiles he designed at the end of his career are largely unknown. His organic and geometric patterns show characteristic flair and inventiveness and are among the most progressive textile designs of the period in Britain. Over 100 survive, the majority at the University of Glasgow's Hunterian Art Gallery. The surviving paper designs rarely show a finished form ready for print, but present variations in design and colour. In addition, the watercolour medium presents tonal subtleties which could not have been reproduced with the printing techniques then available. These variations provide great scope for re-interpretation.

Commercial interest in the designs was revived in the 1970s by The Glasgow School of Art and Heal's Fabrics, London, and subsequently by Cassina, Hidden Road Company and Bute Fabrics. Their fabrics present contrasting interpretations and production methods. Now, the flexibility and sophistication of today's digital print technology has made it possible to produce alternative valid interpretation. Application of this new technology has been pioneered at the Centre for Advanced Textiles where the staff are considered leaders in the complete colour management of digitally printed textiles.

The research and resulting exhibition have been funded with support from The Monument Trust, The Glasgow School of Art and the Hunterian Museum and Art Gallery.

The Hunterian is home to the major holding of Mackintosh's original textile designs but very few are known to have been put into production in his lifetime. It is therefore very exciting to see how well Mackintosh's ideas transfer from paper sketch to printed fabric.

Speaking about the design process, J.R. Campbell, Research Fellow / Centre Coordinator, CAT, said:

'I first attempted to 'complete' Mackintosh's thoughts by resolving repeats, connecting elements, and colour effects. I then decided to begin isolating and rearranging certain motifs to add complexity to the repeats. Finally I found myself asking, "What would Mackintosh have designed had he been able to use digital textile printing technology?" This became the theme for how I approached the rest of the re-interpretation process.'

<http://www.catdigital.co.uk/>

<http://www.hunterian.gla.ac.uk/index.html>



## HARN MUSEUM OF ART AT THE UNIVERSITY OF FLORIDA RECEIVES GIFT OF 150 WARHOL PRINTS

by tami wroath> The Harn Museum of Art recently received a grant of 150 original Polaroid photographs and gelatin silver prints from one of the nation's most prestigious arts foundations, the Andy Warhol Foundation for the Visual Arts. The Harn Museum joins 182 other university art museums across the country as a recipient of works by artist, filmmaker and author Andy Warhol.



Carly Simon, n.d., Gelatin Silver Print, Gift of the Andy Warhol Foundation for the Visual Arts

"Andy Warhol is one of the most influential and iconic artists of the 20th century," said Kerry Oliver-Smith, Harn Curator of Contemporary Art. "This gift is a major contribution to the Harn Museum's photography and contemporary collections, to the community and to the faculty and students at the University of Florida."

The gift was made in honor of the foundation's 20th anniversary to promote the study and exhibition of this relatively unknown body of work by Warhol.

"A wealth of information about Warhol's process and his interactions with his sitters is revealed in these images," said Jenny Moore, curator of the Photographic Legacy Program at the Andy Warhol Foundation. "Through his rigorous—though almost unconscious—consistency in shooting, the true idiosyncrasies of his subjects were revealed. Often, he would shoot a person or event with both cameras, cropping one in Polaroid color as a 'photograph' and snapping the other in black and white as a 'picture.' By presenting both kinds of images side

by side, the Photographic Legacy Program allows viewers to move back and forth between moments of Warhol's 'art,' 'work,' and 'life'—inseparable parts of a fascinating whole."

Thirty-seven of these Polaroid photographs and gelatin silver prints were recently added to Momentum: Contemporary Art from the Harn Museum Collection, currently on view at the Harn Museum. Warhol used his camera as a sketchbook and as a diary, taking nearly 100,000 snapshots in his lifetime. Polaroids depict celebrities and friends such as Carly Simon and Ozzy Osbourne. Warhol's black and white photographs were made spontaneously, capturing both the mundane and the sublime.

Momentum: Contemporary Art from the Harn Collection explores the notion of time as it is expressed in contemporary art, focusing on enduring traditions, changing cultures and radical breaks. Momentum will be on view through May 12, 2009, and is sponsored locally by the Talking Phone Book with additional support from the 150th Anniversary Cultural Plaza Endowment.

The Andy Warhol Foundation for the Visual Arts was established in 1987 to encourage the creation, presentation and documentation of contemporary visual art. The Andy Warhol Foundation for the Visual Arts has earned a reputation as one of the most prestigious arts funding organizations. The foundation's goals include responding to the needs of contemporary visual arts institutions and advancing policies and programs that improve the status and well-being of artists in the United States today. During the foundation's 20-year history, it has awarded more than \$200 million in cash grants and art donations.

The Harn Museum of Art is one of the largest university art museums in the US with nearly 7,000 works in its collection focusing on African, Asian, modern and contemporary art and photography. [www.harn.ufl.edu](http://www.harn.ufl.edu).

by tami wroth > Dr. and Mrs. David A. Cofrin have made a commitment of \$10 million to the University of Florida to fund the addition of a wing dedicated to Asian art at the Harn Museum of Art.

Planned on the northwest side of the museum near the corner of Southwest 34th Street and Hull Road, the addition will have two levels and 22,000 square feet, Asian art galleries, a mezzanine suite on the upper level for curatorial and museum activities, and art storage and conservation space for the Asian collections on the lower level. An Asian garden will be accessible from the west side of the new wing.

Kha Le-Huu & Partners of Orlando, Fla., has been selected as the project architect firm. It is headed by UF alumnus Kha Le-Huu who also served as architect for the Harn's Mary Ann Harn Cofrin Pavilion that opened in 2005 as well as the original Harn building that opened in 1990. The new addition will be Leadership in Energy and Environmental Design (LEED)-certified by the U.S. Green Building Council, like all construction projects at the University of Florida since 2001. Achieving the LEED certification is a particular challenge for art museums given the exacting climate standards for art preservation and volume of visitorship that they receive.

"The Harn's Asian art collection has grown dramatically in recent years and we are thrilled that the museum will now have a beautiful new wing for display of the collection as well as much-needed storage space," Harn Museum Director Rebecca Martin Nagy said. "The planned Asian garden will represent a major milestone toward our goal of making the Cultural Plaza and its surrounding land an area of natural beauty and artistic vitality." The Cultural Plaza includes the Harn Museum, the Florida Museum of Natural History and the Phillips Center for the Performing Arts.

The Harn Museum recently announced the appointment of Jason Steuber as Cofrin Curator of Asian Art. The Asian collection includes nearly 1,300 works of art and has expanded in number and quality during the last several years. The greatest strength of the collection is Chinese art, including ceramics, jades, bronzes, sculpture, lacquer, glass and literati paintings. The collection also features important works of art from Japan, Korea, Tibet, and South and Southeast Asia.

"The new wing will enable the Harn to continue to establish itself as a recognized leader for the collection, display and critical study of exceptional works of Asian art," Steuber said. "The Harn's commitment to further education and understanding of Asian art will continue to prosper thanks to the Cofrin family's generosity and vision for the future."

The commitment to fund the Asian art wing is one of many transformative gifts that the Cofrin family has made to the University of Florida, and in particular to the Harn Museum of Art.

"Mary Ann and I believe in the Harn's mission and support its commitment to sustain and transform the museum facilities and grounds," David Cofrin said. "Our gift for an Asian art wing will continue to make the Harn a place where art inspires and educates people of all ages and backgrounds."



Chinese, "Soft" Junyao Vase (Meiping), Yuan Dynasty or Ming Dynasty, 14th-15th century  
Glazed earthenware, 4 7/8 x 3 x 3 in. (12.4 x 7.6 x 7.6 cm.), Museum Purchase, funds provided by the David A. Cofrin Art Acquisition Endowment



Architect's rendering of new Asian wing



Chinese, Melon-form Ewer with Amber Glaze and Applique Decoration, Liao Dynasty (916-1125), 10th century  
Glazed stoneware, 5 x 4 1/4 x 4 1/4 in. (12.7 x 10.8 x 10.8 cm.)  
Museum Purchase, funds provided by the David A. Cofrin Art Acquisition Endowment



## JOURNAL OF ENTOMOLOGY AND NEMATOLOGY STARTING APRIL 2009

from **franklyn monyei** > Editorial Assistant, Journal of Entomology and Nematology (JEN)

The Journal of Entomology and Nematology (JEN) is a multidisciplinary peer-reviewed journal that will be published monthly by Academic Journals (<http://www.academicjournals.org/JEN>). JEN is dedicated to increasing the depth of the subject across disciplines with the ultimate aim of expanding knowledge of the subject.

JEN is seeking qualified researchers as members of the editorial team. Like our other journals, JEN will serve as a great resource for researchers and students across the globe. We ask you to support this initiative by joining our editorial team. If you are interested in serving as a member of the editorial team, kindly send us your resume to [\\_jen@acadjournal.org](mailto:_jen@acadjournal.org)

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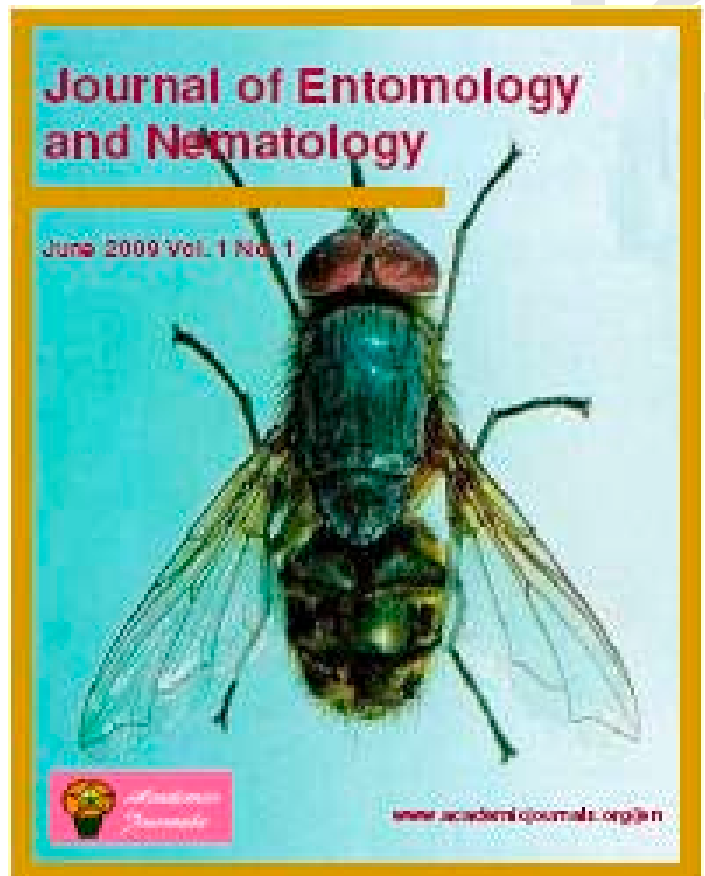
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## MIDLANDS STATE UNIVERSITY OF ZIMBABWE IN POSSIBLE PARTNERSHIP WITH NATIONAL MUSEUMS

from **niya mtombeni** > Midlands State University in Zimbabwe and the National Museums and Monuments of Zimbabwe have reached an advanced stage of forging a partnership which could see one of the National Museums designated as a University Museum.

The two parties are working out modalities which will facilitate the signing of a memorandum of understanding between the two institutions. Of paramount importance is the fact that both parties will come to the rescue of each other in terms of research, teaching, curation, exhibition, and documentation. It is not known when the partnership will be finalized. [mtombenin@msu.ac.zw](mailto:mtombenin@msu.ac.zw)

## UNIVERSITY OF PRETORIA MUSEUM ESTABLISHES NEW CONSERVATION FACILITY

by isabelle barrier > Setting an example for South African objects conservation

As part of the newly established UP Arts department under the leadership of Dr Masitha Hoeane, the University of Pretoria can now boast a unique facility which will play an integral part in the preservation and restoration of the priceless objects and artefacts in the University collections for many generations to come.

This is the first such facility to be opened on a university campus and Ms Sian Tiley-Nel, curator of the Mapungubwe Museum, and head of the conservation facility says: "All museums should ideally have such a facility, where objects from various different types of material, such as ceramics, bone, glass, porcelain, metal, plaster and stone can be professionally cleaned, restored, researched and documented."

Restoration is not just about sticking things back together; there are a lot of ethical issues surrounding restoration, in particular as much of the work done concerns irreplaceable historical objects and archaeological artefacts discovered at the Iron Age site of Mapungubwe.

It is thus fitting that the staff involved with restoration and conservation at the facility are not only trained as conservators but have their primary training in archaeology and museum studies. The conservators work in close association with the South African Institute for Object Conservation, a professional body that legitimises the field of objects conservation and also ensures that facilities such as this are professionally recognised.

Besides the conservation and restoration of objects, the facility is also working on compiling conservation policies for the different collections at

the University of Pretoria, which houses both the largest ceramic and the largest sculpture collection in South Africa, not to mention the Mapungubwe collection of archaeological artefacts, all of which need close attention with regards to factors such as humidity and environmental pollution.

The facility also has close ties with various academic departments, in particular the Department of Anthropology and Archaeology, whose students receive hands-on practical training at the facility. Students help out on a voluntary basis, documenting finds and helping with cleaning and research. In this way, they also see how important it is to protect the integrity of finds on-site, and gain insight into the full circle of an object: from its initial discovery to its eventual display in a collection.



*The new conservation lab at the University of Pretoria*



## UNIVERSEUM ANNOUNCES 10TH ANNUAL MEETING

from **marta laurenco** >

UNIVERSEUM Network Meeting

Université Paul Sabatier, Toulouse, 11-13 June 2009

In 2009, UNIVERSEUM will hold its 10th annual meeting at the Université Paul Sabatier in Toulouse, France. Registrations are now possible.

UNIVERSEUM invites submissions of papers devoted to university heritage in its broad sense, tangible and intangible, namely the preservation, study, access and promotion of university collections, museums, archives, libraries, and buildings of historical and scientific significance.

Topics of interest will include (but are not restricted to):

- > Enhancing and Promoting our Knowledge about European University Museums, Collections and Archives
- > Preserving and Documenting Contemporary Science and Humanities in Universities

> European Projects to Study and Increase Access to University Heritage

Please send proposals of no more than 200 words to the email address below before 31 March 2009. Include a short biography highlighting main research interests (no more than 50 words).

Presentations are limited to 30 minutes, including 10 minutes for discussion.

Language: English

UNIVERSEUM strongly encourages the submission of abstracts from doctoral students.

Registrations, Abstract S submissions, Preliminary Programme & Practical Information: <http://www.ups-tlse.fr/universeum09>

Contact: Catherine Gadon, Université Paul Sabatier  
[universeum09@adm.ups-tlse.fr](mailto:universeum09@adm.ups-tlse.fr)

UNIVERSEUM website: <http://www.universeum.it/>

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