

newsletter

ICOM'S INTERNATIONAL COMMITTEE FOR UNIVERSITY MUSEUMS AND COLLECTIONS

DECEMBER 2011



UMAC
University Museums
And Collections

ICOM
INTERNATIONAL COMMISSION OF MUSEUMS
COMITÉ INTERNATIONAL DES MUSÉES



hugues dreyssé

Some of you were lucky enough to participate to the annual meeting of UMAC which was held this year in Lisbon (21-25 September).

More than 85 people from 24 different countries contributed to the success of this meeting, at which 60 papers were presented. Clearly the general topic: *University Museums And Collections: University History And Identity* was thought provoking for the exchanges and discussions. I was pleased to see many young professionals and Master or PhD students among the attendees. Last but not least, was the discovery of the richness of the university museums in Portugal—in Lisbon and also in the historic cities of Coimbra and Porto.

Thank you very much to Marta Lourenço and her team. We knew the crucial contribution from Marta to a better knowledge of the European universities heritage. We acknowledge now also her abilities as a superb conference manager.

FROM THE CHAIR



UMAC members in Lisbon at the 2011 conference

The conference is the time when UMAC has its annual general meeting. I keep going over in my mind the different ideas coming from people from five continents who were there, with all agreeing enthusiastically on the need to develop university museums and collections.

A very encouraging development that was brought out at the conference is the organization at a national or regional level of various university museums conferences or meetings. More information on some of these meetings is in this newsletter.

I want to call out a few of them, such as the second meeting in Santa Fe (Argentina) with participants of all the Mercosur. Also important are conferences in Roma, Kiev, Yerevan and in Tainan in Taiwan. In some cases as in Italy and Ukraine, the meetings were organized by the UMAC section inside the national committee of ICOM. I have also to mention the dynamic UMAC committee in Mexico that every year succeeds in gathering together all of the Mexican university museum community. In another part of the world, the South-East Asia community has already organized two meetings. I believe that all these actions of networking are extremely important for the future.

I'm also very pleased to see that the peer-review UMAC Journal (UMACJ) has published its third edition with the proceedings of the UMAC conference in Berkeley and the fourth edition is under preparation. edoc.hu-berlin.de/browsing/umacj/ Moreover, at the annual general meeting we decided to give a boost to UMAC publications by the possibility of special issues of UMACJ.

Another decision at the annual general meeting was to boost the UMAC database publicus.culture.hu-berlin.de/umac/database. Systematic work has been undertaken to update and improve the data.

Thanks primarily to Cornelia Weber, the German university museum community is very active and the German Council of Science proposed a list of recommendations for a better consideration of the academic museums and collections. wissenschaftsrat.de/download/archiv/10464-11-11_engl.pdf It's a very encouraging step and I'm confident this effort will be continued in other countries. UMAC will help greatly.

UMAC is just beginning to see the results of our networking over the ten years that we have existed as an official ICOM committee. We need more members in more parts of the world to join us in our enthusiasm and belief in the important role of university museums. It's all together that we will go further. Let's see everyone at the 2012 UMAC conference in Singapore!

lyndel king



Greetings. I hope that you have all had a good academic year so far. I have been busy with the re-opening of my museum, the Weisman Art Museum at the University of Minnesota, so I'll use this column to brag a little about us,

and then conclude with some more general news about university museum issues.

Our museum was closed for about a year while we renovated our existing space and built an expansion. Frank Gehry, who attained "starchitect" status when he designed the Guggenheim Museum in Bilbao, Spain, designed our facility that opened in 1993—before Bilbao. He also designed our expansion. We are proud to be the first Gehry-designed art museum and now, the first of his buildings for which he has designed an addition.

Our new space has gotten great reviews. All the new space is gallery so it makes our museum feel much bigger.

We welcomed more than 5,000 people at four events starting in late September with a special reception for University faculty, students, and staff. A few days later we held a gala fund raising dinner for 600 people called *The Reveal* and the next morning, we opened a family event—*WAMDEMONIUM* for 3,500 visitors. The capstone event was a special dance party for students—*WAMORAMA*—a few days later.

Weisman Art Museum WAMORAMA dance party for students



on the cover > This photo was taken by Andrew Simpson at the 2011 UMAC Conference in Lisbon, Portugal, at the Faculty of Fine Arts workshop, University of Porto. Claudia Garradas, the Director there, tells us that it is a flayed human made of resin, modelled after the original model dated from the beginning of the twentieth century. This one was made in 2003. It is used in drawing classes. Andrew Simpson is the director of the Museum Studies Program at Macquarie University in Sydney, Australia.

Our museum will always officially be Frederick R. Weisman Art Museum at the University of Minnesota, but we decided that we would move toward becoming known as WAM. We love the power and energy of WAM and it resonates with students. We worked with a local firm, YMM (Yamamoto Moss MacKenzie) on a "branding" process in anticipation of our reopening, and that helped us make this decision.

I was dubious about "branding" because the concept is borrowed from business and I am always a little suspicious when museums try to become too much like corporations. However, it turned out to be one of the best things we have ever done. I recommend it to all university museums. It helped us sort out all kinds of things that our strategic planning process had touched on but really didn't successfully resolve.

Shelly Regan, the president of YMM and I were invited to Yerevan, Armenia, by the Association of Museum Workers and Friends to give a seminar on museum branding. There is an article about that seminar later in the newsletter.

new "branded" newsletter and other brochures



CONTINUED ▶

While we were in Yerevan, I also met with UMAC coordinator for Armenia, Marine Mkrichyan, who organized the first meeting of university museum workers in Armenia. I understand from Marine that they have continued to meet, to get to know each other better and find ways to support each other and their work.

In the United States, we continue to grapple with issues around university museum collections. The Tennessee state appeals court recently ruled that Fisk University could sell the collection that American artist Georgia O’Keeffe gave to the gallery there. The collection is being sold to support the general finances of the University. It is a very bad precedent. The donor intent is documented and clear that the collection was not intended to be monetized.

The Association of Academic Museums and Galleries (AAMG) as well as the Association of Art Museum Directors and the American Association of Museums all participate in a task force on university collections, of which I am co-chair. The task force is making strong statements about this precedent but without expectations that they will have a real effect on court decisions. However, I believe that we must take a strong stand against such actions on the part of universities.

On a more hopeful note, the Rose Gallery at Brandeis University has reopened. The collection was not sold to support the finances of the university. The University president who had proposed it lost his job. A Brandeis faculty member told me that the newly reopened museum has reconnected itself to the university and that one of the problems before, was that the museum operated almost as if it had nothing to do with the university. That made it easy for administration to think of selling the collection. I do not have personal experience to know whether this faculty member’s assessment was accurate, but it seems to me that if she was able to state it so directly, there might be some truth to it.

It is a lesson to us all, that we must be vigilant and creative. We must balance our commitment to the public outside the university with our obligation to make ourselves integral and vital to the University academic enterprise. We must be creative in the ways that we entice faculty to use our resources—and entice is often the right word!

As libraries and journals are all available on line, faculty and students expect that our resources will be, too. We are just completing a project to re-photograph everything in our collection, create a complete database, and make it available on line. Faculty and students can see what is in our collection that might be useful to their teaching or learning 24 hours a day, from their office at home or across campus. This is the future for us, I believe.

Please send news for our next newsletter with the subject line UMAC Newsletter. I wish you all a Happy New Year!
weisman.umn.edu/

lower left: WAMDEMONIUM announcement poster

lower middle: new visitor services uniforms

lower right: new front desk with visitor services students who welcome visitors





Edwin Chan, architect, Gehry Partners, Gwen Sutter, executive assistant, WAM, Lyndel Kkng, director, WAM, manifesting the brand at the gala opening



*Above: aspects of WAM's new brand
left middle: WAM west facade lit for gala opening
below: WAM's expanded facility viewed from the north*



UMAC ANNOUNCES AN ANNUAL AWARD FOR UNIVERSITY MUSEUMS

THE NEWS

The UMAC Board has approved a new annual prize for University museums internationally. The award aims to promote successful innovation and practice in university museums.

The prize will give to the winning museum a traveling engraved silver trophy that will be held by the museum for one year and can be displayed. Also, the prize will provide funding for two people for the registration fees for UMAC's annual conference. The cash prize will cover registration, conference dinner and workshop expenses, but not the cost of travel, hotel accommodation or pre- / post-conference tours)

The annual winner will be chosen from those who submit to the Secretary of UMAC three months before the annual meeting (specific deadlines will be announced annually) a paper describing, in not more than 5 pages, a successful innovation or practice that has been used by the applicant's university museum. Or, the author of a paper presented at UMAC's annual conference may submit a version of that paper.

The award will be presented in a ceremony at the winner's university in the presence of a member of ICOM Paris, UMAC's board, and the Vice-Chancellor, President or Rector (or their representatives) of the winning university.

The award aims to:

- Share innovation in university museum practice with the museum community as a whole
- Draw the attention of university administrators to the professionalism of the staff in their museums
- Raise the standard of papers presented at UMAC conferences
- Encourage attendance at UMAC conferences
- Reward those individuals that manage to better their museums
- Set an example and challenge other university museums to strive for excellence
- Provide local and wider publicity for the university concerned, ICOM and UMAC

If you have any comments about this award, please send them to UMAC Secretary Aldona Joanitis at aldona@jonaitis.net or Chair Hugues Dreysse at hugues.dreysse@unistra.fr.

UMAC IS A FORUM FOR ALL THOSE WORKING IN, OR ASSOCIATED WITH, ACADEMIC MUSEUMS, GALLERIES AND COLLECTIONS.

UMAC IS CONCERNED WITH THE ROLE OF COLLECTIONS WITHIN HIGHER EDUCATION INSTITUTIONS AND THE COMMUNITIES THEY SERVE.

IT PROVIDES ITS MEMBERS WITH A FORUM TO IDENTIFY PARTNERSHIP OPPORTUNITIES CONCERNING THE RESOURCES IN THE COLLECTIONS, TO SHARE KNOWLEDGE AND EXPERIENCE, AND TO ENHANCE ACCESS TO THE COLLECTIONS.



2011 UMAC CONFERENCE IN LISBON

by [andrew simpson](#)> The 2011 University Museums and Collections conference was held in Lisbon, Portugal.

The conference sessions were followed by a field trip to Coimbra and Porto to visit a range of university museums. The conference coincided with the 100th anniversary of the University of Lisbon.

Highlights included the University of Lisbon's Museum of Science (Laboratorio Chimico, Botanical Garden, Mineralogy and Geology collections, and the collections of the Faculty of Fine Arts, and the University's Ajuda Astronomical Observatory; University of Coimbra's Science Museums (Cabinet of Physics and Cabinet of Natural History), Biblioteca Joanina and Sala dos Capelas; and the University of Porto's Museum of Natural History, Museum of the History of Medicine, Museum of the Faculty of Engineering, and the Museum and Gardens of the Faculty of Fine Arts.

It is said that pictures are worth a thousand words, so rather than thousands more words, here are some pictures that say it all!



photos by Andrew Simpson

CONTINUED ►



photos by Andrew Simpson





photos by Andrew Simpson

REPORT ON UMAC UKRAINE CONFERENCE IN KIEV: UNIVERSITY MUSEUMS: EUROPEAN EXPERIENCE AND UKRAINIAN PRACTICE

by hugues dreyssé> The UMAC Ukraine conference on University museums: European experience and Ukrainian practice took place in the Taras Shevchenko National University of Kiev on 6-7 October, 2011.

The aims of the conference were:

- -Finding out the history and present condition of museums attached to Ukrainian higher educational institutions and compiling a full list of these museums and initiating the creation of a data base.
- Reviewing museum participation in the educational process and cultural life of a higher education institution.
- Organizing collaboration and exchange between higher educational institution museums of Ukraine.
- Analyzing the means for integration into European and world museum space through joining the program of ICOM International Committee for university museums and collections (UMAC).

This conference was attended by more than 50 participants from more than 30 universities and high educational schools of Ukraine. The presenters came from a variety of backgrounds.

Hugues Dreysse (chair of UMAC) and Roland Wittje (Vice-President of Universeum) both attended. One main result of this workshop will be the publication of a book focused on the university museums and collections from Ukraine and a petition to the ministry for a better consideration of the university museums and collections.

For more information: Lilia Kazantseva umac_ukr@ukr.net



The following papers were presented

Hugues Dreysse, Prof, Président UMAC-ICOM, Director, Jardin des Sciences, Université de Strasbourg, *The new place of the university museums and collections in universities and in society*

Roland Wittje, Vice-President of Universeum, Ph.D., history of science and technology. University of Regensburg: *University museums and collections in Europe Shifting: challenges and perspectives of academic heritage*

Pierre LAUGINIE, associate researcher to the GHDSO, former Maître de Conférences at the Faculty of Orsay. Université Paris-Sud: *Les Magiciens de la lumière (Wizards of Light): , a History of science film as a virtual museum and All around an obsolete linear accelerator: an interacting museum project.*

Kazantseva Lilia Viktorivna. Candidate of Physics and Mathematics, scientist of Astronomic Observatory, Head of Astronomy Museum, Kyiv National Taras Shevchenko University: *Modern Portrait of Ukrainian University Museum – View of UMAC Section at ICOM of Ukraine*

main building of National university of Kiev

Kalinichenko Iryna Vasilivna, chief collection keeper of the History of University Museum, Kharkiv National V.N. Karazin University: *On Improvement of Organizational and Legal Basis of Museum Activity at Higher Educational Institutions of Kharkiv.*

Kobtsev K.L.: *The solution of museum IT infrastructure building on the basis of Microsoft and HP solutions*

Muravska Svitlana Vasilivna, Candidate of History, Head of Scientific Department, Lviv Institute of Economics and Tourism: *University Museums of Western Ukraine*

Samoilenko Lubov Grygorivna, Head of Archeology Museum, Kyiv National Taras Shevchenko University: *Mission of University Museum and Its Place in the Structure of Higher Educational Institution and Museum Network of the City*

Shydlovsky Igor Vitaliiovych, Candidate of Biology, Head of Zoology Museum, Lviv National Ivan Franko University: *Role and Status of University Natural History Museums in Society.*

Alekseienko Maya Volodymyrivna, Chief

CONTINUED ►

Bibliographer of the scientific library, Odesa National I.I. Mechnikov University. *Museum of Book of the Scientific Library of Odesa National I.I.Mechnikov University: History of Establishment and Present Condition*

Vysotska Natalia Ivanivna, Head of Patent and Information Department, Zaporizhzhia National Technical University: *Museum of Zaporizhzhia Machine-Building Institute: Look at the Past Century*

Dmytrenko Alla Adamivna, Candidate of History, Assistant Professor of Document Science and Museum Work Sub-department, Chybyrak Svitlana Viktorivna, Head of Museum, Volyn National Lesia Ukrainka University: *Museum of Ethnography of Volyn and Polissia at Volyn National Lesia Ukrainka University.*

Ivanova-Veen Larisa Ivanovna, Candidate of Architecture, Director of Museum Efrussi Tatiana Aleksandrovna, junior scientist of the Museum, Moscow Architecture Institute (State Academy) *Study of the History of Free Art Workshops (1918-1923) in MARCHI Museum: Russian Experience and International Outlook.*

Gudyma Yurii Volodymyrovych, Head of History of University Museum, Lviv National Ivan Franko University : *Lviv National Ivan Franko University is 350. Anniversary and Museum*

Danyliuk-Tereschuk Tetiana Yaroslavivna, Head of Museum, Volyn National Lesia Ukrainka University: *Museum of Lesia Ukrainka at VNU: History and Modernity*

Dvorkin Igor Volodymyrovych, Candidate of History, lecturer of Political History Sub-department. National Technical University Kharkiv Polytechnic Institute: *University Museums of*

Naddnyprianschina of the 19th and beginning of the 20th century.

Zatushevskiy Andrii Tymofiiiovych, collection keeper of the 1st category, Lviv National Ivan Franko University: *History of Zoology Museum of Lviv National Ivan Franko University and its Place Among Zoology Museums of Ukrainian Universities*

Kruglova Ludmila Borysivna, Candidate of History, Chief Collection Keeper. Kyiv National Taras Shevchenko University: *Peculiarities of Development of Museum of History of Kyiv National Taras Shevchenko University: History, Traditions, Achievements and Problems*

Kananykhina Olena Mykolaivna, Candidate of Science, Pro-rector on Science, Pedagogy and Education, Fedchenko Y.S., Yatsenko Svitlana Fedorivna, Director of Museum, Odessa National Academy of Food Technologies. *Museum of History of Odessa National Academy of Food Technologies*

Liuta Tetiana Yuriivna, Candidate of History, Head of Museum. Kyiv-Mohyla Academy: *Mohyla Academy Museum – Problems and Survival*

Tykhonenko Ludmila Oleksiivna, Head of Museum, Kharkiv National University of Radio-Electronics: *Museum of KNURE History. Past, Present and Prospects of Development*

Sychova Viktoriya Viktorivna, Candidate of History, Assistant Professor of Sub-department, Kharkiv Regional Institute of State Governance of the National Academy of State Governance at the President of Ukraine, Sub-department of Social and Humanitarian Policy: *Functioning of Institute Museum Network within the System of the National Academy of State Governance at the President of Ukraine: Problems and New Approaches*

Khaietskiy Oleksandr Petrovych. Assistant Professor, Candidate of History, Mykolaiv National V.O. Sukhomlynskiy University: *Museum Complex of Mykolaiv National V.O.Sukhomlynskiy University: History of Establishment and Prospects of Development*

Kheleniuk Anastasia Anatoliivna, Candidate of History, Director of Museum, National University Ostroh



Kiev Mohyla Academy
CONTINUED ►

Academy: *Museum of History of the National University Ostroh Academy – Stages of Creation and Present Condition*

Campanella Luigi, Professor of Environmental and Cultural Heritage, coordinator of the Polo Museale Sapienza, Chemistry Department, Museums Center; Ferrara Vincenza, Project Manager and teaches workshops on computer Science related to cultural heritage, Research Center of Science applied to Environmental and Cultural Heritage, Museums Center, Sapienza University of Rome: *From The History Of The Scientific Museum To The Educational Role.*

Amolin Oleksandr Valeriiovych, Head of Museum, Donetsk National University: *Role Of Zoology Museum In Education*
Astakhova Katerina Viktorivna, Doctor of History, Professor, First Pro-Rector, Kharkiv Humanitarian University People's Ukrainian Academy: *Biographical Component of the History of Ukrainian Education: Opportunities of University Museum*

Bashtova Ludmila Stanislavivna, junior scientist, State Polytechnic Museum of NTUU KPI: *Research Of Cultural Heritage Of Separate Personalities – Key To Understanding Of The History Of Science, On The Example Of Scientific Work In Spm Ntuu Kpi*

Yevglevliy Aleksandr Viktorovich, Head of Archeology Unit of History Department, senior scientist. Donetsk National University: *Archeology Museum-Auditorium of Donetsk National University*

Yena Tetiana Mykolaivna, Director of Museum, Kharkiv Humanitarian University People's Ukrainian Academy. *University Museum In The System Of Ongoing Education (On Example Of Museum Of The History Of People's Ukrainian Academy)*



Kharkiv National University

THE NEWS



Monument to Taras Shevchenko, Ukrainian artist and poet in the 19th century, after whom the National University of Kiev is named. He was born as a serf and his poetry was censored by the Russian tsar because of its Ukrainian nationalist sentiments.

Zozulia Volodymyr Antonovych, Senior Lecturer, Kharkiv National V.V. Dokuchaiev Agricultural University: *Museum of KHAU History as a Way of Translation of Modern Knowledge and Keeper of University Culture Traditions*

Krachkovska Maria Antonivna, Pro-rector. Odessa State Ecology University: *University Museum as a Way of Translation of Modern Knowledge*

Lobkov Vladimir Alekseyevich, Candidate of Biology, Head of Museum, Odessa National I.I.Mechnikov University: *Role and Tasks of Ukrainian University Museums in Improvement of Learning Process, Scientific and Educational Activity*

Movchun Antonina Ivanivna, Candidate of Pedagogy, Head of

CONTINUED ▶

Hrinchenko Research Center, Director of Museum, Kyiv Borys Hrinchenko University: *Borys Hrynchenko Museum of Kyiv Borys Hrynchenko University: Activity of Professional Education of Specialists*

Pertsov Sergiy Gennadiiovych, senior museum keeper of the Center, Kharkiv National University of Interior: *University Museum as a Center of Historical Researches*

Pysarevska Natalia Volodymyrivna, Director of Museum. National Technical University of Ukraine Kyiv Polytechnic Institute: *State Polytechnic Museum in Creation of the University Image*



Underground Art Gallery of The National University of Ostroh Academy, Ukraine

Tatarchuk Vitaliy Viacheslavovych, Head of History Department of Kyiv Polytechnic Institute National Technical University of Ukraine Kyiv Polytechnic Institute: *Reflection of the History of Ukrainian Aviation in Exposition of the State Polytechnic Museum at NTUU KPI as a Part of Training for Future Aircraft Engineers*

Tsybala Olga Stefanivna, Head of Training Museum. Lviv Institute of Economy and Tourism: *Training Museum as a Center of Development and Testing of Professional Skills*

Marine Mkrtchyan. Science worker in History Museum of Yerevan State University. (ICOM-UMAC Armenia): *University History Museums as Witnesses of the Institution's History and Culture (Soviet And After Soviet Period)*

Astakhova Valentyna Ilarionivna, Doctor of History, Rector, Kharkiv Humanitarian University: *People's Ukrainian Academy, Civil and Patriotic Upbringing of Students by Means of University Museum.*

Bystrichenko Hanna Valentynivna, Director of Museum. National Technical University Kharkiv Polytechnical Institute: *Educational Potential of Museum of the History of National Technical University Kharkiv Polytechnical Institute*

Buialska Tamara Boleslavivna, Candidate of Philosophy, Professor, Director of Institute, Director of Center, Head of Cultural Anthropology Sub-department. Vinnitsia National Technical University: *Role and Task of Art Museums of Cultural and Art Center of Vinnitsia National Technical University*

Biliashivskiy Mykola Mykolaiovych, biologist of the 1st category. Kyiv Shevchenko University: *Zoology Museum of Kyiv University as a Cultural Phenomenon of Ukraine*

Golubeva Svitlana Georgiivna, Director of Museum. Odessa State Ecology University: *University Museum – Keeper of University Culture Traditions*

Goschuk Olesia Fedorivna, collection keeper. National University Ostroh Academy: *Functioning of the Underground Art Gallery of NaUOA as an Example of Preservation and Promotion of Ukrainian Cultural Values*

Kananikhina Olena Mykolaivna, Candidate of Science, Pro-Rector on Science and Education. Solovey Anatoliy Oleksandrovyeh, Candidate of History, Assistant Professor, Yatsenko Svitlana Fedorivna, Director of Museum, Odessa National Academy of Food Technologies: *Museum Of Odessa National Academy Of Food Technologies As A Keeper Of Studentship Traditions*

Medvedeva Inna Mykolaivna, Director of Museum, Donbas State Machine Building Academy: *Issues of Organization of Efficient Social and Educational Activity of Technical Universities Museums*

Pertseva Zhanetta Mykolaivna, Director of Museum. Kharkiv National Medical University: *Museum of the History of Kharkiv National Medical University – Keeper of University Culture Traditions*

Nesterenko Polina Vitaliivna, Candidate of Law, Assistant Professor of Economic Theory and Law Sub-department, Kharkiv Humanitarian University People's Ukrainian Academy:

CONTINUED ►

Museum Council in Cultural and Educational Environment of Educational Institution

Kharchuk Andrii Ivanovych, Director of Museum, Assistant Professor, Lviv State University of Life Safety: *Museum of LSU LS as a Way to Preserve the Traditions of the Educational Institution*

Khudolei Oksana Sergiivna, Candidate of History, Assistant Professor of History Sub-Department. Cherkasy State Technology University: *Role of University Museum in Education of Student Youth (on the example of Museum of History of Cherkasy State Technological University)*

Berezovska Tetiana Vsevolodivna, Candidate of History, Assistant Professor of Ukrainian Studies Sub-Department, Lecturer. Mykolaiv State Agricultural University: *Issue of Creation of Museum Expositions in Non-Humanities Universities*

Grigorieva Marina Vitaliivna, Director of Museum, National Pharmaceutical University: *To the Characteristics of Registered Fund of M.O.Valiashko of Museum of the History of Pharmacy of Ukraine*

Yeliseeva Tetiana Pavlivna, Head of Training Lab Museum Complex". Kharkiv National Academy of Municipal Economics: *Museum Space of Kharkiv National Academy of Municipal Economics*

Kuzmenko O.Y., Director of Museum. National M.E. Zhukovsky Airspace University HAI: *Exhibitions – Communicative and Axiology Component of University Museum Activity*

Morozov Oleksandr Segiiiovych, Head of Museum, Nizhyn State M. Gogol University : *Museum Forms of Work with Books (from the experience of Rare Book Museum of Nizhyn State M. Gogol University)*

Nesterovsky Viktor Antonovych, Professor. Director of Geology Museum, Kyiv National Taras Shevchenko University: *Qualitative and Value Assessment of Museum Collection – Today's Requirements or Way to Development*

Salata Sergiy Anatoliiovych, PhD student, Center of Monument Protection Researches of NAS of Ukraine, Kazantseva Lilia Viktorivna, Head of Astronomy Museum of AO KNU: *Museumification of the Monuments of History and Architecture on the example of Astronomy Observatory of Kyiv National University*

Turchina Ludmila Valeriivna, Candidate of History, Assistant

Professor. Zaporizhzhia State Technical University: *Personality Serving to Clio (B.Gordeiev and V.Chubar Media Museum – ZSTU)*

Storozhko Tetiana Sergiivna, 3rd year student, History Department, Kazantseva Lilia Viktorivna, Head of Astronomy Museum, Kiev National Taras Shevchenko University: *Variety of Topics that Can Be Described by Collection of University Museum on Example of Astronomy Museum of KNTSU*



Astronomy Museum Kiev National Taras Shevchenko University

2011 UNIVERSITY MUSEUM CONFERENCE IN TAIWAN ON NEW VISION OF CAMPUS MUSEUMS

by hugues dreyssé> The National Cheng Kung University, Tainan in Taiwan organized an international conference held Nov. 11-12, 2011.

The starting point was to recognize that campus museums, galleries, or historical rooms can play and contribute in teaching, research, public relationship, and beyond. It was emphasized that cultural heritage and museums may become one of the income sources and cultural creative merchants for academic institutions. The relationships among museums and between campus museums and local community are also becoming an important issue for management.

Attendees were from France, South Korea, Malaysia and various universities of Taiwan. Clearly this conference has opened discussion and exchange at the regional level. Moreover, it was an opportunity for the foreign visitors to discover and appreciate the dynamism and the numerous activities of the National Cheng Kung University Museum <http://museum-en.ncku.edu.tw/bin/home.php>. The participants appreciated the strong support given by the National Cheng King University.

For more information, see the website of the conference: <http://conf.ncku.edu.tw/~umc2011>



HELSINKI UNIVERSITY MUSEUM'S NEW INFORMATION SYSTEM AKSELI

by **susanna hakkarainen**> Helsinki University Museum was established in 2003 by merging the former University Museum specializing in the history of the University of Helsinki, the Museum of Medical History, the Museum of the History of Veterinary Medicine, the Museum of the History of Dentistry and the Collections of Craft Science.

As different methods were used to catalogue different parts of the collections, by 2009 Helsinki University Museum had several different, outdated and partly overlapping data systems for said purpose. The time had come to get a proper tool for managing and cataloguing the collections. Hence, the decision was made to get a new information system, into which the material from all the old databases could be converted and where the material could also be cross-referenced and grouped in different ways.

Finland is a very small country and a small language area, so there aren't that many valid options for museums seeking a functional information system. After weighing different options, Helsinki University Museum chose to join a consortium that collectively acquired an information system called Akseli.

The system was chosen because of its user friendliness and the possibility of continuously developing the program with the help of the service provider (Eduix oy). Akseli is a version of the E-Kuva program, which is in use in many Finnish museums. It's a flexible system and can be used for different material such as objects, pictures, books and archives. It is also highly important that it is an open source code system and that it can be harvested by systems such as the Finnish National Digital Library and its European counterpart, Europeana.

The Akseli consortium currently consists of six museums and two archives all over Finland. Getting a joint system makes sense financially. Also, it means technical support is available within the consortium (and, when needed, from the service provider). All in all the cooperation and the dialogue have been very helpful.

With many different organizations coming together in this manner, everyone brings their history: material can be very different and everyone has different criteria and traditions for cataloguing. Also, converting material from old systems into a new one is not always simple technically or conceptually. This means there have to be compromises and discussion.

The consortium has common guidelines for cataloguing, but each organization can modify them up to a point. With cooperation and discussion, everyone can learn from each other's best practises and modify their own, while still holding onto practises that work particularly well for their organization or material. The members of the consortium keep in touch by consortium meetings, emails, discussion groups etc.

After several months of testing and developing the software, a public portal with select items from the collections catalogued into Akseli was released. The address of the portal is <http://www.arjenhistoria.fi>. People can do searches and even contact the organizations through the portal.

The portal opens a window to the collections and, through them, into the



From chaos

Photo: Susanna Hakkarainen

To Order



Photo: Pia Vuorikoski



Photo: Pia Vuorikoski

world of history of education, science, technology and social history. For the larger public it can be a picture window into the collections and history behind them. And for a researcher, it can be a gateway that allows them to find a way to more information. And - with or without the portal - Akseli is an invaluable tool for managing the collections.

For more information email: susanna.hakkarainen@helsinki.fi

by **luisa fernanda rico mansard**> In 1910, the Mexican government decided to integrate all the graduate and undergraduate studies in one single institution, the National University, now National Autonomous University of Mexico (UNAM).

It was legislated that the wealth of the different schools should be under the custody of the University. Therefore, the buildings, the furniture, the instruments and the collections were not only claimed to form the heritage of the University but they were also given a broader and stronger academic function, with a greater national and international visibility. With this valuable heritage and specialized teaching staff, the present-day UNAM built its new roads to establish itself as one of the most important universities in the world.

THE NEWS

The European artistic collection of the 18th century and the Mexican art collection of the 19th and 20th centuries, the natural specimens and the scientific instruments were the initial core of the University's collections. As

time went by these collections grew, because of the donations, the purchases and the creation of art pieces and specimens collected by members of the university community.

Right from the very beginning, the collections encouraged scientific and educational research as well as cultural education. They became a show place of University activities.

Early on, the UNAM organized some temporary exhibitions in its different branch offices in the Mexico City's Historical downtown. However, it was not until the new campus of the UNAM was built that it had its first museum, the Science & Art University Museum -Museo Universitario de Ciencias y Arte- (MUCA). It was created in 1960 to be a reflection of University activities.

Through the years, there was an important growth in the

number of classes offered, students and the professors. This resulted in the creation of new spaces for exhibitions.

The Department of Museums and Galleries was put in charge of them in 1975. However, the design and management of the displays soon created the need of an analytical and theoretical support, that led to the establishment of the Center for Museological Research and Services -Centro de Investigación y Servicios Museológicos- (CISM), in 1980.

It was in this Center that many forward looking temporary exhibitions were designed. Also at this Center, the first research in museology was carried out.

Since then, the University's interest in renovating its buildings in the historical downtown grew. They were turned into museums, cultural centers and exhibition places. Nowadays, the importance of the UNAM away from its campus is due to its exhibitions of heritage and exhibitions of artistic, scientific and educational progress.

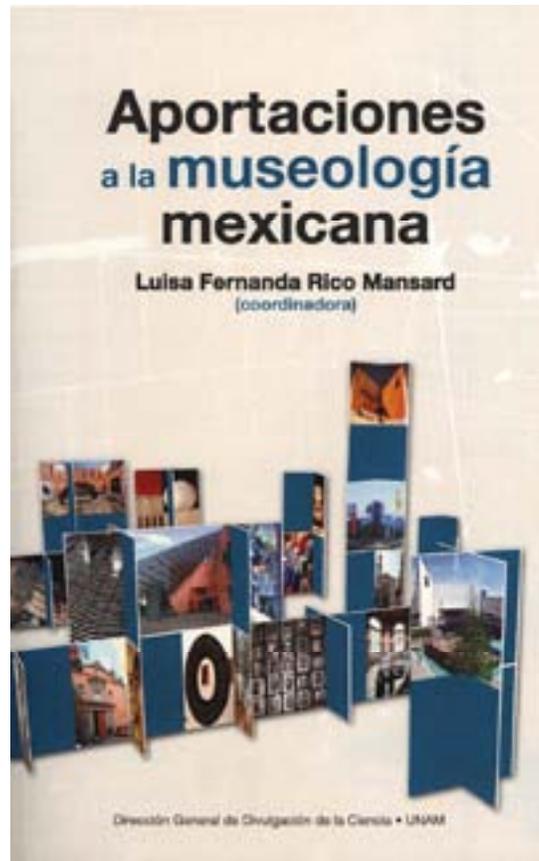
The CISM was later turned into the "General Direction of Visual Arts." Many art museums depend exclusively on it.

At the same time, the Dirección General de Divulgación de la Ciencia (DGDC), Head Office of the Communication of Science, was created. It is in charge of two large museums that give advice and services to different institutions.

In 2010, to commemorate the Centennial of the University -and at the same time join Mexico's 2010 Celebrations- the UNAM inaugurated two museums. One is the Geophysics' Museum, that with modern museological approach rescues historical objects that were used for scientific research and education. The second is the Woman's Museum, an innovative museum that introduces all kinds of themes through the perspective of gender. And recently, the Museum of Mexican Constitutions was opened.

In addition to the artistic and the scientific collections directed to the scientific research and education, in the last 50 years,

CONTINUED ►

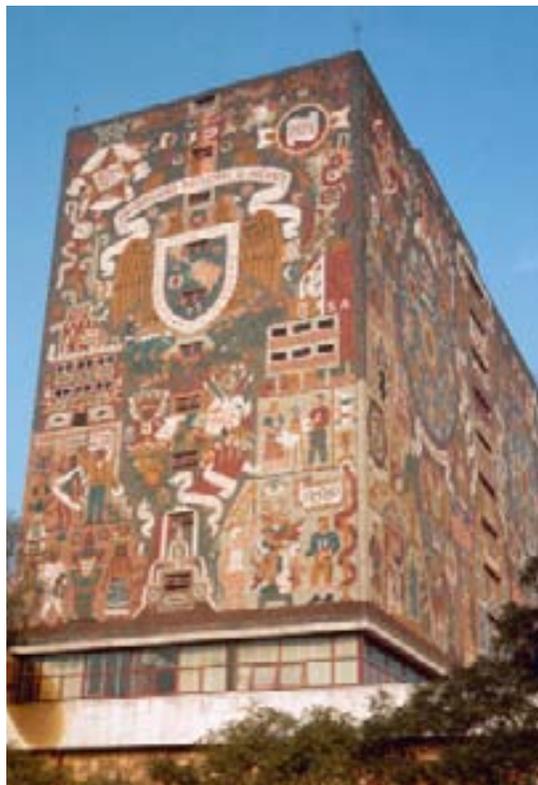


the UNAM established 23 museums –both, inside and outside its campus- to divulge different themes. Besides these museums, the UNAM uses a lot of its building grounds, galleries, hallways, halls and spaces where there are always a great deal of students and teachers for its temporal exhibitions. Because of these activities the UNAM is one of the most important cultural options in the country.

Museum studies is also integrated into the University's scientific research, education and outreach. There is museological research in many museums, schools and institutes. Their results are being published little by little in different sources.

Many of these projects are used to train professionals for the museums and to develop programs for specific courses. The courses are also related to education since there are many humanistic, artistic and scientific studies. These studies are already included in their curricular programs, as specific museology subjects.

So many subjects have been programed as: Museums' architecture, Museums' education, history of Museums,



Mural by Juan O'Gorman (1904 - 1982 on the Central Library of the National Autonomous University of Mexico, 1952

Museums' management, museology and science, museums and heritage, etc., which offer the students a different option to the traditional studies, and an innovating alternative for their future careers. Seminars and the courses are often organized for students and the general public.

The courses on Leadership in Museums, organized by the General Direction of Visual Arts, and the Seminar on Museum Research –Seminario de Investigación Museológica- (SIM), from the DGDC stand out. In addition to monthly sessions, the SIM organizes courses on Museums Evaluation, Round Tables and it has begun a group of publications: Contributions to Mexican Museology, about the interests and activities in Mexican museums.

It must be pointed out that the 6th International UMAC Meeting, which took place at the UNAM in 2006, was key to the latest developments, since it

encourages future challenges to what has been taking place. Periodical reunions and the frequent contact- face to face or even from a distance- with professionals and museums of the universities all over the country and the world, enrich our activities day after day and open up new opportunities for museums.

ACADEMIC MUSEUMS: CAMPUS AND COMMUNITY - CALL FOR PAPERS

from **marta lourenco**> College and university museums originated out of the desire to teach with, and learn from, original objects. These museums today aim to be active participants in the teaching life of their campus communities and vital sites for learning, interdisciplinary dialogue and collaboration, and professional training in many disciplines. Academic museums differ from their freestanding counterparts in that they can express their mandates in broader and more innovative ways. They can, for example, install exhibitions that explore controversial topics or artists under the "umbrella" of education. They can create small, focused shows with little pressure

to produce blockbuster exhibitions. They can include campus voices in exhibitions, and foster critical dialogues within and beyond the classroom. And they can explore the teaching possibilities of a broad range of objects and exhibit those objects in new or unorthodox ways.

CHECK OUT THE SCOTTISH UNIVERSITY MUSEUM WEBSITE AT [HTTP://WWW.UMISEARCH.ORG.UK/](http://www.umisearch.org.uk/)

CONTINUED ►

By definition college and university museums have parent organizations and function within a larger educational mission. In this two-tier environment governance, administration, finances, and fund raising all become more complex. Perhaps the greatest source

of tension is around the mission of the museum and how its mission relates to that of the college or university. In recent years some parent organizations have questioned the need for maintaining a museum, and some have attempted to monetize art collections to raise capital.

We welcome submissions of between 2000 to 6000 words that examine successful strategies, tactics and activities within the academic museum community internationally. We are particularly interested in practical experiences which are innovative or pioneering in nature, and which may be capable of being applied within the wider museum community.

Topics might include but are not limited to:

- developing exhibitions that explore controversial topics or artists
- cultivating critical dialogues within and beyond the classroom
- engaging a diverse community and including campus voices in museum programming
- how a college/university museum is uniquely positioned for innovation, risk-taking, and challenging audiences in exhibitions and object interpretation
- the museum's role as a site for interdisciplinary teaching and learning
- how the mission of the museum relates to, or conflicts with, the mission of the parent institution

- how the trustees of the parent institution resolve the tension between the desire to preserve the museum's collection and the obligation to sustain the broader educational mission
- the value and opportunities in object-based learning
- cultivating relationships with faculty across disciplines and helping them integrate a museum's resources into their teaching
- building a collection appropriate to the educational institution and its audiences
- organizing exhibitions with faculty members and students
- how a college/university museum defines its community, how it perceives its role in the community, and how can it contribute to the relationship between the educational institution and the greater community
- the unique opportunities that academic museums offer for experiential learning and mentoring students
- fund raising and donor relations within a larger non-profit entity
- promoting the value of a museum to administrators and trustees
- how to successfully compete for funds
- securing outside grants as a museum with a parent organization
- case studies of recent or current innovative and pioneering programs

If you are interested in being considered as a contributor, please send an abstract (up to 250 words) and a short biography to both the editors at AMeditors@gmail.com and the publishers at books@museumsetc.com by 31 December 2011. Enquiries should also be sent to these addresses. Contributors will receive a complimentary copy of the publication and a discount on more.

The book will be published in both print and eBook formats by MuseumsEtc in late Spring of 2012.

Academic Museums will be edited by Stefanie S. Jandl and Mark S. Gold. Stefanie is a museum professional with over twenty years of experience that includes exhibition planning, collections outreach, and collections management. For many years she was the Andrew W. Mellon Associate Curator for Academic Programs at the Williams College Museum of Art in Williamstown, Massachusetts.



atrium of Williams College Museum of Art

Mark Gold is a partner in the law firm of Parese, Sabin, Smith & Gold, LLP, in Williamstown, Massachusetts. His diverse practice includes nonprofit and museum law. Mark is the author of several articles on this topic, including "Death by Ethics" published in *Museum News*. Jandl and Gold coauthored *The Practical and Legal Implications of Efforts to Keep Deaccessioned Objects in the Public Domain*, in *Museums and the Disposals Debate* (MuseumsEtc, 2011).

ABSTRACTS: due 31 December 2011
 CONTRIBUTORS NOTIFIED: by 7 January 2012
 COMPLETED PAPERS: due 25 February 2012
 PUBLICATION: late Spring 2012

A WORKSHOP IN ROME TO REFLECT ABOUT THE CONTRIBUTION OF UNIVERSITY MUSEUMS TO CULTURAL GROWTH AND TO THE DEVELOPMENT OF NATIONAL AND LOCAL MUSEUM SYSTEMS

by *elena corradini*> For the constitution of a network of University Museums a first meeting was organized in Rome at the University "La Sapienza" on February 4th 2011 by prof. Elena Corradini, Rector's Delegate of the University Museums of the University of Modena and Reggio Emilia and board member of UMAC, and by prof. Luigi Campanella, Rector's Delegate of the University Museums of the University of Rome "La Sapienza".

During the first meeting, considering the reformation of the Italian University System and in particular the creation of new University Statutes which are still under discussion or approval, the Commission outlined an article about University Museums, which has been sent to the Rectors of the Universities represented within the commission but also to the President of the Conference of Italian University Rectors. The article has been accepted and inserted in the new statutes by the Rector at Modena.

A second network's meeting was held at the University of Modena and Reggio Emilia on June 10th 2011, within the international seminar *Sharing Cultural Heritage Of University Museums: A Participatory Approach*: this meeting issued the proposal for the creation of University Museums's Regulations, which is the second fundamental step after the Statutes.

At the end of October 2011, within the activities of University Museums's network, Elena Corradini and Luigi Campanella organized a workshop to reflect about the contribution of University Museums for cultural growth and the development of national and local museum system. The seminar took place in Rome at the Botanical Garden of the University "La Sapienza", thanks to the contribution of his Director prof. Carlo Blasi. UMAC President Hugues Dreysse and the coordinator of UMAC's working group on publications Nathalie Nyst took part in the seminar.

UMAC President stressed in particular the importance of including museums in a context that must be as wide as possible, shifting from a local to a national level, in close relationship with the international development goals such as those pursued by University Museums and Collections Committee. It is therefore extremely relevant to consider the Italian University Museum network as the Italian Committee of UMAC, following its guidelines to study, preserve, getting to know, promote and valorise the considerable cultural heritage of University Museums.

The workshop was an important occasion to reflect on two main issues: first of all, the constituent aspects of museums and their complex organization based on their infrastructure, the quality of collections, the information and communication systems, the educational and exhibition activities, the personnel, the relationships with the territory; secondly, the role of cultural mediators that University Museums may undertake: they can be a resource for cultural tourism thanks to the diversity of their cultural heritage, to their characteristics of plurality, to the preservation of the scientific culture values.

Finally, the workshop has been the occasion to present the recently created The University Museum System of the University "La Sapienza", of which professor Luigi Campanella has been appointed coordinator.



ROME, Botanical Garden and the Corsini Palace where workshop was held

MUSEUMS AND GALLERIES HISTORY GROUP CONFERENCE 2012 - CULTURES OF CURATING: CURATORIAL PRACTICES AND THE PRODUCTION OF MEANING C. 1650-2000 CALL FOR PAPERS

by Kate Hill> The 2012 conference of the Museums and Galleries History Group, to be held at the University of Lincoln 12-13 July 2012

While museum history now acknowledges the constructed nature of the museum narrative, and maintains that museum work such as cataloguing, conserving and displaying is not neutral, but actually produces meaning, relatively little work has examined the ways in which curatorial practices have developed, and the specific consequences for museums. Display has attracted most of the work that has been done, but 'behind the scenes' activities have not been investigated in such depth.

We seek submissions which investigate any aspect of the developing work of the curator, from creating an acquisitions policy, to labelling and documentation, to publicity work, as we wish to explore curating as both craft and profession. We also invite contributors to consider how curatorial practices constituted the museum object, and attempted to produce or suppress certain meanings for museum objects; and how such practices formed particular relationships between curators and other museum figures such as donors and visitors.

We are interested in submissions which consider a wide variety of periods and places, and all types of curating, from fine art to science.

Confirmed keynote speaker: Dr Sam Alberti, Director, Hunterian Museum of the Royal College of Surgeons.

We invite papers on themes such as:

- How curators were trained, and how they understood their role
- Cataloguing and museum documentation
- Acquisition – the role of the curator
- Conservation and storage
- Display and interpretation
- How and why curatorial practices changed
- The role of place and space in shaping curatorial practices
- Curatorial practices, disciplines and discourses of knowledge
- Curatorial practices and relationships with the wider public

We also invite session proposals. Session proposals should include a brief outline of the session (250 words) as well as three abstracts (300 words max. each) for the proposed session. For session proposals, please indicate who will chair the session.

Please send abstracts of no more than 300 words to:

chair@mghg.org or Kate Hill khill@lincoln.ac.uk.

Closing date for proposals: 1 February 2012



by elena corradini> University Museums have to be considered as a special kind of participatory cultural institutions, real and virtual places where the institutions serve as “platforms” to connect different visitors/users who act as content creators, distributors, consumers, critics, and collaborators, who can learn with each other around content and can become science citizens, individual or networks of individuals not necessarily being scientifically trained, but interested or curious in performing or managing research-related tasks on cultural contents such as observation, measurement, or computation.

THE NEWS

This new set of standards and services provided by the web 2.0 - which is very easy and intuitive as well as free to produce – can be a useful tool to provide and share online text content, photographs, audio-visual, constructed and manipulated by museum professionals also in collaboration with the users, in order to give a wider visibility and diffusion to University Museums heritage.

The use of web 2.0 tools, which allow the direct intervention of users in creating and sharing content, promotes the participation of publics and a fluid approach to University Museum information, which means a greater openness and sharing in order to spread the knowledge.

Moreover, Web 2.0 tools activate pathways of social learning, where the flow of knowledge is not unidirectional but in all possible direction, according to a knowledge conception which is not hierarchical but rather democratic.

Starting from this considerations, we organized the international seminar *Sharing cultural heritage of University Museums: a participatory approach* which took place on June 10th 2011 in Modena, in the Great Hall of the historical palace of the University of Modena and Reggio Emilia. The seminar was held under the patronage of UMAC and thanks to the financial support of the Fondazione Cassa di Risparmio di Modena, in collaboration with the E-learning Center and the Master course in Computer cataloguing for the valorization of cultural heritage <http://www.cibec.unimore.it> of the University of Modena and Reggio Emilia.

The aim of the seminar was to focus the attention on new challenges of digital culture that University Museums must face to better understand and move towards all different needs and requests of different publics. In particular, new computer technologies available on Web 2.0 allow a great number of users to create and share contents using a growing variety of tools.

As a matter of fact, the services of social web are changing our way to communicate, to create social and individual spaces, to take part, to learn, to be creative and can also change our way to use and to experience cultural heritage of University Museums. The growing importance to share information and knowledge and the approach to contents generated by users represent beyond all doubt a great opportunity, but at the same time a challenge for the renewal process which concerns not only the promotion and communication but also the entire organization of University Museums, in order to become actually “participatory” and to activate a dialogue among the scientific community, the museum professionals and a wider and wider audience.

The seminar has been attended by: Fausto Pesarini, coordinator of the Regional Commission of ICOM – Emilia Romagna; Ermanno

CONTINUED ►



Galli, coordinator of the Museum Commission of the University of Modena and Reggio Emilia; Tommaso Minerva, director of the E-learning center of the University of Modena and Reggio Emilia; Stefan Rohde-Enslin of the Institute for Museum Research of the State Museums of Berlin and board member of the CIDOC Committee; Susan Hazan of the Israeli Museum of Jerusalem; Marek Bukowski of the University of Gdańsk; Giuliana De Francesco and Maria Teresa Natale of the Central Institute for Unique Catalogue of Libraries and Technological Observatory of the Italian Ministry for Cultural Heritage and Activities; Margherita Sani, coordinator of the European project "LEM – Learning Museum Network", and Manuela Pereira Oliveira of the Regional Institute for Artistic, Cultural and Natural Heritage of Emilia Romagna; Alessandro Bollo of the Fitzcarraldo Foundation on Turin; Rita Cucchiara, Costantino Grana, and Daniela Nasi of the University of Modena and Reggio Emilia; Maristella Agosti of the University of Padua; Simona Caraceni of the University of Bologna and board member of AVICOM Committee.

The international seminar has been the occasion to present and discuss the multichannel model offered by the technologies of web 2.0, that crosses distributed network connecting people among them, museums and users: in a web 2.0 world end-users not only expect to take on an active role during their online browsing but also a pro-active role in the production of their own micro-contents.

The big potential of users generated contents and the users created contents can derive from tagging or from the crowd sourcing. Tagging is a form of communication in which users can associate keywords to objects texts, pictures, videos, audios to create folksonomies, an emergent knowledge network or taxonomies, created in a participatory way by the web communities, that can provide useful data for classification/documentation of the objects, to join to the traditional cataloguing or to explore the use of social software in digital narrative research. Crowd sourcing means to outsource certain activities to a community through an open call, granting the accuracy and the quality which derive from caring for reviewing procedures.

Crowd sourcing is an innovative form of cooperation, a sort of challenge especially for the collections: 1) for the classification: to gather descriptive metadata related to objects in a collection – i.e. social tagging is a well-known example; 2) for the contextualization: to add contextual knowledge to objects, e.g. by telling stories or writing articles/wiki pages with contextual data; 3) for complementing collection: to an active

pursuit of additional objects to be included in a (web) exhibit or collection; 4) for corrections and transcription tasks: to invite users to correct and/or transcribe outputs of digitization processes; 5) for the exhibitions: to use inspiration/expertise of non-professional curators to create (Web) exhibits; 6) for financial support: crowd funding is a collective cooperation of people who pool their money and other resources together to support initiatives promoted by others.

Within the international seminar held in Modena we launched the proposal for an observatory on the Use of Web 2.0 tools by University Museums, focussing on the following activities: 1) monitoring the existence and the use by University Museums of social networks through the official websites; 2) verifying the presence of user-generated contents on University Museums, published on the web through web 2.0 tools; 3) collecting, studying and evaluating University Museums specific needs for the use of web 2.0 tools ; 3) sharing information and good practices for the use of web 2.0 tools ; 4) publishing reports about the presence and the use of web 2.0 tools by University Museums: 5) promoting the Observatory through seminars and conferences.

Therefore we started off with the first observatory on Italian and European University Museums, beginning with the two first activities of monitoring the existence and the use of social networks and of verifying the presence of user-generated contents using – as far as the Italian University Museums are concerned - the web portal of Italian University Museums POMUI at <http://www.pomui.unimore.it>, and for the European Museums the database of the UMAC <http://www.publicus.culture.hu-berlin.de/collections>, which will be reused in its up-to-date edition which is under construction) and the support of the website of Universeum <http://www.universeum.it/>.

CHECK OUT
THE ITALIAN
UNIVERSITY
MUSEUM
WEBSITE
AT HTTP://
WWW.POMUI.
UNIMORE.IT

by **ondrej dostal and michal smo**, edited by **michaela jarkovska** > A new catalogue of Mendel Museum of Masaryk University was released this June 2011. The authors – Ondrej Dostal, Michaela Jarkovska and Daniela Vranova – succeeded in making a modern publication which gives to the reader an idea about life and work of Gregor Johann Mendel – the father of genetics. In the same time it supplements the permanent exhibition which can be visited from 2009.

The timing of releasing the catalogue has a certain symbolism – we will celebrate an important anniversary next year. It will be exactly 190 years from birth of this extraordinary man, abbot and scientist.

The future reader will appreciate a likable graphic interpretation, number of original illustrations and necessary bilingual texts (Czech and English). The content deals with all well known, but also less known, aspects of Mendel's life.

There is also a mention about Augustinian order from Old Brno, where Mendel spent a major time of his life and where he wrote his incredible work. His interest in beekeeping is also described here as well as his enthusiasm in the field of meteorology. A significant part is naturally dedicated to his famous experiments with garden pea and principles of heredity, which the brilliant abbot recognized and through his unselfish work made accessible to the whole mankind.

The catalogue offers a layout which is in harmony with the exhibition. There are also photographs of the displayed exhibits.



Mendel Museum



view of the exhibition



peas in the exhibition



view of the exhibition



visitors in the exhibition

The catalogue, which can be purchased in Mendel Museum, creates a unit which fulfills every requirement of modern museology needs and, above all, the expectations of the most important critics – visitors from the general public.

Mendel Museum has been the institution of Masaryk University since 2007. The museum was founded in 2002 with the international cooperation of a number of organizations. This workplace is located within the precincts of the Augustinian Abbey in Old Brno in Czech republic, where the abbot and scientist Gregor Johann Mendel had worked. It aims to promote the legacy of Augustinian Abbot G. J. Mendel, who is known primarily for his studies conducted on plants, peas in particular.

However, one should not fail to mention Mendel's other research in the field of meteorology, or beekeeping. Abbot Mendel has stood for an immortal icon of modern biology owing to his own persistence, diligence, and analytical approach to the heredity of peas and other plants. Therefore, he is rightly called the father of genetics.

It has become a rule that the work of this genius was fully appreciated after his dead. Therefore, one of the aims of the museum is to promote Mendel's genius. Moreover, it tries to raise awareness about the fields of study students as well as applicants for studies at Masaryk University can encounter.

The interconnection of practical requirements of a museum institution with theoretical parts of several fields of study makes the Mendel Museum a significant place which interlinks science with practice. It allows an encounter of academics with the wider public. There is also a place for the world of art within the museum's exhibition plans. The museum

CONTINUED ►

frequently stages short-term art exhibitions.

One of the museum's other activities is the organization of lectures. The internationally renowned Mendel Lectures, featuring a number of distinguished names from the world of science, and lectures for general public. For more information visit the website <http://www.mendel-museum.com>



THE ROLE OF THE UNIVERSITY OF SANTO TOMAS MUSEUM AND CHURCH CULTURAL HERITAGE IN THE QUADRICENTENNIAL (1611-2011) CELEBRATION OF THE UNIVERSITY OF SANTO TOMAS, MANILA



The UST Main Building, declared a National Cultural Treasure by the National Museum in 2010.



The original façade of the UST Main Building that originally stood in the Intramuros campus that was destroyed during World War II is now known as the Arch of the Centuries, another National Cultural Treasure.

by fr. isidro c. abaño, O.P.> The University of Santo Tomas in Manila celebrated the 400th anniversary of its foundation in 1611 last January 25-28, 2011. The important events could be described as the most successful event of the year as seen in the broadcast and print media.

The celebration was made even more meaningful because four of the University's landmarks, namely, the Main Building, the Central Seminary, the Arch of the Centuries and the Open Space fronting the Grandstand were declared National Cultural Treasures by the National Museum in 2010. Further honor was bestowed upon UST on May 24, 2011, when the National Historical Commission of the Philippines declared the University of Santo Tomas with its historic structures within the Campus a National Historical Landmark.

This success could not have been possible if not for the UST Museum which played a very important role – that of raising awareness of the cultural heritage of the University. Under the initiative of the UST Museum, the Cultural Heritage Studies (CHS) two-year Masters Program opened at the Graduate School in 2000 -- the first of its kind in the country. In addition, the Museum established its own state-of-the-art conservation laboratory, which took charge of the conservation and restoration of priceless historical and cultural art treasures which were important elements of attraction during the celebration.

With his vision and cultural capabilities, the Director of the Museum was also designated as the Executive Director for the Office of Quadricentennial Activities and Highlights. The Office spearheaded important activities such as the Q Parade, the Q Grand Program and Final Countdown to 400 Years, the Thanksgiving Mass and Q Dinner, and the Q Short Film Festival, in

CONTINUED ►

cooperation with different departments of the University. All of these events drew unprecedented numbers of alumni both locally and from around the world, and kept the University in news headlines throughout the celebration period.

The Museum itself was also a center of activity, with students and visitors making it a priority in their campus visits during the celebration.

With all the things mentioned above, it can be said that the UST Museum has been very much involved since the start of planning the big celebration and has actively participated in the actual execution of the activities. And, it is sure that when the celebration is over the museum continues its role to be an active agent in the promotion of the University's heritage that goes beyond 2011.

THE NEWS



Detail of History of UST – Mural 1 an oil on canvas mural by Antonio Garcia Llamas, ca. 1952-1954, depicting the foundation of the University by Arch. Miguel de Benavidez.

UNIVERSITY OF GEORGIA MUSEUM OF ART ANNOUNCES THE KRESS PROJECT AND SOLITITS INTERNATIONAL ENTRIES.

the KRESS PROJECT



by jenny williams> The Georgia Museum of Art announces the Kress Project, a two-year initiative celebrating the 50th anniversary of the museum's Samuel H. Kress Study Collection. The Kress Project is soliciting responses to the 12 Italian Renaissance paintings in the museum's Kress Collection through early 2012. Submissions may include a wide variety of forms, such as academic essays, visual art, choreography, fashion design or even a recipe inspired by a work in the collection.

GMOA encourages all ages and education levels to participate in the Kress project, and is soliciting entries from both within the United States and internationally. There is no fee to submit a response. The deadline for submissions is Feb. 1, 2012 and should be submitted via <http://www.georgiamuseum.org/kressproject>. The GMOA website will post entries throughout the year, and judges will select 24 winners. Each winner will receive \$500 and have his or her work published in a multimedia book.

The primary goal of the Kress Project is to promote the study of and response to these objects by the public at large and explore new ways to interpret the collection. The project will also be among GMOA's most prominent efforts to enlarge and diversify the museum's audience during its reopening year.

"We are excited at the opportunity to demonstrate the continued



Ambrogio Borgognone (Milanese, ca. 1460–1523), *Madonna and Child*, 1490s, Tempera on wood, 11 1/4 x 8 3/4 inches, Georgia Museum of Art, University of Georgia; The Samuel H. Kress Study Collection, GMOA 1962.1896

CONTINUED ►

relevance of these paintings to a contemporary audience. We hope the array of different responses will surpass our imaginative limits of what is possible," said Lynn Boland, GMOA Pierre Daura Curator of European Art.

Other aspects of the Kress Project include a family guide to the Kress Collection, available for free in the gallery, and an upcoming Family Day on Saturday, July 16.

Relevant films, a lecture, a Senior Citizens Outreach program and a public and K-12 teaching packet are also forthcoming. An audio tour of the Kress Collection will be available this fall for download from the Kress Project website and will be accessible via smart phone while in the museum or on iPods available for checkout in the museum. The project also incorporates the museum's biennial Trecento Symposium on early Italian art, which honors the memory of the late art historian Andrew Ladis, and will be held in the fall of 2012.

The project commemorates the gift of the paintings, in 1961, by the Samuel H. Kress Foundation. Since its arrival in Athens, and especially since the early 1990s, the Kress Study Collection has been the key motivation for GMOA's research in early Italian art, including its most recent publication on the subject, the *Corpus of Early Italian Paintings in North American Public Collections: The South*.

Today, the Kress Gallery prominently features 12 Italian paintings from the Trecento and Baroque periods, as well as drawings from the Giuliano Ceseri collection and paintings, sculpture and period furniture from the High Museum of Art's Kress Collection, all on extended loan to GMOA.

The Kress Foundation was founded in 1929 by Samuel H. Kress as a part of his own initiative to distribute his collection of more than 3,000 works of art to museums across the nation. The Kress Foundation strives to provide greater access to works in the collection outside of major urban centers. The foundation is a generous sponsor of the Kress Project.

For details on how to submit entries, images of paintings and more information about the project, visit <http://www.georgia-museum.org/kressproject>.

GEORGIA MUSEUM OF ART'S STUDENT DOCENT PROGRAM

by jenny williams> When the Georgia Museum of Art (GMOA) hosted its inaugural student night, *Reopening Remixed*, in early February as part of its grand reopening, and its second, *Keepin' It Surreal*, in late April the museum staff witnessed a transformation take place in the newly renovated building. Typically a serene environment for quiet contemplation, the museum was suddenly brimming with noise from bands performing live, hundreds of students milling through the galleries and students teaching students on tours featuring highlights from the permanent collection.

As an academic unit of the University of Georgia, GMOA provides many opportunities for students to participate in conversation on the fine arts. Since its reopening, the museum has trained and employed student docents for the first time in its history. While internships have allowed UGA undergraduate and graduate students the chance to work behind the scenes at the museum, only the student docent program encourages a dialogue among students, educators and museum visitors.

Carissa DiCindio, curator of education, initiated the student docent program in fall 2010, before the museum reopened to the public. Her goal was to create a program that would teach new visitors the nuances of the museum's collection and



students at Georgia Museum of Art

engage UGA's student body. The inaugural student docent corps includes 18 students, both undergraduate and graduate, who in addition to 35 community docents will give museum tours. The training process teaches them good communication and interpretive skills while introducing them to the museum's collection and the significance of specific works. The docents met twice a month in the fall and then a few times in the early spring to prepare for the museum's reopening. The training introduced the docents to a method of gallery teaching that focuses on a dialogic approach to talking about art.

This approach instructs the docent to invite all visitors, young, old, educated or novice, into the conversation about the work of art. Visitors are encouraged to share with the group what they see. In this way, they inject their own experience into understanding the meaning of the work. By encouraging a dialogue, docents do not dictate “how to look” or “what to look for” but focus on the possibilities of the experience of art to cultivate visitors’ burgeoning interest in what they see.

Since the museum has reopened, the docents have been busy giving tours to audiences from school groups to university classes. Sheena Varghese, a UGA senior in art history, is part of the fledgling class of docents. Before she became a docent, she had worked as an education intern with DiCindio. Varghese also recently was assistant curator for an exhibition at ATHICA, Athens Institute for Contemporary Art, entitled *Taking Part*, which featured different mediums of participatory art.

She decided to become a docent because she wanted to learn more about GMOA’s collection. Varghese says she enjoys the opportunity to share what she has learned with others. She has learned more about how museums work and plans to use the fundamentals of the dialogic teaching method in her future endeavors as a member of Teach For America.

department in 2003. She was named the Georgia Art Education Association (GAEA) Museum Educator of the Year in 2009, and was promoted to curator of education in January 2011.

NAEA president R. Barry Shauck states, “This award is being given to recognize excellence in professional accomplishment and service by a dedicated art educator. This recipient exemplifies the highly qualified individuals active in the field of art education today: leaders, teachers, students, scholars and advocates who give their best to the profession.”

NAEA is the professional association for art educators. Members include elementary, secondary, middle school and high school art teachers, as well as university and college professors. Affiliates also include education directors of our nation’s fine art museums, administrators and supervisors who oversee art education in school districts, state departments of education, arts councils and artists throughout the United States and many other countries. <http://www.arteducators.org/>

GEORGIA MUSEUM OF ART CURATOR OF EDUCATION SELECTED FOR NATIONAL AWARD

by **jennifer nelson**> The Georgia Museum of Art (GMOA) is proud to announce that its curator of education Carissa DiCindio was recently selected by the National Art Education Association (NAEA) to receive a prestigious award.

DiCindio was given the Southeastern Museum Education Art Educator Award, which recognizes the exemplary contributions, services and achievements of an outstanding NAEA member annually at the regional level. The award was announced at the NAEA national Convention in Seattle, Wash., March 17–20, 2011.



Carissa DiCindio

“Carissa DiCindio is passionate about her work, visual arts education, and she is very, very good at it,” states GMOA director William U. Eiland, “she is so deserving of this award, and we at her home museum are pleased that the rest of our community knows of her outstanding service to the field.”

DiCindio began as an assistant in the GMOA education

FINNISH COUNCIL OF UNIVERSITY MUSEUMS FORMED

panu nykänen> reports that a Finnish Council of University Museums and Collections was formed in a meeting at the Aalto University late June. The founders were three university museums They are Aalto (former HUT), University of Helsinki, and University of Jyväskylä. For more information email: panu.nykanen@aalto.fi

GERMAN COUNCIL OF SCIENCE AND HUMANITIES PUBLISHES NEW GUIDELINES

cornelia weber> calls UMAC members attention to the new publication Recommendations on Scientific Collections as Research Infrastructures by the German Council of Science and Humanities. It provides helpful information for University collections. You can find it at http://www.wissenschaftsrat.de/download/archiv/10464-11-11_engl.pdf

OBJECTS IN MOTION: GLOBALIZING TECHNOLOGY ARTEFACTS: STUDIES IN THE HISTORY OF SCIENCE AND TECHNOLOGY, VOL. 8 (SMITHSONIAN INSTITUTION SCHOLARLY PRESS, 2013) CALL FOR PAPERS

THE NEWS

by nina möllers > We invite proposals from scholars in the history of science, technology, and medicine, science and technology studies, material culture, museum and cultural studies for innovative contributions that explore technological artefacts within the context

of a history of globalization. Papers will be published in the Artefacts Series by Smithsonian Institution Scholarly Press.

Deadline: December 12, 2011

Global movement of people, objects and ideas—the basis of the interconnectedness that makes up globalization—has only been possible because of myriad technologies. Technology has driven globalization and globalization has changed technology. To understand the intricate relationship of both, we need to go back to the artefacts and examine machines, appliances and large systems in the (global) networks through which they have circulated. How have the dynamics of globalization been materialized in objects?

Although technological consumer objects such as phones, PCs and frozen foods are frequently named when globalizing effects are described, artefacts often disappear in public and scholarly debates. Yet, by their double nature as both material entity and symbol, they produce, re-produce and react to globalizing effects. While generations of historians of technology have focused on the materiality of objects in the sense that they have analyzed their innovative technical character, their operation modes and 'improvements', recent paradigm shifts have resulted in a more integrative

approach to technical material culture. Artefacts are increasingly understood as embodying both a material and immaterial side that goes beyond their mere modes of functioning into the social and cultural realm.

Concurrent with that is the acknowledgment that technological objects need to be studied in view of increasingly globalized production and consumption cycles. While the globalized world has changed the ways that technological objects have been engineered, built and sold, it similarly has changed how they have been perceived and appropriated as consumer goods and symbols.

Contributions should focus on technological objects as the primary objects of inquiry and sources of evidence. We will accept proposals for research papers (6,000 words), case studies (3,000 words) and exhibition reviews/discussions (1,500 words). Due to the tight timeline for this project, please limit your proposals to projects that are already well advanced.

A topic as large as globalization and technology poses challenges for potential contributors wanting to ground their projects in a manageable framework. For this reason we are proposing a number of research themes. Researchers may wish to explore one or several of these.

1. From Technology Transfer to Reciprocity: In contributing to a history of globalization, object-focused transfer studies will have most value where they address questions of dialogue and reciprocity in the transfer process, or where they problematize and historicize the concept of transfer itself.

2. Modernity, Nation-States and Multinational Corporations: Historians of technology need to analyze globalized technological artefacts in their relation to historical meta-narratives and concepts such as modernity and Westernization, imperialism and nationalism, colonialism and postcolonialism.

3. Global and Local: If we follow Madeleine Akrich's dictum of user scripts inscribed by producers of technology and de-scripted, modified or rejected by users, the relationship between global and local contexts of artefacts become important. What is the relationship between globalization and localization?

4. Globalization as (Non-)Movement of People, Objects and Knowledge: Studying globalization's effects on technology means to analyze the multidimensional network that is made up of subjects, objects and contexts. Who and what have moved in a globalized world? How have labor markets, international expert cultures, cooperation and knowledge transfer influenced globalization?

5. Globalization and Museums: Finally, the science and technology museum as medium between producers and consumers needs to be considered. How has globalization influenced the museum, its collections, its exhibitions, its research and its administration? How do we exhibit globalization?

Include a title and abstract (500 words), as well as curriculum vitae. Send proposals electronically to: Bryan Dewalt, Canada Science and Technology Museum, bdewalt@technomuses.ca and Nina Moellers, Deutsches Museum, n.moellers@deutsches-museum.de

XIII UNIVERSEUM NETWORK MEETING: CALL FOR PAPERS

by **thomas brandt**> The program committee announces the call for papers for the XIII Universeum Networking Meeting to be held at the Norwegian University of Science and Technology (NTNU), Trondheim, Norway, -16 June 2012

The European Academic Heritage Network UNIVERSEUM invites submissions of papers on academic heritage in its broadest sense, tangible and intangible, namely the preservation, study, access and promotion of university collections, museums, archives, libraries, botanical gardens, astronomical observatories, and university buildings of historical, artistic and scientific significance.

THE NEWS

Sessions and workshops will be organized around three main themes as follows.

Academic Heritage and Public Engagement:
Organized by Klaus Staubermann

Central Museums / Central Storage Versus
Dispersed Collections
Organized by Ing-Marie Munktel

Recent Scientific Heritage at Universities:
Organized by Roland Wittje

Papers on other topics, especially those not presented at Universeum meetings before, are welcomed, too. Graduate students are especially encouraged to attend and present.

Paper presentations are limited to 20 minutes, including 5 minutes for discussion. The conference language is English.

Please send abstracts for papers of no more than 200 words to universeum2012@hf.ntnu.no before 31 January 2012. Please use the abstract template at the conference website <http://www.ntnu.edu/universeum2012>. Include a short biography highlighting main research interests (no more than 50 words).

Proposals will be reviewed by the Programme Committee. Speakers will be given notice by 1 March 2012. More info: <http://www.ntnu.edu/universeum2012>. Inquiries to universeum2012@hf.ntnu.no

Program Committee:

Thomas Brandt, Norwegian University of Science and Technology

Marta Lourenço, University of Lisbon

Sofia Talas, University of Padua

Roland Wittje, University of Regensburg (Chair)



Norwegian University of Science and Technology, Trondheim, Norway

CULTURES OF ANATOMICAL COLLECTIONS INTERNATIONAL CONFERENCE, LEIDEN UNIVERSITY

The conference *Cultures of Anatomical Collections*, 15 – 17 February 2012, will explore anatomical preparations and collections (preparations of human material as well as wax and other models) as important parts of cultural heritage. This means that we treat them in a similar way as we would examine other historical artifacts stored in today's museum. Although the history of anatomy and anatomical illustrations has been a popular topic in the history of medicine during the last decade, the history of its material remains has been somewhat neglected. And yet, in particular when taking into account recent historiographies of materiality and medical practices, it offers challenging interdisciplinary questions on the history of anatomy as a whole.

The conference addresses questions such as: How do the technical details of anatomical preparations tell us about the ideas of their maker; how do ideas on beauty and perfection shape preparations; how were preparations handled and used for teaching purposes; how does the interest of non-medical audiences shape anatomical preparations? On collections as a whole we can ask: How are particular collections build up; how do decisions of curators affect the build-up of collections; how does the housing of a collection affect its outlook and popularity?

Keynote speakers: Andrew Cunningham, Ruth Richardson, Anita Guerrini, Sam Alberti, Simon Chaplin and Anna Märker.
Organizers: Rina Knoeff, Marieke Hendriksen, Hieke Huistra.

Registration deadline: 1 February 2012. For the full program and registration form please contact Rina Knoeff at conference@culturesofcollecting.nl

ANNUAL CONFERENCE OF UNIVERSITY OF TARTU (ESTONIA) HISTORY MUSEUM ABOUT WHY AND HOW SHOULD ACADEMIC HERITAGE BE EXHIBITED., THE ROLE OF ACADEMIC MUSEUMS IN TODAY'S EUROPE

by **lea leppik**> The University of Tartu History Museum (Estonia) will celebrate its 35th anniversary this year. We are celebrating the anniversary with the conference of the University of Tartu History Museum on 5 and 6 December, where the role of academic museums in today's Europe will be discussed.



UNIVERSITY OF TARTU
HISTORY MUSEUM

THE NEWS Most European universities possess rather impressive scientific collections – herbaria, minerals, anatomical preparations, instruments, etc. The traditional and initial role of these collections – to support studies and research – is decreasing in the virtual era. This has forced museums to look for new ways to use these collections, mainly to popularize science and introduce the history of universities. However, these collections are often problems for universities, as they take up a lot of room and need maintenance, which universities cannot afford. Many universities have tried to get rid of their collections, some have even managed to take or buy them back. Stocktaking of collections has been used to get rid of spoilt items.

Developing a more attractive exhibition strategy is one of the biggest challenges of museums dealing with academic heritage. They immediately face a number of questions when trying to approach this. Do we exhibit entire collections or just samples? How much will we use modern technical aids? Who are the most important target groups of these museums? How can we communicate the scientific ideas that are hundreds of years old in a manner that is understandable? Creating associations with modern times helps to understand, but it also carries the threat that we project past ideas that didn't actually exist. How can we connect the work of science historians with the museum?

The role of museums that deal with the history of science and education and their meaning in society also depends on the broader cultural policy. How do the various forms of ownership affect the use and preservation of academic heritage? Would it be better for universities to own their museums or to transfer them to the state, local government, a foundation or other private owners with all their assets, and what would each of these options entail? How can the contribution of university museums to the development of modern society be increased?

We hope to partake in theoretical discussions that look both into the past and the future, and share positive and negative experiences, as both can teach us something. We are hoping to hear presentations by politicians and theoreticians who specialize in culture, lecturers and museum specialists.

The UT History Museum showcases the history of science and university education in Tartu from the 17th century to the present



day. The museum is located on Toome Hill, which has also been poetically described as an abode of the muses. Here the museum occupies several historical university buildings dating from the 19th century - the former university library built in the choir of the ruins of a former dome cathedral, the Old Observatory and part of the Old Anatomical Theatre (closed until the end of 2012).

As well as exhibits, visitors can enjoy a magnificent view of the city from the viewing platforms situated on the top of the preserved bases of the cathedral's towers. The museum's White Hall is one of the most prestigious event venues in Tartu.

The University of Tartu History Museum is part of a larger university institution - Museums of the University of Tartu, which also includes the university's Art Museum and Natural History Museum. They cooperate closely.

University of Tartu, Estonia, History

EUROPEAN ANATOMICAL COLLECTION PROJECT

by **elena corradini**> My colleague Marek Bukowski from the Museum of Medical University of Gdansk and I presented at the Universeum Meeting in Padua last May a proposal for a European Anatomical Collections Network

http://www.musei.unipd.it/eventi/doc/universeum/Book_Abstracts.pdf

Our idea is to launch a joint European program for the preservation, handling, and availability of anatomical collection based on contemporary best practice in the field. The expected result of the project will be the safeguard of the anatomical collection and its more intensive involvement in the development of the academic tradition and heritage. The project implementation will rely on the cooperation of European universities based on the current possibilities of the collection, exchange and share of the data.

They would like curators of anatomical collections to respond to a survey with questions such as:

Type of collection (anatomical and/or pathological and/or curiosity collection); date of foundation; founder's name and collection providers and managers throughout history; primary venues (separate cabinet in University, palace or court, part of anatomical theater, etc.); researchers connected with collection; famous objects; description of kinds of objects; conservation strategy; availability, etc.

You can respond to the survey via these two links:

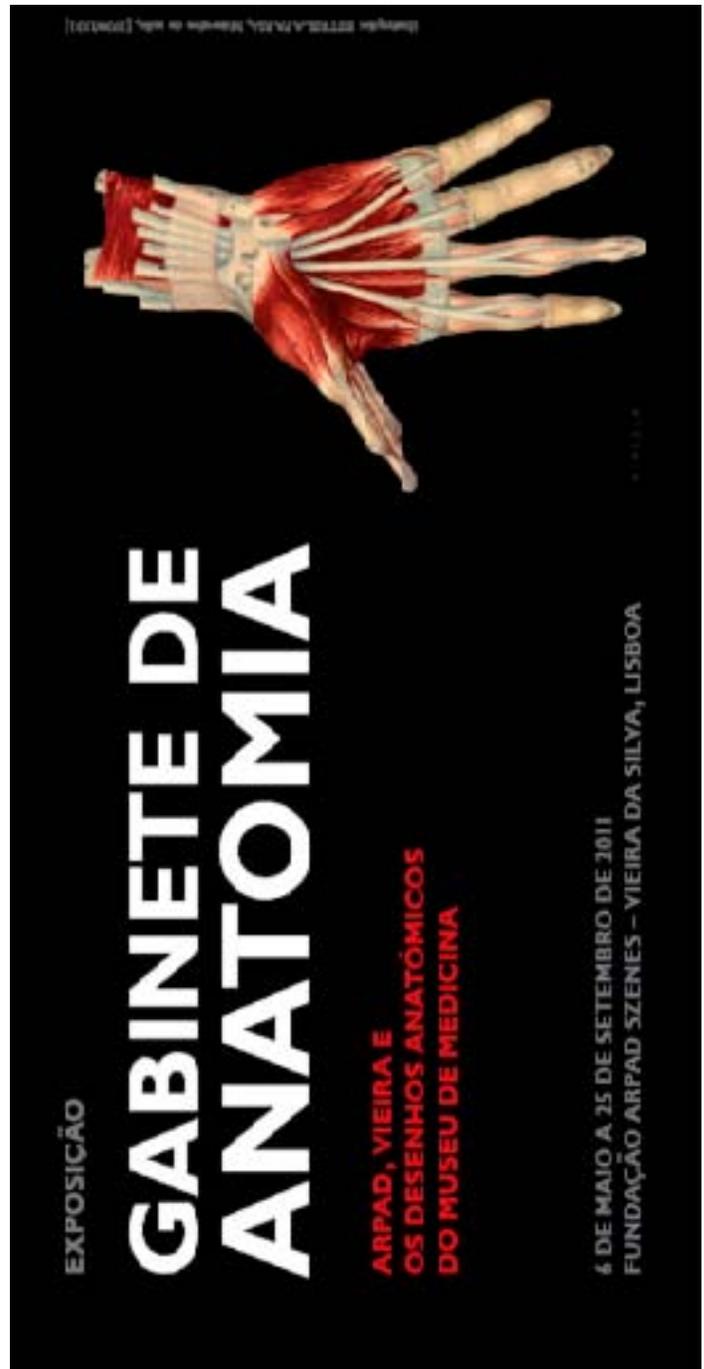
<http://www.surveymonkey.com/s/QMBDJJX>
and <http://www.surveymonkey.com/s/QZFN55K>.

They would also like some feedback on what they think are the most important features of anatomical museums and collections, including the following:

- having an anatomical theatre for anatomical performances.
- having a large variety of anatomical specimens.
- having the possibility of exhibiting historical anatomical specimens.
- having the display of human remains as an explicit exhibition strategy.
- focusing on the sense of wonder and fascination with the beauty, mystery and complexity of the body.
- drawing on visitors' motivation for visiting the museum and their expectations of the museum.
- being interested in the reciprocal relation between audiences and content (what is on show?) of anatomical collections.

- focusing on conservation problems.
- selecting the right kind of professionals for anatomical museums.

Send your views on these priorities or any questions or comments to elena.corradini@unimore.it and marski@gumed.edu.pl.



NATIONAL CONFERENCE ON MUSEUM BRANDING AND MARKETING IN YEREVAN, ARMENIA
AVAILABLE TO INTERNATIONAL MUSEUM GROUPS

THE NEWS

by **lyndel king**> Twenty-five specialists from different Armenian Museums participated on National Training on Museum Branding and Marketing From 12-14 of April 2011, which was held in the National Gallery of Armenia by the experts Ms. Shelly Regan, the president of Yamamoto Moss MacKenzie Branding Agency <http://www.ymm.com/> & Dr. Lyndel King, a Trustee for Arts and Culture Fund, Director and Chief Curator of Weisman Art Museum <http://www.weisman.umn.edu> in Minneapolis. The training was organized by the Association of Museum Workers and Friends by the support of the Ministry of Culture and Arts and Culture Fund under the leadership of Hripsime Pikichian. <http://www.amuse-all.net/main.php?action=180&lang=eng> During this workshop the participants developed brands for the Center of Armenian Folk Arts and Crafts and Hovhannes Toumanian Museum as case studies. The museums were for which brands were developed were chosen at random, one small and one large museum from among those participating. The seminar was very successful, even if we were compressing about six months of work into three days.

The Fund for Arts and Culture is, unfortunately, no longer in existence. They funded travel and living expenses for King and Regan in Armenia. However, we would love to offer this museum branding seminar again if you are able to do the organizational work of publicizing the seminar, registering participants (no more than about 25), finding a place to hold it, providing translators, and finding funding for our travel and expenses. We don't require any fee for the seminar, just our travel expenses, lodging and meals while we are on site.

If you are interested in considering hosting a seminar in Museum Branding and Marketing, please email me and I will send you the program for seminar we did in Armenia so you can see if it might be of interest. kingx001@umn.edu



top: the director of the Hovhannes Toumanian museum and seminar presenter Lyndel King after a spirited discussion
top middle left: Presented Shelly Regan (standing) confers with participants
middle right: participants completing an interactive exercise
bottom: participants present the results of their exercise to the group

MARINE MKRTCHYAN NAMED UMAC COORDINATOR
IN ARMENIA.



Marine Mkrichyan is now the UMAC coordinator in Armenia. In April 2011, Marine organized the first meeting of University museum workers in Armenia. She has since organized group trips to University museums so that they can get to know each other in more depth, and discuss common problems. Marine made a presentation at a conference at Kiev Stat University in October, 2011. She works at the State University Museum in Yerevan and is also Chief Curator at the Russian Art Museum, also in Yerevan.

UMAC PEOPLE

UMAC MEMBERS

UMAC currently has 195 members in 40 countries:

Argentina (3)
 Armenia (1)
 Australia (7)
 Austria (6)
 Belarus (1)
 Belgium (4)
 Brazil (3)
 Bulgaria (1)
 Canada (3)
 Colombia (3)
 Congo (1)
 Czech Republic (1)
 Denmark (4)
 Estonia (4)
 Finland (8)
 France (21)
 Germany (12)
 Greece (2)
 Ireland (1)

Israel (1)
 Italy (6)
 Latvia (1)
 Madagascar (2)
 Mexico (5)
 Netherlands (8)
 New Zealand (1)
 Norway (5)
 Peru (2)
 Philippines (3)
 Poland (4)
 Portugal (4)
 Russia (3)
 Serbia (1)
 Singapore (1)
 South Africa (1)
 Spain (6)
 Sweden (2)
 Switzerland (1)
 United Kingdom (16)
 United States of America (36)

UMAC BOARD

Chair:	Hugues Dreyssé, France	chair@umac.icom.museum
Vice-chairs:	Ing-Marie Munktell, Sweden Peter Stanbury, Australia	ing-marie.munktell@gustavianum.uu.se pstanbury@gmail.com
Secretary:	Aldona Jonaitis, USA	secretary@umac.icom.museum
Treasurer:	Panu Nykänen, Finland	panu.nykanen@tkk.fi
At-Large Members:	Kate Arnold-Forster, United Kingdom Elena Corradini, Italy Lyndel King, USA (newsletter editor) Christine Khor, Singapore	k.arnold-forster@reading.ac.uk elena.corradini@unimore.it kingx001@umn.edu ckhor@nus.edu.sg
UMAC Journal Editor:	Nathalie Nyst, Belgium	nyst@ulb.ac.be
Working Group Chairs:	Peter Tirrell, USA Andrew Simpson, Australia Cornelia Weber, Germany	pbtirrell@ou.edu asimpson@els.mq.edu.au weber@mathematik.hu-berlin.de