



UMAC

University Museums
and Collections



Museums for Social Harmony

University Museums and Collections as Recorders of Cultural and Natural Communities

UMAC's 10th International Conference, in cooperation
with CIPEG

7th – 12th November 2010, Shanghai, China

(within the ICOM General Conference)

Shanghai World Expo 2010



PROGRAMME

UMAC Website: <http://publicus.culture.hu-berlin.de/umac/2010>

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

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Introduction

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.

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.

Local Partner

Chinese University Museums Committee (CUMC), Song Xiangguang (Beijing)

Academic Committee

Ing-Marie Munktel, Chair (Sweden), Nick Merriman (UK), Peter Tirrell (USA), Cornelia Weber (Germany)

Preliminary Programme

Monday, 8th November 2010

Shanghai World Expo 2010 **UMAC and CIPEG Board Meeting**
14:00-17:00

Tuesday, 9th November 2010

**Museums for Social Harmony / University Museums and Collections as
Recorders of Cultural and Natural Communities Worldwide**

Simultaneous translation into Chinese will be provided.

Shanghai World Expo 2010 9:00-9:30	Welcome	Wu Hong-zhou, CUMC Chair, China Cornelia Weber, UMAC Chair, Germany Claire Derriks CIPEG Chair, Belgium
9:30-10:30	University Museums in China	Chair: Ing-Marie Munktel, Sweden
	Chinese College Museums' Current Situation and Development	Wu Hong-zhou & Xu Yan, China
	The Social Services and Social Influence of Chinese College Museum	Xu Shi-qui, China
10:30-11:00	Break	
11:00-12:20	15 minute formal talks	Chair: Claire Derriks, Belgium
	Enlightenment to Chinese Museums from University Museums	Fang Hui & Li Huizhu, China
	University Museums' Role in Presenting Cultural Information during World Expo	Li Rong, Australia
	Making Relevant University Museum Collections and Contemporary Curatorial Practice in Southeast Asia	Tan Li-Jen & Ramon Lerma, Singapore / Philippines
	Access to Collections: Creating a Better Future through Social Harmony	Jude Philp & Leilani Bin-Juda, Australia
12:20-13:40	Lunch	
13:40-14:00	Poster Session	Chair: Nathalie Nyst, Belgium

	ASD – Experimental Software to built a Small Museum Web site Dutch University Collections	Vincenza Ferrara, Italy Steph C. Scholten, Netherlands
	Princess Maha Chakri Sirindhorn Natural History Museum	Yingyod Lapwong, Thailand
14:00–17:00	Workshop “Strategic Planning” (For UMAC/CIPEG registered participants only)	Peter Tirrell, USA

Wednesday, 10th November 2010

Museums for Social Harmony / University Museums and Collections as Recorders of Cultural and Natural Communities Worldwide

Simultaneous translation into Chinese will be provided.

Shanghai World Expo 2010 9:00–10:00	15 minute formal talks	Chair: Regine Schulz, USA
	Besieged: Contemporary Political, Cultural and Economic Challenges for Museums in the Academy	Raymond A. Silverman & Carla Sinopoli, USA
	ASD – To Touch the Past: The Painted Pottery of the Mimbres People at the Weisman Art Museum, University of Minnesota	Lyndel King, USA
	Human Remains in Museum Collections and their Restitution: The Case of the Museum of Natural History of the University of La Plata – Argentina	Graciela Weisinger Cordero & Maria del Carmen Maza, Argentina
10:00–10:45	10 minute informal experiences	Chair: Andrew Simpson, Australia
	Material Models as Recorders of Academic Communities: A New Project on University Collections in Germany	Cornelia Weber, Germany
	Special Exhibition about Research Projects – A New Form of Scholarly Communication	Gabriele Pieke, Germany
	Towards a Network of Italian University Museums in a Web Portal	Elena Corradini, Italy
10:45–11:15	Break	

11:15–12:15	UMAC/CIPEG Annual General Meeting (AGM)	
12:15–13:15	Lunch	
13:15–14:15	10 minute informal experiences	Chair: Hugues Dreyssé, France
	Contemporizing Conventions: Integrating Heritage and Contemporary Art Practice through Museum Collections	Jocelyn T. Calubayan, Philippines
	Turning the Museum inside out: The Biological Sciences at MacQuarie University, Sydney, Australia	Andrew Simpson, Australia
	Reflections on Modern 'Museology' and The University Museum	Mustafa Shabbir Hussain, Singapore
	New Prospects of the European, Near and Far Eastern Antiquities at Mariemont	Claire Derriks, Belgium
14:30	Museum visit Shanghai University of Traditional Chinese Medicine http://www.shutcm.com/english/	

Friday, 12th November

Shanghai World Expo UMAC/CIPEG Board Meeting 2010
15:30–17:00

Presentations

Tuesday, 9th November 2010

Museums for Social Harmony / University Museums and Collections as Recorders of Cultural and Natural Communities Worldwide

9:00–9:30

Welcome

Wu Hong-zhou

Chair of the Chinese University Museums Committee (CUMC), China

Cornelia Weber

UMAC Chair, Germany

Claire Derriks

CIPEG Chair, Belgium

Wu Hong-zhou

Professor Wu Hong-zhou is the Director of the Chinese Medicine Museum at the Shanghai University of Traditional Chinese Medicine, Vice Chairman of Shanghai Medical History Society and Chairman of CUMC.

Cornelia Weber

*General Manager of the Helmholtz Center for the Kulturtechniken, Humboldt University of Berlin, Germany, & Deputy Managing Director of the Department Scientific Collections and Science Communication
Since 2004 Chair of UMAC (International Committee for University Museums and Collections)*

Claire Derriks

*Curator Egyptian and Near Eastern Antiquities at the Royal Museum of Mariemont, Morlanwelz, Belgium
Since 2007, Chair of CIPEG (International Committee for Egyptology)*

9:30–10:00

University Museums in China

Wu Hong-zhou & Xu Yan

Chinese University Museums Committee

Chinese College Museums' Current Situation and Development

Professor Wu Hong-zhou is the Director of the Chinese Medicine Museum at the Shanghai University of Traditional Chinese Medicine, Vice Chairman of Shanghai Medical History Society and Chairman of CUMC.

Professor Xu Yan is the Assistant Director of the Geological Museum at Jilin University. She is the Secretary-General of CUMC.

10:00–10:30

University Museums in China

Xu Shi-qui

Chinese University Museums Committee

The Social Services and Social Influence of Chinese College Museum

Professor Xu Shi-qui is the Director of the Yifu Museum at Chinese Geology University. He also is the Vice Secretary-General of Chinese Geological Museum Committee and a member of the Standing Committee of CUMC.

11:00–11:20

15 minute formal talk

Fang Hui & Li Huizhu

Museum of Shandong University, China

Enlightenment to Chinese Museums from University Museums

This paper aims to enlighten the development of Chinese museums through analyzing the experiences in raising money, quality of visitors, service of communities and so on of university museums. The following are some proposals:

I. On capital source: most of Chinese museums are State-owned. They mainly rely on national appropriation, as the result, they lack the knowledge and experience of raising money from the society. On the contrary, university museums generally take advantages of the foundations, board of directors, alumni and other organizations of universities as their capital sources.

II. The quality of the visitors to university museums represents the universal situation in the future. Teachers and students make up the main part of the visitors to university museums, who are the highest educated and centralized in society. Usually, those with a higher education show greater interest in museums. With the increasing cultural quality of the Chinese public, it is believed that more and more people will visit museums. University museums have gathered experience on how to supply varied service to the visitors mentioned above.

III. University museums are settled on campuses and serve recurring visitors. Such a trend of serving fixed communities leads to the development of modern museums. University museums not only pay close attention to the development of universities, collect and show various kinds of materials and memories related to campuses and staff members. They also hold different cultural activities in order to increase the university's sense the end result being the formation of culture for the university as a whole. These ideas and practice should be used as a source of reference by other museums in their community service.

*Fang Hui is Director of Shandong University Museum, Jinan, Shandong, China
1984 B.A. Archaeology Department, Shandong University; 1987 M.A. Archaeology
Department, Shandong University; 1994 Ph.D. History Department, Shandong
University. Since 1987, teacher at Department of Archaeology, Shandong University;
since 2007, Director at Shandong University Museum*

Further information: www.arc.sdu.edu.cn and www.musee.sdu.edu.cn

*Li Huizhu is Assistant Curator of Shandong University Museum, Jinan, Shandong,
China. 1990 B.A. Archaeology Department, Shandong University; 2004 M.A. History
Department, Shandong University; 2007 Ph.D. Archaeology Department, Shandong
University. Since 2000, worked at Shandong University Museum; since 2007,
Assistant Curator at Shandong University Museum.*

Further information: www.musee.sdu.edu.cn and www.arc.sdu.edu.cn

11:20–11:40

15 minute formal talk

Li Rong

Museum Studies Program, Macquarie University, Australia

University Museums' Role in Presenting Cultural Information during World Expo

World Expo is a grand gathering of the world's cultures, during which the host city welcomes people from around the world and takes this significant opportunity to advocate on behalf of its culture and spirit. Besides the new pavilions of participant countries or regions, the existing museums, galleries, theatres, heritage buildings, and much more would also attract visitors from around the globe to explore and learn about cultural diversity and harmony.

University museums as an integral part of the cultural scene of any city shall showcase their diversity and project this into the global intellectual and cultural festival. This paper investigates the university museums' role in presenting cultural information and images during past World Expos and specifically, takes a survey on ten university museums in Shanghai and how they contributed in the Shanghai Expo 2010

11:40–12:00

15 minute formal talk

Tan Li-Jen & Ramon Lerma

National University of Singapore Museum (NUS Museum), Singapore / Ateneo Art Gallery, Ateneo de Manila University Loyola Heights Campus, Philippines

Making Relevant University Museum Collections and Contemporary Curatorial Practice in Southeast Asia

This paper presents a preliminary, often overlooked, survey of the university museums landscape in Southeast Asia and the challenges faced by these institutions. It also touches upon the different curatorial strategies employed in relation to the specific needs of each university museum. These are issues which have hitherto been undocumented in the absence of a regional collaborative platform. Recent efforts by a group of university museums from Singapore, Philippines, Malaysia and Indonesia to create and expand such a platform will serve as a main point of reference in this paper. Considering the dramatic growth of museums and exhibitionary interests in Asia, these initiatives acknowledge the need for a formal network. One which encourages innovative and sustainable strategies for mobilizing university museum collections and curatorial collaboration. An objective would be the presentation of a joint exhibition for UMAC 2012 in Singapore. Such collaboration would ultimately raise the collective profile of Southeast Asian university museums internationally and facilitate critical discourse and knowledge in regards to university museums. More broadly, the university museum is viewed, beyond its traditional mandate to collect, preserve and exhibit, as a distinct and critical learning space positioned between the university as an institution of learning and contemporary museological practices. The issues addressed in this paper will, in many ways, dovetail with the UMAC 2010 conference themes, touching on the role of university museums and how these institutions and collections can be made relevant to its audience.

Ramon E.S. Lerma is Director and Chief Curator of the Ateneo Art Gallery, the first museum of modern and contemporary art in the Philippines. He is concurrently Director for Exhibitions of the Rizal Library Special Collections, Ateneo de Manila University. He is the founder of the Ateneo Art Awards, which is widely recognized as the most prestigious prize for an emerging visual artist in the Philippines.

Mr. Lerma holds a BA in Humanities, cum laude, from the Ateneo de Manila University, and an MA in Art Administration from the University of New South Wales, Sydney, Australia. As editor of the book "Tanaw: Perspectives on the Painting Collection of the Bangko Sentral ng Pilipinas (Central Bank of the Philippines)," Mr. Lerma received the 2006 National Book Award for Art (Alfonso T. Ongpin Award for Best Book on Art) from the Manila Critics Circle.

12:00–12:20

15 minute formal talk

Jude Philp & Leilani Bin-Juda

Macleay Museum, Sydney University Museums / Shanghai World Expo 2010;
Departement of Foreign Affairs and Trade, Australia

Access to Collections: Creating a Better Future through Social Harmony

In the past museums have generally had to seek first-hand contact with source community representatives (descendents of makers of a museums material culture) to reconnect them with historic cultural materials. The response to finding out that one's history is maintained by a foreign, often remote, institution has been diverse but generally led to mutually productive relationships for the care and future benefit of the collections.

With technological advances, museums have forged a path for extending the access of collections while maintaining their duty of care for the material in their collections. This is still only a starting point to access. Knowledge about where cultural material is located has importance, however it is not the same as seeing the physical object and creating a shared history.

Allowing objects and specimens to travel from University-funded institutions, and seeking partnerships with community-based institutions has the potential to create a space where a greater number of people can see, understand and engage with collections. This is even more the case where an object may have a spiritual or religious meaning beyond its aesthetic form.

This paper discusses how a small Indigenous community in Australia, in the Torres Strait Islands, have managed to maintain their access to objects and the many projects that sprung from this. It is a true example of the possibilities for enhancing the opportunities for creative expression, to enliven and enrich those cultural expressions through direct access to objects of historical and spiritual importance. It is about creating connections to history and culture built on mutual respect, to then be able to create a better future for the next generation.

Jude Philp is Senior Curator for the Macleay Museum, Sydney University Museums. The Macleay Museum holds an internationally renowned collection of insects (~900,000), mammals and birds along with coral, shell and ethnographic collections. It has a strong legacy of working with Aboriginal and Torres Strait Islander communities, and hosts the University of Sydney's repatriation program. Jude has curated a number of exhibitions that focus on the intersection of cultural and scientific knowledge between European and Pacific peoples including Rational Order: Carl von Linné 1707-1778; On the Inside: Anatomy and Learning; Griffith Taylor: Global Geographer. She previously worked at the Australian Museum in the Anthropology Division, and Cambridge University Museum of Archaeology and Anthropology where she completed her doctorate on the contemporary significance of the material culture of Torres Strait Islander.

Leilani Bin-Juda is of Torres Strait Islander descent and has over 10 years experience in the cultural heritage industry. She was recruited to the Department of Foreign Affairs and Trade in 2007 as the Manager of the Aboriginal and Torres Strait Islander Program in the Cultural Diplomacy Section. In 2009 she joined the Shanghai World Expo team as Manager of the cultural program for the Australian Pavilion. Prior to joining DFAT Ms Bin-Juda was the Gab Titui Cultural Centre Manager and Arts Development Officer at the Torres Strait Regional Authority on Thursday Island. During 1999-2002 she was the Curator of the Torres Strait Islander gallery at the

National Museum of Australia. In 2000 she was awarded the Peter Mitchell Churchill Fellowship to conduct a study tour investigating Indigenous participation in cultural heritage and learning, in particular, New Zealand, Canada and the United States of America. For the last three consecutive years, she taught the arts and project management component of the Graduate Certificate in Indigenous Arts Management at the Victorian College of Arts in partnership with the Wilin Centre for Indigenous Arts and Cultural Development.

Vincenza Ferrara

Centro di Ricerca per le Scienze Applicate alla Protezione dell'Ambiente e dei Beni Culturali – University of Rome "La Sapienza", Italy

ASD – Experimental Software to Built a Small Museum Web site

In recent years online communication has become an opportunity for the promotion of cultural heritage and the dissemination of scientific culture and artistic history. Through the web you can use a new communication model that contextualizes the cultural object with the ability to make accessible to all in an appropriate language the knowledge of and within a museum. The small museums like university museums have great difficulties in developing and managing their web sites because of their human or economic poor resources. For these reasons a software was designed that will allow these institutions with few financial resources to develop their own Web sites starting from the information. The ASD (Accessible Site Developer) allows, from the information, to automatically produce XHTML Web pages according to the criteria of accessibility and organization of content provided by the MINERVA Europe. The technologies used, JAVA and XML, allow small museums to put online their cultural heritage in order to disseminate and promote themselves. The ASD doesn't require any particular hardware and software, so that a portable system is insured and its cost is very low. Referring to the Project MINERVA Europe and in particular to the quality criteria, the prototype has been realized ASD (Accessible Site Developer) already used experimentally by some museums. This project started in 2007 and first prototype was built and has been tested by museums of University of Rome "La SAPIENZA" such as *Museo delle Antichità Etrusche e Italiche* (<http://w3.uniroma1.it/museoetrusco/>), *Museo di Chimica* (<http://w3.uniroma1.it/museochimica/index.html>), *Museo di Zoologia* (<http://w3.uniroma1.it/museozoo/>) and of INAF such as *Museo dell'Osservatorio Astronomico e Copernicano* (<http://w3.uniroma1.it/labinfo/minerva/museo/index.htm>). Every small University Museum can require this software for free use to test and to make its own website.

Degreed on History of art. She works at the Research Center "La Sapienza" for Applied Sciences in Environmental Protection and Cultural Heritage and with the Museums of the University "La Sapienza" for the application of new technologies. Since the academic year 1999-2000 she has been done workshops of Computer Science for the degree course on Technology for the conservation and restoration of cultural heritage of University of Rome "La Sapienza".

Over the years she has been developed research on the use of technologies to imaging processing, database design, design of information systems, multimedia software for the study, conservation, education and scientific popularization of cultural heritage. In particular, it deals with projects related to science and development of software for museums. She has published papers and articles on her research on electronic catalogs for museums, software and museum networks.

13:40–14:00

Poster Session

Steph Scholten

Heritage Collections, University of Amsterdam, Netherlands

Dutch University Collections Online

In 2010 the Dutch Foundation for Academic Heritage (SAE) initiated a nationally funded project, to build a digital infrastructure for the presentation of the Dutch Academic Collections (UNICUM).

Partners in the SAE are the University of Amsterdam, Groningen University, Delft University of Technology, Leiden University and Utrecht University. These five Universities, all of them with a long and respectable history, are the keepers of numerous diverse and immensely rich collections. Unfortunately, a lot of these treasures are more or less inaccessible. It's the Universities strong belief that only through solid cooperation, progress can be made with opening up the collections.

This Unicum project ("University Collections and University Museums") will be completed in 2012. It aims to reach both a professional / academic public, as well as the more general interested public.

Users will be able to search through the academic collections, unhindered by the universities borders. For instance: if you are interested in a specific professor, by entering his name you might find his archive situated in Leiden, his tools in Utrecht and a statue in Groningen. Up to now, you'd have to visit all the institutions separately. This creates all kinds of opportunities, both for the public as well for collection managers (collections mobility, joint exhibitions, loan of objects etc).

For a broader perspective: *Europeana*, the European online database, will harvest the content of Unicum on a regular basis.

Since 2009 Director of Heritage Collections at the University of Amsterdam. In this capacity he is responsible for (almost) all collections and museums at the University. 2002-2009 Head of Collections and Deputy Director at the National Museum of Antiquities in Leiden. 1997-2005 Policy Advisor and Head of Research at the Netherlands Institute for Cultural Heritage. 1989-2007 Policy advisor at the Dutch Ministry of Education, Culture and Science, in the fields of contemporary art, museums and conservation of cultural heritage. 1984-1990 MA Art History University of Amsterdam.

13:40–14:00

Poster Session

Yingyod Lapwong

Princess Maha Chakri Sirindhorn Natural History Museum, Prince of Songkla University, Thailand

Princess Maha Chakri Sirindhorn Natural History Museum

The Princess Maha Chakri Sirindhorn Natural History Museum is part of the Prince of Songkla University in Southern Thailand. The history of the museum's collections is briefly documented. They were originally developed to support the university's teaching programs in the biological sciences, but have undergone rapid growth in recent years in support of research into the biodiversity of the region. The scope of the museum's collections and associated outreach and educational programs are outlined. Administrative arrangements for the museum are analysed and it is argued that professional museum staff are required to augment the scientific expertise associated with the museum.

Mr Yingyod Lapwong is working as a scientist at the Princess Maha Chakri Sirindhorn Natural History Museum, Prince of Songkla University, south of Thailand. Lapwong was one of the very first volunteers working in this museum when he was an undergraduate student there. In 2007, after finished the degree, the museum offered him a scientist position. Six months later, due to the lack of museum organization skill, the Thai government has granted him a scholarship to go to study at Macquarie University, Australia. Lapwong spent two years to do Master of Museum Studies and finished in 2010. Later, he came back to Thailand and continues his career at the Princess Maha Chakri Sirindhorn Natural History Museum. Despite the position of scientist, Lapwong is working on marketing, public relation and educational programs. However, he still spares his time to learn about echinoderms in order to develop the collection of these fauna in the future.

14:00–17:00

Workshop

Peter Tirrell

Sam Noble Oklahoma Museum of Natural History, University of Oklahoma, USA

Strategic Planning

A strategic plan is used to define the purpose and direction of a museum, organize its actions and resources, and create its most advantageous position for the future. The workshop is designed to assist participants with the basic elements of planning so that they can prepare a strategic plan for their museum. Participants are encouraged to bring their museum's strategic plans to the workshop for discussion. We also will discuss strategic planning for UMAC.

Peter B. Tirrell is Associate Director, the Sam Noble Oklahoma Museum of Natural History, at the University of Oklahoma. He also is Adjunct Professor, Museum Studies Online, teaches the course "Museum Leadership and Management". He has served as Board Member for the American Association of Museums, President for the Association of College and University Museums and Galleries and Chair of the UMAC Strategic Planning Working Group. He has assisted many organizations and museums with strategic planning such as the 2009 Creative Leadership Workshop in Tirana, Albania, for directors of Balkan Museums.

Tuesday, 9th November 2010

Museums for Social Harmony / University Museums and Collections as Recorders of Cultural and Natural Communities Worldwide

9:00–9:20

15 minute formal talk

Raymond A. Silverman & Carla Sinopoli

Charles Sawyer Center for Museum Studies; University of Michigan Museum of Art / University of Michigan Museum of Anthropology, Ann Arbor, Michigan, USA

Besieged: Contemporary Political, Cultural and Economic Challenges for Museums in the Academy

Our paper will examine the recent history of the University of Michigan Museum of Anthropology (UMMA). Recently, several issues have coalesced to threaten the very existence of the museum. Coping with economic challenges, the University's administration is questioning whether or not its research museums should be sustained. The Anthropology museum is perceived as serving a limited constituency. This, coupled with recent changes in U.S. federal legislation governing collections of Native American human remains and sacred objects, and controversies associated with the representation of Native American culture in the University's natural history museum, have put UMMA in a precarious position. The question of the institution's relevance is at the heart of this crisis.

Indeed, it is the issue of relevance that we wish to address in this paper. The traditional *raison d'être* for the museum still exists — creating and preserving collections for research and to a lesser extent interpreting the collections for various audiences. The museum is operating more or less as it has for the last several decades, but external expectations concerning what it should be and how it should function have changed, it appears to be out of sync with the larger mission of the university. Should the curators who comprise the museum's core staff stand fast, or do these scholars need to acknowledge that the cultural and political landscape has changed and that they must engage a broader university audience, and perhaps the general public; perhaps more attention needs to be given to the political ramifications of their work in light of the rising awareness of material and intellectual property rights among communities that claim affiliation with the museum's collections. Whatever it is we do, it is critical that we (museums in the Academy) articulate both in words and action the relevance we hold for the institutions in which we reside.

Raymond Silverman is Professor of History of Art and Afroamerican & African Studies & Director of the Museum Studies Program. In 2002, Raymond Silverman joined the faculty at the University of Michigan where he is Professor of History of Art and Afroamerican & African Studies, and serves as Director of the Museum Studies Program. He has also been Interim Co-Director of the UM Museum of Art. In addition to teaching courses dealing with the visual cultures of Africa and Museum Studies, he has curated a number of exhibitions dealing with various aspects of African visual culture. Silverman's research and writing has examined the interaction between West Africa and the cultures of the Middle East and Europe, the history of metal technologies in Ethiopia and Ghana, the social values associated with creativity in Ethiopia, the visual culture of religion in 20th-century Ethiopia, and the commodification of art in Ethiopia and Ghana. Most recently he has been exploring "museum culture" in Africa, specifically how local knowledge is translated in national and community-based cultural institutions.

Carla Sinopoli is Director and Curator of Asian Archaeology, Museum of Anthropology and Professor, Department of Anthropology, University of Michigan. With a joint position as professor and museum curator, Sinopoli teaches and conducts research in Asian Archaeology, pre-modern political systems, and material culture, especially ceramics analysis. Her primary research focus is in southern India where she has directed archaeological fieldwork focused on the 14th-16th c CE Vijayanagara Empire and on the South Indian Iron Age. In her museum role, Sinopoli is responsible for collections of Himalayan, Southeast Asian and East Asian archaeological and ethnographic materials, and is the current director of the Museum of Anthropology, a research, collections, and teaching unit of the University of Michigan.

Further information: www.lsa.umich.edu/umma/

9:20–9:40

15 minute formal talk

Lyndel KING

Weisman Art Museum, University of Minnesota, Minneapolis

ASD - To Touch the Past: The Painted Pottery of the Mimbres People at the Weisman Art Museum, University of Minnesota

The Weisman Art Museum holds a large collection of Mimbres painted pottery (1000 to 1150), resulting from an excavation in southern New Mexico by University faculty and students from 1929 to 1931. Pottery, jewelry, ceramic miniatures, animal bone awls, and other tools were transferred from the department of anthropology in 1992.

Today, no one in anthropology studies this collection. And, in the decades since the excavation, both the science of archaeology and perceptions about Native American's control of their cultural heritage have changed considerably. The archaeologists who excavated the graves in which these pots were found had no doubts about the validity of their actions. Today we are not so sure. Change has prompted questions including should these pots have been unearthed at all; should they be reburied? The federal Native American Graves Protection Act (NAGPRA, 1990) requires museums to return grave goods or sacred objects to native peoples who claim them and can prove they are the legitimate descendents of the makers.

These pots, and many other objects made by ancient people around the globe, have been enshrined in climate-controlled display cases, watched by guards and security cameras, allowing everyone to see them while protecting them from the ravages of nature and man. They are no longer where their makers intended, covered with earth and hidden from view, acted upon by time and the elements. University museums are often left with the result of past excavations that would be approached much differently today.

The question is not how to make these objects relevant to the public – they are greatly admired by our visitors – but how to fill our mission of education while respecting the original makers' intentions and the desires of their descendents. This paper will articulate issues and suggest a balanced approach.

Lyndel King has been director and chief curator at the Frederick R. Weisman Art Museum at the University of Minnesota in Minneapolis, Minnesota, USA, since 1981. She is adjunct professor in art history and also teaches museum studies. Prior to her work at the Weisman, King worked at the National Gallery of Art in Washington, D. C., as well as several jobs in an earlier career as a chemist and virologist. King received an outstanding service award from the American Association of Museums for her work as a peer reviewer and awards from the American Association of Architects Minnesota for her contribution to design. She is Vice President of the American Association of Museums. For the Association of Art Museum Directors, she has been chair of the Art Issues, Technology and Communications, and Government Affairs committees.

9:40–10:00

15 minute formal talk

Graciela Weisinger Cordero & Maria del Carmen Maza

Universidad del Museo Social Argentino / Museum and Historical Archive, University of Buenos Aires, Argentina

Human Remains in Museum Collections and their Restitution: The Case of the Museum of Natural History of the University of La Plata – Argentine

The intention of this presentation is to reflect on the challenges that museums face when collections include the human remains of indigenous communities. How can we harmonize the cultural policies of the past and the legitimate rights of the descendants from these communities? How do museums confront and solve these social responsibilities?

To debate the topic, the case of the Museum of Natural History of La Plata was taken into consideration. In 1884, the government of Buenos Aires arranged its construction and was inaugurated in 1889. It shelters the collection of Francisco P. Moreno, explorer of the Patagonia, who was its Director. By 1890 the museum was already famous and soon reached national as well as international recognition. From 1905 the museum has been dependent on the University of La Plata.

Part of the collection concerns the final stage of the "Conquest of the Desert", epoch in which the army caught the last chiefs and a group of indigenous – elders, women and children – who still were resisting the offensive in Junín of the Andes. The Museum held captive the living aborigines for their study until September 1894, when the last one, the young *Yamana* man Maish Kenzis died and his remains were showed for more than one century in a glass cabinet.

The claims for repatriation were publicized in the 70's, in several parts of the world. The communities of North America and Australia marked the initial course. In our country, the first claims to the authorities of the University Museum of La Plata were registered by the mid 80's. To date, the museum has repatriated the remains of a *Tehuelche* chief (1994) and a *Ranquel* chief (2001) to their communities.

The problem of the repatriation of human remains, as well as the cultural objects associated with them, is an attempt to allow these diverse aboriginal communities to manage their own cultural inheritance in the manner that they deem most appropriate. Bringing ethical principles into play, they recover their cultural identity. It also addresses the bases upon which the anthropologic science constructed its "object of study": the appropriation of fragments of the human reality to investigate and display them in exhibitions and museums. However, the demands by the different indigenous communities for the return of their ancestors increase. This has caused a division in the scientific community with some agreeing in the matter of repatriation, while others see the remains as belonging to the museums and that if they are repatriated they will then be lost to scientific research.

Graciela Weisinger is Researcher at the Social and Scientific Research Institute of the Universidad del Museo Social Argentino. Graduated in Museology and researcher of the Social and Scientific Research Institute of the Universidad del Museo Social Argentino. Regular teacher of Museography at the Faculty of Arts, UMSA, and associate teacher of Cultural and Educational Marketing. She has developed as professional at several museums, ex: Museum of San Fernando's City and Museum of Science and Technology of the University of Buenos Aires. She has

published a great number of papers, articles and investigations and fulfilled as researcher in the Department of Theatrical Architecture of the Colon Theatre. Nowadays she is a collaborator of ICOFOM and one of the editors of ICOM Argentina's newsletter.

María del Carmen Maza is President of ICOM Argentina, Adviser of the Museum and Historical Archive, Faculty of Law – University of Buenos Aires. Graduated in Museology and Museum Curator. Member of the staff at several museums of historical character and at two university museums: Museum of Science and Technology of the Faculty of Engineering and Museum and Historical File of the Faculty of Law, both depending on the University of Buenos Aires. Counsellors' Chief of the Head Office of Museums of the Government of the City of Buenos Aires. As independent professional she has been curator, museographer and researcher. Since 1993 collaborates with ICOM Argentina in the accomplishment of Seminars and Meetings for professionals.

10:00–10:15

10 minute informal experiences

Cornelia Weber

Humboldt University of Berlin, Helmholtz Center for the Kulturtechniken, Germany

Material Models as Recorders of Academic Communities: A New Project on University Collections in Germany

Transdisciplinary research on university collections is most rewarding. Such studies give insights into the history and the origin(s) of collections and knowledge as well as the material cultures of universities.

From this perspective, material models in university collections are excellent objects for study. In their double role as both products and sources of scientific knowledge, models are key instruments of science. Until today, however, a full historical overview of the material models employed across the different scientific branches has not been compiled. Against this background, the recently launched project *material models in teaching and research: Indexing, documentation and analysis of models in university collections* can be considered a seminal research contribution to scientific material culture. It will systematically record and document material models in German academic collections, and will present them via a globally accessible multimedia online-database.

The paper will provide a brief overview of the initial steps and results of this project and promote transdisciplinary research as a possibility of invigorating academic interest in university museums and collections.

General Manager of the Helmholtz Center for the Kulturtechniken, Humboldt University of Berlin, Germany, & Deputy Managing Director of the Department Scientific Collections and Science Communication. University studies in German Philology, particularly Medieval Language and Literature, and Art Education; Doctor of Philosophy. 1990-1995 Scientific Coordinator at the Institute for the European Cultural History, Augsburg University; since 1995 science management at Humboldt University. Since 2004 Chair of UMAC; also Chair of UMAC's Working Group Directories and Co-Editor of UMACJ (University Museums and Collections Journal). Research projects on University Museums and Collections in Germany. Further information: http://www2.hu-berlin.de/kulturtechnik/weber_e.php

10:15–10:30

10 minute informal experiences

Gabriele Pieke

Staatliche Museen zu Berlin, Stiftung Preussischer Kulturbesitz / Humboldt University of Berlin, Germany

Special Exhibition about Research Projects – A New Form of Scholarly Communication

The main task of a university museum and collections has always been to bridge the gap between research and the public. But it is a very recent development that the Deutsche Forschungsgemeinschaft, the German Research Foundation, has changed their articles. As a result, special exhibitions are now considered as a serious scholarly approach and can therefore be funded by research money. More and more grant applications in Germany include a public presentation of their state of the art science in the form of a special exhibition with the objective of imparting their knowledge to the community.

Under the title of “TOPOI – The Formation and Transformation of Space and Knowledge in Ancient Civilizations”, an interdisciplinary research association currently investigates ancient civilizations from the 6th millennium BC to Late Antiquity at Berlin. More than 200 scientists from diverse disciplines investigate the formation and transformation of space and science in about 50 research groups, which are pooled in five research areas. Within this framework, one of the research groups is further responsible for the concept and organization of a huge special exhibition, which will present the relevant fields of TOPOI to a wider audience. The planned venue for autumn 2012 is the Pergamonmuseum on the Museums Island in Berlin. At the same time, the exhibition marks the end of the research project. Short of their own university museums in the relevant fields, the exhibition has to be based on a unique cooperation between the different antiquity collections belonging to the Staatlichen Museum / Stiftung Preussischer Kulturbesitz and the participating universities in Berlin. It is intended not only to strengthen the traditional alliance between the museums and universities, which goes back to their foundation in the 19th century, but also to present current scholarly results, at least temporarily, to a broader public.

Exhibition curator, Staatliche Museen zu Berlin, Stiftung Preussischer Kulturbesitz University studies in Egyptology, Philology of Christian Orient, and Communication studies; PhD in Egyptology; 1995 – 2000 Research associate and assistant curator, Roemer-Pelizaeus-Museum, Hildesheim; 2001-2002 Research associate for Excavation Tuna el-Gebel of the Universities Munich and Cairo; 2004-2008 Curator of the Egyptian Museum of the University Bonn, and Lecturer at the Faculty of Art History and Archaeology, University of Bonn

Since 2007 Researcher for the project Museums in the Nil-Delta, a scholarly publications of several Egyptian collections in the Delta-Region; since 2009 Researcher for the Mission Archéologique dans la Nécropole Thébaine (MANT) de l'Université Libre de Bruxelles et de l'Université de Liège.

Since 2007 Secretary General of CIPEG (ICOM's International Committee for Egyptian and Sudan Archaeological Collections).

Exhibition project on Jenseits des Horizonts. Raum und Wissen in antiken Kulturen.

Further information:

http://www.topoi.org/index.php?option=com_content&task=view&id=105&Itemid=424

10:30–10:45

10 minute informal experiences

Elena Corradini

University of Modena and Reggio Emilia – Faculty of Arts and Humanities, Modena, Italy

Towards a network of Italian University Museums in a Web portal

Italian University museums have a fundamental role in the preservation and valorization of historic-scientific heritage. They are an expression of the different disciplines that are the core of their research and educational activities. They must develop their abilities to work within a network in order to become centers, with an interdisciplinary synthesis of knowledge. Only then can they be a resource for the production and diffusion of knowledge and lifelong learning, as well as providers of services for the scientific community and the public.

The diffusion and strengthening of the Internet during the last few years promoted the creation of web pages dedicated either to single museums or to different museum systems. These sites are quite inhomogeneous in their presentation and in their content, as is shown in the results of a systematic study that I have done and will present on this occasion.

Reflections on this scenario generated a proposal to create a work group to activate synergies and create an interactive work place specialized in conveying information. The idea is the result of an initial seminar held in the University of Modena in December 2009. During the conference I will present an idea for a web portal for Italian University Museums.

Through the integration and valorisation of the resources of University Museums web sites, the portal will become a perfect medium to exchange and to increase historical and scientific knowledge and to improve the services on the web.

It will be also updated with the results of a research project, in which I am involved, that the Museums Commission of CRUI (Conference of Italian University Rectors, www.cruui.it) is now developing to create a complex qualifying platform for historic-scientific and natural heritage. It will integrate the General Informative System for Catalogue (SIGEC) implemented by the Central Institute for Catalogue Documentation of the Italian Ministry for Cultural Heritage (www.iccd.beniculturali.it). This project is also supported by the unique Masters course, at the Modena University, on the General Informative System of the Catalogue (www.cibec.unimore.it).

Professor of Museology and Restoration Critique in the Faculty of Arts and Humanities of the University of Modena and Reggio Emilia.

Director of Master in Computer Cataloguing (www.cibec.unimore.it), Coordinator of the section “The educational activity in the Museums” in the Doctorate School “Human Sciences”, Chancellor delegate at the CRUI-Museum Commission Rectors conference of Italian Universities.

Manager and curator of exhibitions, member of scientific boards and of many research projects, curator of books and author of more than 150 papers; 2004-2006 Expert member of the National Commission for the Economy of Art and the National Board of the Professional Accountants of Rome. 2004 -2006 Manager at the General Administrative Office for Archaeological and Architectural Heritage in Rome - Italian Ministry for Cultural Heritage; 2002-2004 Director Archaeologist at the Regional Direction of the Regione Emilia Romagna in Bologna - Ministry for Cultural Heritage;

1980 to 2002 in Modena - Ministry for Cultural Heritage, at the Superintendance of Modena and Reggio Emilia. 1996 - 2002 member of the board of the Italian Committee of ICOM, also as vice-president.

13:15–13:30

10 minute informal experiences

Jocelyn T. Calubayan

Research Cluster on Culture, Education and Social Issues, University of Santo Tomas, Manila, Philippines

Contemporizing Conventions: Integrating Heritage and Contemporary Art Practice through Museum Collections

This paper will focus on the imperative role of university museums in integrating cultural heritage and artistic practice in art education. It will discuss two undertakings aimed to link tradition, theory and contemporary practice: the Thomasian Chalk Festival and the adaptation of the subject Natural Science to the Advertising Arts curriculum of the UST College of Fine Arts and Design. Both programs aspire to strengthen awareness and understanding of the cultural heritage to the younger generation by providing activities that are based on traditions, associated with contemporary art and design practice, using the museum collection.

I. The Thomasian Chalk Festival, initiated by the Museum of Arts and Sciences of the University of Santo Tomas, is a community-based art project focusing on the performative and ephemeral nature of chalk art. By utilizing the museum's collection of Philippine art, the student-participants will be guided as they create temporary culture-themed artworks on the campus grounds. This concept broadens the scope of the museum collection's audience through the flow of thoughts from conceptualization of the makers, to the creation of work, to the appreciation and understanding of the casual observer, resulting to a harmonious sharing of ideas of the community through visual, tactile and aural learning experience.

II. Natural Science is included in the curriculum mandated by the Philippine Commission for Higher Education. The UST College of Fine Arts and Design in consortium with the UST Museum of Arts and Sciences, adapted the subject as cultural heritage studies. As creative outputs, design students are encouraged to study culture by utilizing the artefacts of the museum as reference and influence, as they create innovative designs by contemporizing the traditional. Sample designs of students will be shown as case studies to defend the thesis of the importance of the museum as co-curricular arm of the university in teaching culture and heritage.

Jocelyn T. Calubayan is Associate Researcher. Teaches Art History courses, Art Appreciation, Aesthetics and Cultural Heritage subjects to Fine Arts students of the same University; was appointed Director of the UST Publishing House from 2006-2008; worked as Assistant Gallery Curator of the University of Santo Tomas Museum of Arts and Sciences from 1996-2005, in-charge of Exhibitions and Educational Programs. She was Project Director of the Thomasian Chalk Festival, the first inter-school on-the-spot chalk art competition in the Philippines; Curator of various thematic exhibitions; her current research interest is geared towards the progress of Philippine Contemporary Art and its role in the development of the local culture and its contribution to art education.

13:30–13:45

10 minute informal experiences

Andrew Simpson

Department of Environment and Geography, Macquarie University, Australia

Turning the Museum inside out: The Biological Sciences at MacQuarie University, Sydney, Australia

The recent development of new biological sciences laboratories, with a range of advanced learning technologies to cater for large numbers of undergraduate students at Macquarie University provided the opportunity to develop an extended series of integrated exhibition spaces. This distributed model of university exhibition work, effectively turning the museum inside out, has not compromised the role of the fixed exhibition space, or museum, within the biological sciences precinct. Instead it has acted as a catalyst for rethinking student engagement with the museum. A working party was established, including student representation, to map collection content against staff expertise.

This has enabled the development of an enhanced digital presence for the museum where multiple cross disciplinary narratives are being developed around collection objects. The rationale, process and preliminary outcomes are described in this paper. It represents a useful model of student engagement for a museum with restricted space and financial resources in any academic discipline. The processes generated by this change reinforce the primacy of an object-based pedagogy in tertiary education and more closely align collection content with the institutional mission.

Andrew Simpson is a museum professional with experience in a number of Australian Universities. He has worked mostly with science collection, but has also developed university-wide policy for collections and undertaken reviews of non-scientific university collections and co-curated university art exhibitions. In recent years he has developed undergraduate and postgraduate museum studies programs at Macquarie University, in Sydney, Australia. He is currently the Chair of CAUMAC (Council of Australian University Museums and Collections).

13:45–14:00

10 minute informal experiences

Mustafa Shabbir Hussain

National University of Singapore Museum (NUS Museum), Singapore

Reflections on Modern 'Museology' and The University Museum

This paper discusses the evolving role of the University Museum with specific reference to the National University of Singapore Museum (NUS Museum) and the historical and museological shifts that have shaped its collection and the museum's current curatorial strategies. This paper positions the University Museum as an interlocutor of disciplines and knowledge, referential to the strategic interests of the University and of external developments within the cultural industry, and cognizant of diverse modes of production, reception and meaning-making.

Using selected exhibitions as examples, this paper looks at how the museum, bound by its commitment to its collection and perceived universal role, responds to these situations. On the one hand it is encouraged by the prospects, but on the other it is observant of the expectations of its immediate host, the University. In charting newer roles and directions, this paper examines how the museum reconciles or re-evaluates its fundamental missions with the other broader aims of the University and the fraternity of museums, whether complementary or contrasting, and how the museum may meaningfully participate as partner in the ongoing changes, rather than simply being a derivative of change?

Mustafa Shabbir Hussain Mustafa is an Assistant Curator with NUS Museum. As a student of the arts, his research interests include political philosophy and modern South and Southeast Asian history. His approach to understanding the arts has centred heavily on engaging different archives of thinking and writing, all in an attempt at opening up the archives to multivariate struggles of perception and reading. The South and Southeast Asian exhibitions that he recently curated include: Archives and Desires: Selections from the Mohammad Din Mohammad Collection (2008); Mapping the Corporeal: Ronald Ventura (2008); Past-Present: Craft Communities in Contemporary India (2009) and Persistent Visions | Erika Tan (2009). His recent publications include "Re-membering the Intimate Past" in Shifts: Wong Hoy Cheong, 2002-2007 (2008); "Something" in Being: Ahmad Zakii Anwar (2009) and "The Science of the Native in Colonial Malaya" in Camping and Tramping through the Colonial Archive: Empire, Museum, Malaya, (2010).

13:00–14:15

10 minute informal experiences

Claire Derriks

Musée Royal de Mariemont, Brussels, Belgium

New Prospects of the European, Near and Far Eastern Antiquities at Mariemont (Belgium)

Nestled in a magical park, a short trip from Belgium's bustling capital, the Royal Museum of Mariemont was built at the end of the sixties by Roger Bastin (1913-1983). He was influenced by Le Corbusier and the Nordic architects Aalto and Asplund and built a rigorous, simple and poetic work, is strongly integrated into the landscape. The relationship between the interior and the exterior set is very sensitive, as the use of raw materials and glass.

More recently, the renewing of the European, Near and Far Eastern Antiquities departments raised a new approach to this exceptional and often misunderstood architecture. Elie Levy, interior decorator, proposed a new scenography, based on different ways of respecting the original idea of Bastin to give the visitor the liberty to start where he wants and discover the collections in walking as in a *perpetuum mobile*.

Claire Derriks is Curator Egyptian and Near Eastern Antiquities at the Royal Museum of Mariemont, Morlanwelz, Belgium

1988 Third Cyclus in Archaeology at the University of Liège; 2001 PhD in Philosophy and History at the University of Liège, Egyptology. Since 2006, teacher at the Royal Institut for History of Art at Bruxelles; Egyptian art. Since 2007, Chair of CIPEG (International Committee for Egyptology in the Council of Museum-ICOM). Partnership programs with the Royal Institute for Artistic Patrimonium, Bruxelles, and with ENSAV-La Cambre, Bruxelles Publications e.a. Antiquités égyptiennes au Musée royal de Mariemont, 2009, and the Egyptian collection of Mariemont is already on line in the Global Egyptian Museum.

Further information: www.globalegyptianmuseum.org and www.musee-mariemont.be, cipeg.icom.museum

UMAC Annual General Meeting (AGM)

Wednesday, 10th November 2010, 11:15–12:15

All attendees – not just UMAC voting members - are invited to take part in this meeting.

Board: Cornelia Weber, Chair (Germany), Ing-Marie Munktell, Vice-Chair (Sweden), Nick Merriman, Vice-Chair (UK), Aldona Jonaitis, Secretary (USA), Panu Nykänen, Treasurer (Finland), Lyndel King, Newsletter Editor (USA), Kate Arnold-Forster (UK), Peter Stanbury, (Australia), Sally MacDonald (UK), Nathalie Nyst (Belgium), Andrew Simpson (Australia), Peny Theologi-Gouti, (Greece), Peter Tirrell (USA)

Agenda

0. Adoption of the Agenda

1. Short summary of the annual report on activities, work and membership which has been submitted to all members prior to the conference

2. Discussion of the report and formal approval of the actions of the Board

3. Election result and presentation of the new Board*

4. 2011 conference in Lisbon, Portugal

5. Further topics

*The new Executive Board will be elected on Tuesday, 9th November 2010.
Further information: <http://publicus.culture.hu-berlin.de/umac/elections.html>

Name Index

Attendees

Isidro ABAÑO

University of Santo Tomas Museum of Arts & Sciences, Philippines

Leilani BIN-JUDA

Australia

Sten BJÖRKMANN

Helsinki University Museum, Finland

Soraya BOUDIA

Université de Strasbourg, France

Karen BROWN

Queens University Belfast, Art Gallery, Ireland

Lydia BUSHELL

Sydney University, Mclean Museum, Australia

Jocelyn T. CALUBAYAN

University of Santo Tomas, Manila, Philippines

María del CARMEN MAZA

Museum and Historical Archive, University of Buenos Aires, Argentina

Karen Marie CHRISTENSEN

Tromsø University Museum, Norway

Elena CORRADINI

Faculty of Arts and Humanities, University of Modena and Reggio Emilia

Claire DERRIKS

Royal Museum of Mariemont, Morlanwelz, Belgium

Hugues DREYSSE

Jardin des Sciences, Université de Strasbourg, France

Mohamed Abdel FATTAH

Supreme Council of Antiquities, Cairo, Egypt

Reiko HARA

N/A, Japan

Marit Anne HAUAN

Tromsø University Museum, Norway

HAIYING Han

History Department, Peking University, Beijing, China

FANG Hui

Shandong University Museum, Jinan, Shandong, China

Dominique FERRIOT

Conservatoire National des Arts et Métiers, France

Liliya KAZANTSEVA

Astronomical Observatory/Astronomical Museum, Kyiv Shevchenko National University, Ukraine

Christine KHOR
National University of Singapore, NUS Museum, Singapore

Lyndel KING
Frederick R. Weisman Art Museum, University of Minnesota, USA

Ramon LERMA
Ateneo Art Gallery, Ateneo de Manila University Loyola Heights Campus, Philippines

Li Huizhu
Museum of Shandong University, China

Li Teresa Rong
Macquarie University, Australia

Ossama Abdel MEGUID
Nubia Museum Assuan, Egypt

Tiina METSO
Polyteekkarimuseo, Helsinki University of Technology, Finland

Marina MKRTCHYAN
History Museum of Yerevan State University, Armenia

Ing-Marie MUNKTELL
Museum Gustavianum, Uppsala University, Sweden

Vinnie NOERSKOV
Museum of Ancient Art, Aarhus University, Denmark

Panu NYKÄNEN
Helsinki University of Technology, Finland

Nathalie NYST
Réseau des Musées de l'Université Libre de Bruxelles, Belgium

Jude PHILP
Macleay Museum, Sydney University Museums, Australia

Gabriele PIEKE
Staatliche Museen zu Berlin, Stiftung Preußischer Kulturbesitz, Germany

Steph SCHOLTEN
Heritage Collections at the University of Amsterdam, The Netherlands

Regine SCHULZ
The Walters Art Museum, Baltimore, USA

Wilfried SEIPEL
Kunsthistorisches Museum, Vienna, Austria

Mustafa SHABBIR HUSSAIN
National University of Singapore Museum (NUS Museum), Singapore

Raymond A. SILVERMAN
University of Michigan, USA

Andrew SIMPSON
Department of Environment and Geography, Macquarie University, Australia

Carla Marie SINOPOLI
Museum of Anthropology and Department of Anthropology, University of Michigan, USA

SONG Xiangguang
Arthur M. Sackler Museum of Art and Archaeology, Peking University, Beijing, China

Sébastien SOUBIRAN
Université de Strasbourg, France

TAN Li-Jen
National University of Singapore Museum (NUS Museum), Singapore

Jaana TEGELBERG
Helsinki University Museum, Finland

Peter TIRRELL
Sam Noble Oklahoma Museum of Natural History, USA

Stanislaw WALTOS
Jagiellonian University Museum, Poland

Cornelia WEBER
Helmholtz Center for the Kulturtechniken, Humboldt University of Berlin, Germany

Graciela WEISINGER CORDERO
Universidad del Museo Social Argentino, Buenos Aires, Argentina

WU Hong-zhou
Shanghai University of Traditional Chinese Medicine, Chinese Medicine Museum,
China

Xu Shi-qiu
Chinese Geology University, Yifu museum, China

XU Yan
Jilin University, Geological Museum, China

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