

newsletter

ICOM'S INTERNATIONAL COMMITTEE FOR UNIVERSITY MUSEUMS AND COLLECTIONS

JANUARY 2014



UMAC
University Museums
And Collections

ICOM
INTERNATIONAL COUNCIL OF MUSEUMS
COMITÉ INTERNATIONAL DE MUSEOLOGES



hugues dreysse

FROM THE CHAIR

Every three years, ICOM holds its conference. More than 2000 persons met in Rio during one week. It was a good and important moment of exchanges and discussions between professionals and specialists of museums. As usual, each International Committee had its annual meeting. For UMAC, it is also the time of the renewal of the board. I would like to thank all UMAC members who gave me their confidence to accomplish a second term. I know how important is such a duty. The community of the universities museums and collections is diverse and UMAC is only 12 years old. But all participants at our annual meeting have reaffirmed the necessity of such an international structure. The development of regional or national alliances or networks has been widely supported. For instance, I'm very pleased to see that our friends from Mexico will organize very soon their annual conference in Puebla.



UMAC president Hugues Dreyssé and UMAC member at Olwaldo Cruz Foundation

The board of UMAC has been reinforced by the elections of

new members. Beside members who have been reelected, I'm pleased to welcome newcomers from various countries: Catherine Giltrap from Ireland who accepted the heavy task of treasurer, Luisa Mansard from Mexico, Kris Anderson from the USA and Isidro Abano from the Philippines. Graciela Weisinger has been confirmed as secretary. Today the board of UAMC has 15 members widely scattered all over the world.

From long time, we have planned to organize our 2014 annual conference together with CECA, the Committee for Educational and Artistic Activities from ICOM. The general topic will be "Museum education and scientific popularization—when university researchers, museum curators and educators meet their publics." It will be a unique opportunity of exchange between professionals of these two communities and it will allow, I'm confident, a mutual benefit. The scheduled location is Alexandria in Egypt from October 10 to 15. I hope strongly to meet you at that time.

I wish you a very Happy New Year and full success in all your activities.

CHECK OUT THIS VIDEO HOLIDAY GREETING FEATURING THE COLLECTION OF THE ASHMOLEAN MUSEUM AT OXFORD UNIVERSTY AT [HTTP://WWW.ASHMOLEAN.ORG/](http://www.ashmoolean.org/) CHRISTMAS/

on the cover > Dissection of the Thorax of a Cadaver, from 'Liber notabilium Philippi Septimi, francorum regis, a libris Galieni extractus', by Guy of Pavia, 1345. A reproduction of this medieval illustration of surgery was part of an exhibit at the Museum of Life at the Oswaldo Cruz Foundation, Rio de Janeiro, Brazil, visited by UMAC members who attended the conference.

lyndel king



Dear UMAC Colleagues,
First let me wish you a happy new year. I look forward to 2014 with vigor and enthusiasm and hope you do as well. If you sent something for the newsletter and it does not appear, please let me know. I might

have missed something as many of the submissions did not have NEWSLETTER in the subject line so it was difficult to sort through them. I apologize. Please re-send articles of general interest and I will put them in the next newsletter. I try to include every submission in some form and never purposefully omit anything you send. I also hope all the hyperlinks work. If they don't, you can always paste the address into your browser.

This newsletter is not the best place to announce lectures and other events of primarily local interest. Conferences, to which people might travel to attend, are appropriate, but announcing a lecture probably is not appropriate for this newsletter. If you have a particularly interesting lecture that you think your colleagues would be interested in, you can summarize the main points and send an article about the content of the lecture. And please, send pictures and captions.



I had the privilege of attending the ICOM Triennial meeting in Rio de Janeiro, Brazil, and the UMAC meeting that was a part of it. It was a memorable experience, at once frustrating and exhilarating. We overcame hotels that were far from the conference center, taxis that did not know where the conference center was located, incredible traffic jams, shuttle busses that ran on a very limited schedule, and sessions that started very late or moved their location at the last minute. Our conference center, the Ciudad des Artes, was untried—apparently we were the first conference that had been held there, so there were the inevitable kinks of operating in a new facility. It sometimes felt like we were on an island, surrounded by freeways, so it was difficult to wander freely into surrounding neighborhoods for a break from the official sessions, as we have been able to do at other conferences.

The UMAC sessions were for the most part, of very high quality and the UMAC conference was well organized. But, what carried the day was the unfailing hospitality of our Brazilian hosts. Perhaps the peak experience for UMAC members was the day we spent visiting university museums in the region. I want to thank our Brazilian organizing committee especially Jose Lira, from the University of São Paulo who went out of his way to ensure that we all had the best possible experience. Other members of the organizing committee were:

Graciela Weisinger, Universidad del Museo Social Argentino (Argentina)

Claudia Rodrigues Carvalho, National Museum/UFRJ (Brazil)

Simone Mesquita, National Museum/ UFRJ (Brazil)

Marcus Granato, Museum of Astronomy and related Sciences (Brazil)

Josiane Oliveira, Oswaldo Cruz Foundation (Brazil)

Bruna Elias, Center for Cultural Preservation/ USP (Brazil)

Lucimara Vianna, Center for Cultural Preservation/ USP (Brazil)

Cibele Monteiro, Center for Cultural Preservation/ USP (Brazil)

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UMAC conference group outside the Oswaldo Cruz Foundation

waldo Cruz was conceived in 1986 as a center for research and documentation dedicated to the history of the Oswaldo Cruz Foundation. It later expanded its pursuits in science and health technology and today is active in education, information, and science communication, in addition to conducting research in a number of disciplines. The Casa currently preserves the most valuable share of Brazil's cultural heritage in the area of health, including collections that are landmarks of political, social, and cultural developments in health from as early as the late nineteenth century. It also offers Brazil's only graduate program in the history of the sciences and health, publishes *História, Ciências, Saúde — Manguinhos*, a quarterly scientific journal that enjoys a prestigious reputation within the Brazilian and international academic communities, and coordinates information networks in Latin America.

Through exhibits and cultural events, the Casa's Museum of Life provides science education opportunities to some 200,000 people a year. Visitors can learn about the historical transformations that have occurred in Brazilian public health through exhibits of scientific collections, photographs, letters, reports, and other objects. <http://portal.fiocruz.br/en>. The Foundation's Moorish headquarters is quite striking, and we enjoyed hearing about its programs and just

Our tour day began at the UFRJ National Museum. The Museu Nacional is the oldest scientific institution in Brazil and the largest museum of natural history and anthropology of Latin America. Created in 1818 and initially based at Campo de Sant'Anna, it was conceived to promote cultural and economic progress in the country. Originally called The Royal Museum, it was incorporated into the University of Brazil in 1946 and currently integrates the academic structure of UFRJ (Federal University of Rio de Janeiro). In 1892 it was transferred to the Palace of São Cristóvão, former residence of the Brazilian imperial family until 1889. Being located at the premises which for many years hosted the royal family, it still preserves architectural and artistic features of 19th century, in its façades, interiors and gardens.

The objects included in the permanent exhibitions are part of a 20 million item of the scientific collection, which are preserved and researched by the department of biological anthropology, ethnology, archaeology, paleontology, geology and zoology in the Americas. <http://www.museunacional.ufrj.br>

We were all amazed at the collections we saw there. We continued with lunch and a tour at the Oswaldo Cruz Foundation. The Casa de Os-

exploring the wonderful architectural details of the building.

We closed out our touring day at the The Museu de Astronomia e Ciências Afins (MAST), which opened to the public in 1985, is a research institute pertaining to the Brazilian Ministry of Science and Technology. One of its main activities is to preserve its collections, especially its collection of scientific instruments, which is what grants MAST its identity as a museum of science and technology.

The museum stands in the grounds of the old National Observatory, and occupies a number of buildings that once belonged to it. These historical buildings and the collections originated within them are preserved by federal law since 1986. The MAST collection contains 2000 objects; 1600 belonged to the National Observatory and were used to provide services and research of great importance to the country, like determining and broadcasting the official time in Brazil, forecasting the weather and astronomical phenomena, delimiting Brazil's borders, and magnetic mapping of Brazilian territory.

Most of the instruments date back to the nineteenth and early twentieth centuries, though some of the more aesthetically interesting pieces, like the quadrant by J. Sisson and the G. Adams theodolite, are from the 1700s. It is an extremely diverse collection and many of the objects are connected to astronomy, topography, geodetics, geophysics, meteorology and optics. More recently, in response to a new collecting policy, the collection has been enlarged through the acquisition of artifacts from research institutes within the Ministry of Science and Technology from areas such as nuclear energy (Nuclear Engineering Institute and Institute for Radiodosimetry) and mineral technology (Center for Mineral Technology).

I also took advantage of the Conference official touring day to visit several museums and architectural landmark in Rio with our colleague Catherine Giltrap from Trinity College in Dublin, Ireland, and Jose Lira, from the University of São Paulo. One of the highlights was a visit to the Niterói Contemporary Art Museum designed by Oscar Niemeyer. We also visited several architectural landmarks in "downtown" Rio as well as the Museu Arte Moderna.



Museu de Astronomia e Ciências Afins (MAST)



UMAC board member Catherine Giltrap outside the Niterói Contemporary Art Museum designed by Oscar Niemeyer and completed in 1996

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Photos From the Conference at Rio



Museu de Arte Moderna in Rio de Janeiro



above: The conference center, Ciudad des Artes; below, decorative tile at Oswaldo Cruz



Two young UMAC members at Oswaldo Cruz Foundation



Immediately above: Conference Center, Ciudad des Artes; above, Conservation facility at Museu de Astronomia e Ciências Afins (MAST)



UMAC members (left to right) Lyndel King, Jose Lira, Nathalie Nyst, Catherine Giltrap, and Panu Nykanin enjoy dinner in Rio.

RESOLUTION ON THE PROTECTION OF UNIVERSITY COLLECTIONS

From my point of view, one of the most important things that happened at the Rio conference was that the UMAC members passed a resolution on the protection of university collections. As has been reported widely in the United States, and in this newsletter, University art collections in university museums in the United States have been victims of threatened sales to replenish the coffers of the university. At the Rio convention, UMAC adopted a resolution about the protection of University collections. Following is a history of the threats to University collections, especially in the United States, and the resolution UMAC adopted in Rio.

Background of the Task Force for the Protection of University Collections

National economic crises create tensions at all levels of society. In the United States, cultural institutions of all sizes have been particularly vulnerable in times of economic recession, particularly those institutions that are part of larger umbrella organizations such as cities, colleges, or universities.

University collections, particularly art collections, are increasingly being viewed as disposable and coveted assets by parent organizations desperate to shore up faltering endowment funds or to fill budget gaps caused by reduced funding from states. Even those university museums that have worked hard to ensure that their parent college or university views them as an essential part of the academic enterprise may face threats when severe economic crises hit.

All university museums may be vulnerable to closure to avoid the costs of maintaining them, but university art museums, with collections that have obvious commercial value in the marketplace, are particularly at risk as university administrators, who have little knowledge of the inner workings of the art market, make difficult decisions that they believe mean life or death for their institutions. Media stories that trumpet the high prices paid for works of art at auction confirm the impression that universities are sitting on under used assets. And, although university art collections are today the most obvious targets, other collections held by universities may not be far behind. Rare books and maps, antique medical instruments, some natural history specimens and many other things may come under scrutiny for their commercial value, as well.

The reality is that much of the art in university collections would sell for a modest amount and the total realized, after all the costs associated with a sale were paid, would likely be much less than anticipated. However, university administrators still face great temptations to use their campus collections to bail out their financially stressed institutions.

In the United States, several university presidents or governing boards have attempted to sell campus art collections. Some have been successful; in other cases, community and alumni outcry prevented this action and in one case, even toppled the university president.

It was in this environment that the Task Force for the Protection of University Collections was formed in 2009. The task force members, who represent associations of museums and university faculty, and foundations, realize that it has no legal standing to prevent the sale of university collections, but we also believe we can exert pressure in the court of public opinion and take other steps to make it difficult for universities to sell their collections for endowment or general operating support.

The task force does not intend to prohibit legitimate deaccessioning, including through sale, of collections, but to insist that it be done in accordance with the industry's highest standards. This means that for art museums in the United States, any proceeds received from the sale of objects from the collection must be used to replenish the collection and such new acquisitions must carry the original donors' names.

Since the task force's formation we have successfully worked with the American Alliance of Museums (AAM) Accreditation Commission to put in place language that asks university museums to obtain a signed resolution by its university administration

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FROM THE NEWSLETTER EDITOR

that the parent organization “will not consider the museum’s collections as disposable assets.” This statement from the parent organization is now required for a university museum to receive accreditation from AAM.

We have met with regional university accreditation agencies to urge them to include university museums as well as libraries in their accreditation standards for universities. We have been asked to submit language for possible inclusion in some regions, but one stumbling block has been that, while all accreditable universities and colleges have libraries, not all have museums or collections. We continue to work with university accreditation agencies to urge them to include standards for universities that do have museums on campus.

We also monitor potential threats to university collections and quickly inform the professional organizations we represent and the public at large of these threats. We mobilize community members to make public statements of opposition. Members of the task force are available to speak at conferences and professional or public meetings.

The task force meets annually in conjunction with the annual meetings of the Association of Academic Museums and Galleries (AAMG) and AAM and more often when required. We constantly monitor potential threats to university collections in the United States and abroad.

Since its inception, the task force has included representatives from AAMG, AAM and its Accreditation Commission, the Association of Art Museum Directors (AAMD), the College Art Association (CAA), the Association of Art Museum Curators (AAMC), and the Samuel H. Kress Foundation. The task force recognizes that the risk to university collections is international and 2013 additions to the task force represent the University Museums and Collections (UMAC) committee of the International Council of Museums (ICOM), a part of the United Nations Educational Scientific and Cultural Organization (UNESCO). The task force operates under the umbrella of AAMG. It is cochaired by Lyndel King, director and chief curator of the Frederick R. Weisman Art Museum at the University of Minnesota, and David Alan Robertson, director emeritus of the Mary and Leigh Block Museum of Art at Northwestern University.

At the August 2013 (ICOM) meeting in Rio de Janeiro, Brazil, UMAC adopted a resolution in support of the work of the Task Force for the Protection of University Collections. The resolution is in keeping with ICOM’s Code of Ethics for Museums and the Council of Europe’s recommendation on the governance and management of university heritage, as well as the AAMD’s Professional Practices in Art Museums and the AAM’s Code of Ethics for Museums. Following is the resolution adopted by UMAC in Rio.

UMAC RESOLUTION

Be it resolved by UMAC, the University Museums And Collections Committee of ICOM (International Council of Museums) on this 14th day of August, 2013, in the ICOM triennial meeting in Rio De Janeiro, Brazil, that whereas:

1. Collections held by universities internationally are an important part of university and world heritage.
2. These collections are irreplaceable and must not be dealt with purely as fungible, financial assets of the university that can be disposed of to meet financial needs.

Therefore:

3. These collections must be valued for the role they can play in preserving the history of universities and for the role they can play in current teaching and research at universities, as well as for educating the public.
4. If a collection must be disposed of for any reason, it must be done in keeping with the professional standards of museums and the disciplines concerned. Any disposal of collection by a university must be done in consultation with, and on the advisement of, those experts who are responsible for the collection.
5. It is the responsibility of a university to provide appropriate protection for collections that they hold in trust for their students and faculty and the world community, now and in the future.
 - a) This resolution is in support of and in accordance with ICOM’s Code of Ethics for Museums, Code of Professional Ethics, adopted unanimously by the 15th General Assembly of ICOM in Buenos Aires (Argentina) on 4 November 1986 and amended by the 20th General Assembly in Barcelona (Spain) on 6 July 2001, retitled Code of Ethics for Museums, and revised by the 21st General Assembly in Seoul (Republic of

Korea) on 8 October 2004. This resolution refers to the section on Removing Collections 2.12-2.17

b) This resolution is in support of and in accordance with the Council Of Europe Committee Of Ministers, Recommendation Rec (2005)13 of the Committee of Ministers to member states on the governance and management of university heritage (Adopted by the Committee of Ministers on 7 December 2005 at the 950th meeting of the Ministers' Deputies) particularly sections 7 and 8 that encourage public authorities and higher education institutions to make full use of existing laws and of external and internal regulations for the protection and preservation of the heritage of universities and to adopt adequate provisions to protect their heritage where such do not already exist and section 18 that encourages institutions to provide and maintain suitable physical accommodation for their heritage and to provide balanced and reasonable funding for its protection and enhancement.

c) This resolution is in support of and in accordance with the American Alliance of Museums Code of Ethics for Museums, adopted by its Board of Trustees on November 12, 1993 and the Association of Art Museum Directors Professional Practices in Art Museums, 2001.

Although we were procedurally prevented from presenting our resolution to the entire general assembly of ICOM, our representatives to that assembly will attempt to carry the resolution forward toward adoption by ICOM as a whole.

STUDIES IN HISTORY AND PHILOSOPHY OF SCIENCE
 from **sébastien soubiran**> I am pleased to announce a special section edited by Nicholas Jardine and Lydia Wilson in the review *Studies in History and Philosophy of Science*, vol. 44, n°4, 2013 entitled *Recent Material Heritage of the Sciences*, <http://www.sciencedirect.com/science/journal/00393681/44/4>

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BIOLOGICAL COLLECTIONS AT LUND UNIVERSITY, SWEDEN

by **ingvar karnefelt**> The biological collections at Lund University have been moved to new premises, but new financial cuts threaten their future staffing.

Museum collections, especially the biological collections, at the large state universities in Sweden have been repeatedly questioned by administrative leaders when allocating resources. They often lose the battle against new areas of research, presently considered to be more modern and progressive. This is indeed a philosophical problem in all well-known universities where new ideas always require resources which in most cases can only be taken from other departments. Just when the most urgent problems with museum facilities have been solved, after decades of debate, new and more serious threats await the collections. During the last year, a governmentally initiated investigation concerning state funding for the Swedish Species Initiative <http://www.slu.se/en/collaborative-centres-and-projects/artdatabanken/the-swedish-taxonomy-initiative/>, which included support for the national biological collections, proposed serious budget cuts which cast a cloud over their future management, and in fact threaten the entire existence of the museums. Currently we are not yet informed about any decisions based on this investigation, but the threat is definitely serious and critical.

The Biological Museums at Lund University, constituting an administrative amalgamation of the Botanical Museum (BM) and the Museum of Zoology (ZM), were formed between 2002 and 2009 as a separate unit of the Faculty of Science. From 2010, the museums were incorporated into the new extended Department of Biology <http://www.biomus.lu.se/> During the last few years, we have seen a dramatic increase in external



The new compact cabinets for botanical specimens comprising 48800 trays.

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funding, mostly due to earmarked governmental grants to natural history museums. The museum collection, recently moved outside the main university area in central Lund, represent more than two centuries of botanical and zoological research at Lund, and the large number of type specimens is a manifestation of the pioneering work in systematic there. The combined holdings of the museums rank among the 20 largest and scientifically most important in the world. The collections have been located in buildings in the central academic campus of Lund since 1737 for the zoological and since 1818 for the botanical collections. The evacuated buildings, i.e. the Botanical Museum, located in the botanical garden, were built in 1912, whereas the Zoological Museum moved to a new building in 1917.

The Biological Museums are primarily responsible for preserving and documenting the collections, making them available to the scientific community, and providing pertinent information to various governmental and other agencies and decision makers. To fulfil this responsibility, the Biological Museums have in recent years given high priority to, and put a large effort into, developing searchable databases, thereby becoming a link in a worldwide network of natural history collections. <http://www.biomus.lu.se/botaniska-museet/databaser>, <http://www.biomus.lu.se/zoologiska-museet/databaser>. The significance of the combined botanical and zoological collections to the international scientific community is enormous, as demonstrated by the large number of loan requests and the papers, based wholly or in parts on material belonging to the museums, published by researchers worldwide. Nationally the collections are extremely important, particularly in the context of the Swedish Taxonomic Initiative (Science 307: 1038-1039).



The separate storage room with modern compact cabinets for zoological material preserved in alcohol.

Both museums have by tradition been important to the local community, for instance as meeting places for active and retired academics, museum workers, and amateurs from different branches of biology. In this respect they have played a significant role among non-professionals, often as a result of the encouragement and assistance of the museum staff and ex-professional biologists, by assembling a considerable amount of data on the distributions of, for example, insects and vascular plants. The acquisition of such information forms the basis for many current and forthcoming studies on biotic and environmental changes. Therefore the importance of the Biological Museums in Lund should not be underestimated since they are involved in numerous projects, such as local or regional botanical surveys, where amateurs and professionals work side-by-side and access to the collections is imperative.



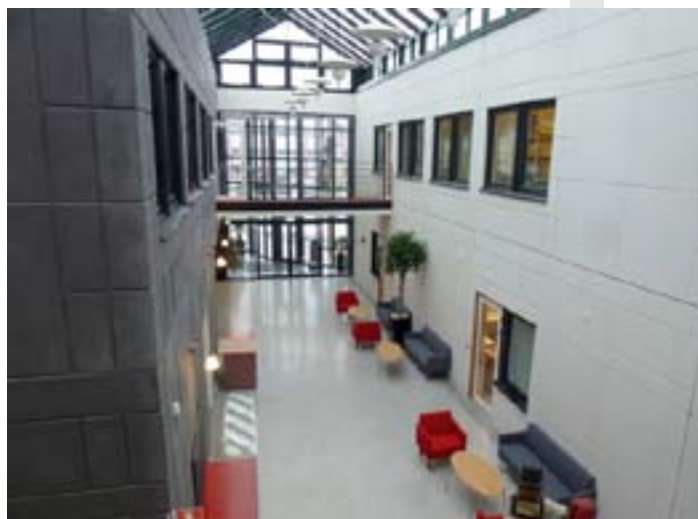
Zoological material in jars of different sizes.

Since the beginning of 2012 the staff has been busy in the detailed planning of moving and reorganizing the enormous collections, which has been a unique task without earlier examples. It has been necessary to hire extra staff members for the move, and a

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The bird collection is organized in systematic order.



Arkivcentrum Syd (ACS) which also includes large cultural archives from mainly southern Sweden. Picture shows main entrance.

special company has been in charge of the practicalities of moving and transporting the collections from the two older museum buildings to the new localities. The entomological collections, one of the most important and largest collections in the world, which became separated at an earlier date, are now located in new facilities in the basement of the Department of Biology. The biological collections are presently being organized in two modern climatically controlled 1200 square meters rooms, one for the botanical collections and the other for the zoological collections, at Arkivcentrum Syd in an industrial area in southern Lund, <http://.ddss.nu/acs/> The botanical collections have been organized in new compact cabinets comprising about 48,800 trays. Compact cabinets have also been made for other items, documents and literature. The large storage room for the zoological collections has similarly been furnished with new compact cabinets, although due to the enormous differences in size and form of these collections, the trays are of many different sizes. There is also a special large room with cabinets for storing samples preserved in alcohol.

SELECTION CRITERIA FOR RECENT MATERIAL HERITAGE OF SCIENCE NOW AVAILABLE

by **roland wittje** > We are pleased to announce that the Selection Criteria for Recent Material Heritage of Science are now posted on the UNIVERSEUM website: <http://universeum.it/docs/Universeum-Selection-criteria-recent-heritage-2013.pdf>

The document has been developed through workshops and discussions in the UNIVERSEUM Working Group on Recent Heritage of Science in 2012 and 2013. It provides a road map for making decisions concerning which objects to preserve from the period after WWII until the present. Selection criteria are crucial since we are able to preserve only a small amount of the instruments, objects and other material from recent scientific activity.

For the UNIVERSEUM Working Group on Recent Heritage of Science see: http://universeum.it/working_groups.html. If you want to join the Working Group, please send an e-mail to Roland.Wittje@psk.uni-regensburg.de

MEXICAN UNIVERSITY MUSEUMS CONFERENCE IN PUEBLA

by **luisa fernanda rico mansard** > Though they are very old, university museums retain great value today. This is due to the self-renewal capacity of universities and the vitality of the university community that is injected continuously into university museums. University museums join teaching needs, research and dissemination of culture, and today also innovation, linking, and integration, with the aim of promoting the development of knowledge.

Scholarly collections and artifact collections are growing in university museums in Mexico. Since 2006, a working group has been devoted to studying academic museums and collections and their social engagement. Linked to International Committee for University Museums and Collections (UMAC) Council International Council of Museums (ICOM), this group has been interested in creating a network of museums university nationally, promoting networking among professionals. To

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date this group has organized five meetings in Mexico. Many of the collaborations resulting from recently appeared in the book *Mexico University Museums: Memories and Reflections*, which includes a supplemental CD.

Universities and the interested public are invited to participate in the 6th meeting of “Reflections on our University Museums” that will be held in the city of Puebla, on 12 and 13 February 2014. The conference language will be Spanish. For more information, contact Luisa Fernando Rico Mansard at r.mansard@hotmail.com

FEMME VITALE—NEW PILL ARTWORK AT MEDICAL MUSEION, UNIVERSITY OF COPENHAGEN

by bente vinge pedersen> What does it mean to live with a chronic condition like metabolic syndrome? How can we express patient perspectives and the everyday experience of having diseases like Type 2 diabetes and hypertension, which affect more than half a million Danes? These were some of the questions that led Medical Museion to commission an artwork from the British art group Pharmacopoeia, and the result of their work was unveiled in the museum’s entrance hall in October 2013.

Pharmacopoeia is probably best known for the installation *From Cradle to Grave* at the British Museum in London, which expresses the lifespan of a typical man and woman through their pill intake, woven into a fabric ‘diary’ displayed on a long table alongside objects, documents, and personal photographs. The art group includes textile artist Susie Freeman, general practitioner Liz Lee, and video artist David Critchley. Susie Freeman invented what is now her signature technique of weaving pills into little pockets, producing long lengths of fabric that are then made into sculptural garments.

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The new artwork at Medical Museion is a larger-than-life dress placed in the entrance hall of the museum, entitled *Femme Vitale*. The piece consists of 27,774 tablets and capsules, which represent ten years of typical pill intake for a woman suffering from metabolic syndrome. The selection of pills was based on the medical records of two actual women – a Danish and an English patient. Dr. Liz



Femme Vitale, pill dress by artist Susie Freeman in collaboration with general practitioner Dr. Liz Lee

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Lee collaborated with the Danish Professor of General Medicine Jakob Kragstrup in order to include the Danish patient, and thus increase the artwork's relevance in a Danish context.

The overwhelming number of pills which Femme Vitale has been prescribed are intended to treat or prevent a diverse array of diseases and conditions related to metabolic syndrome. Most of the pills are to deal with her Type 2 diabetes, but she also suffered a heart attack and takes painkillers to relief pain in her knees and back. She has also experienced a period of depression, which was addressed with pharmaceuticals.

The co-morbidities that characterize her medical record are very common for metabolic syndrome, and are faced by more and more patients, but the implications are not fully realized or dealt with in the health care system. In many ways this is a hidden burden, which Femme Vitale expresses by wearing her pills on the outside.

Femme Vitale welcomes visitors to Medical Museion, and for many of them the pharmaceuticals in the dress will be recognizable from their everyday lives. Medical Museion has produced a short film about the making of Femme Vitale, showing both the collaborative process behind the artwork, and presenting the medical background of the piece. The video is on display alongside the dress in the museum, but can also be viewed on the museum website (<http://www.museion.ku.dk/da/femme-vitale/filmen-om-tilblivelsen/>).



NEW EXHIBITION: MEDICOTEKNIK - FORTY YEARS OF DANISH BIOMEDICAL ENGINEERING AND INNOVATION AT MEDICAL MUSEION, UNIVERSITY OF COPENHAGEN

by **bente vinge pedersen** > As a medical museum with a very broad collection, Medical Museion possesses a large number of examples of medical equipment and apparatus. Many of them are the products of a Danish medical industry that has been in almost constant growth for the last 50 years. In terms of export per capita, Denmark is one of the world's largest producers of medical equipment and the expectations of further development are high.

When the Danish Society of Biomedical Engineering (DMTS) approached the museum in 2012 and suggested a collaboration on the occasion of the 40th anniversary of the society, we were immediately interested. As well as the topic fitting well with our remit, this was a great opportunity to create new contacts with practitioners in the biomedical industry, and thus to pursue new acquisitions that would maintain our collection in this field. Medical Museion agreed to create an exhibition, which opened on the day of the anniversary, on 27th November 2013.

The exhibition displays products from 12 Danish biomedical engineering companies. The selection was made by the DMTS, guided by a wish to represent both companies which have been around for a lifetime and others which are in the start-up phase. The intent was also to showcase both companies that serve a worldwide market, and others who are leaders in a specialised niche.

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In the exhibition we try to take a look over the biomedical engineer's shoulder and explore the process behind the finished product, offering insights into how scientific, technological and medical knowledge is converted into usable (and saleable) products. The exhibition also reveals the integral role of industrial design in the making of successful products.

Many of the devices on display have emerged through collaboration between research institutions and companies, for instance the electromyographic (EMG) apparatus Nicolet Viking from the early 1980s, while the development of others was driven by user-demand, such as the Coloplast ostomy bag. The exhibition takes a close look at the work that goes into inventing, improving, and fine-tuning medical devices that ultimately aim to make life better for people.



The exhibition "MEDICOTEKNIK – forty years of Danish biomedical engineering and innovation" at Medical Museion. The exhibition cases are placed on stylized work table in blue that mime the work situation of the biomedical engineer."

Since the exhibition was designed to show the work processes behind the products, it was not possible to draw on Medical Museion's collection. We have therefore depended on the participation of the companies, and on getting in touch with the actual biomedical engineers that have worked with the development process. Luckily the companies have willingly participated and contributed with a wide range of material such as prototypes, work sketches and even hand drawn notes on rough paper, capturing moments of inspiration.

In the exhibition, the incredibly diverse collection of objects is presented on stylized workbenches that mimic the situation of creation that has characterized the past 40 years of Danish biomedical engineering. The exhibition will remain open until 29th June 2014.

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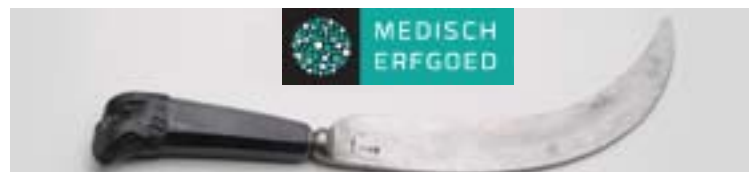
NEW WEBSITE ON DUTCH MEDICAL HERITAGE

by [esther boeles](#)> Commissioned by the Dutch Foundation for Academic Heritage (SAE), the Dutch website on Medical Heritage www.medischerfgoed.nl has been completely renewed and is now filled with new content.

The website gives an overview of the most important historical medical objects in the Netherlands, that are kept at the anatomical Museum Vrolik (Amsterdam), the Boerhaave Museum (Leiden), the University museums of Groningen and Utrecht and at the Radboud University of Nijmegen.

Medical Heritage is considered any object that was used in medical practice, in research or in education. These instruments, machines and specimens reflect developments in the history of medicine, and are still very interesting for many doctors, students, historians and others. Not to mention the fact that these objects are also still used for research.

Medischerfgoed.nl is a joint initiative of the Dutch Network of Medical Curators (MCN). These curators are experts in the field of Medical Heritage. It is their goal to communicate the importance of the medical collections, to advise and to share knowledge in this field.



UMAC 2014 MEETING WILL BE IN ALEXANDRIA, EGYPT, IN OCTOBER, 2014

by hugues dreyssé and lyndel king> At the UMAC meeting in Rio, it was proposed to hold our annual meeting in 2014 with another international committee from ICOM —CECA, the international committee for Education and Cultural Action. Alexandria in Egypt was proposed as the location. The board debated the proposed location and since that meeting, have followed the political situation in Egypt with great interest.

In January 2014 the United States Department issued a travel alert for all US citizens which is set to expire in March, 2014. It urges US citizens to avoid travel to the North Sinai and to avoid demonstrations in all Egyptian cities. The US State Department has lifted a “no travel at all” warning for Egypt, but warns against gender-based violence in and around protest areas. Most EU official government sites urge travelers to exercise extreme caution. Canada, Great Britain, Ireland, Australia and Finland in August, 2013, advised against all but essential travel to Cairo, Alexandria, Luxor and Suez and no travel at all to the North Sinai.

Against this backdrop of travel advisories the UMAC board voted to continue with plans for the conference in Alexandria. We believe it is important to support our colleagues in Egypt while keeping a close watch on the political situation and being realistic about encouraging members to travel there.

Since the Rio meeting, UMAC board members have followed the political situation in Egypt and have kept in close touch with colleagues in Alexandria. At a December conference in Ghent, UMAC president Hugues Dreyssé and several other board members who were present, continued discussions of the Egypt conference. After talking with the conference organizers and several recent travelers to Egypt, the board determined to continue with plans for the UMAC conference in Alexandria and set the dates of October 10 - 15, 2014. UMAC president Hugues Dreyssé and the CECA president will travel to Alexandria in January, 2014, to plan the conference with colleagues in Alexandria. A call for papers will be issued soon after.

Alexandria has an international airport (hubs are Istanbul or Athens) and many flights from the Middle East. There is also a connection through Cairo by Egypt Air. Alexandria is the second largest city in Egypt, after Cairo. Alexandria was founded in about 331 BCE by Alexander the Great. It became an important centre of Hellenistic civilization and remained the capital of Hellenistic and Roman and Byzantine Egypt for almost one thousand years until the Muslim conquest of Egypt in ACE 641. Hellenistic Alexandria was best known for the Lighthouse of Alexandria (Pharos), one of the Seven Wonders of the Ancient World and its Great Library, the largest in the ancient world. The library was part of a larger research institution called the Musaeum of Alexandria, where many of the most famous thinkers of the ancient world studied. The ancient library was destroyed by fire. A new library was officially inaugurated in 2002. An architectural design competition, organized by UNESCO in 1988 to choose a design worthy of the site and its heritage, was won by Snøhetta, a Norwegian architectural office, from among more than 1,400 entries.



The “new” library at Alexandria



Fort Qaitbey is located at the spot of the legendary lighthouse of Pharos.



A CLASSICIST PALAZZO FOR A CONTEMPORARY UNIVERSITY SCIENCE MUSEUM AT UNIVERSITY OF CAGLIARI, ITALY

by **paola mura**> The School of Architecture of the University of Cagliari is carrying on research about University's heritage and collections. While in 2012 the attention of the School had focused on its collection of Piranesi's prints, that were shown in two exhibitions held in Cagliari, Italy and in Bilbao, Spain, in 2013 the research focused on architectural projects that could contribute to the knowledge of the scientific university collections by a broader public.

Several scientific departments of the University of Cagliari have interesting historical collections, presently hosted in the headquarters of the Departments to whom they belong; an important curatorial and scientific work has been carried on by the professors of the same Departments throughout the years.

Collections are strongly related to the history and the development of the research that were carried out in the University of Cagliari by the scientists, some of them of international relevance, as physicist Antonio Pacinotti in the nineteenth century.

The main collections are exhibited in the Museo di Fisica, (Dept. Of Physics), in the Museo sardo di Geologia e Paleontologia "Domenico Lovisato" and in the Museo di Mineralogia "Leonardo de Prunner" (Dept. of Earth Sciences), in the Collezione degli Strumenti e Apparecchi di Chimica (Dept. of Chemistry and Geology), in the Museo di Zoologia (Dept. of Biology), in the Museo Herbarium (Botanic Garden), while the Museo Anatomico Clemente Susini, is hosted in the "Cittadella dei Musei".



View of Palazzo Scienze and the Gulf of Cagliari from the site of the Roman Amphitheater

At its beginning the University was located in the historical centre of the city, and the main scientific courses had their venue in the Palazzo delle Scienze, built in early twentieth century.

Presently the various scientific departments are located in different areas of the city, most of them have been moved to the Cittadella Universitaria in Monserrato, in the outskirts of Cagliari: the same Palazzo delle Scienze, that still hosts some classrooms, is about to be closed.

The division of the scientific collections, even if functional to the educational role of Departments and to the interest of specialists, makes the University's heritage less accessible. If the collections were exposed as a comprehensive "University's scientific collection" they could certainly accomplish a wider educational purpose and they could attract a wider public.

The architectural characters and the location of Palazzo delle Scienze seem to be specially fit for the purpose. Presently the main national and civic museums are located in the historical centre of the city, that is characterizing itself more and more as the cultural centre of the community. The "Palazzo"

was built in early twentieth century, near the fortified medieval centre of Castello, in the immediate vicinity of the Roman Amphitheater. It is an area where the University built most of its venues between the nineteenth and twentieth century. This venue has represented "the science centre" for generations of students who attended science courses through the last century. It is a recognizable symbol with a strong identity.

The Palazzo has a symmetrical quadrangular plan, with a monumental access stairway on the front, built at the confluence of two of the main streets leading to the historical city. A clear layout, with three floors above ground level built around two inner courtyards and a central staircase, make it easily adaptable to a flexible exhibition scheme.

Its total area consists of about 2,500 square meters for each of its three floors above ground level, plus a partially underground level. A beautiful roof terrace overlooks the whole city. All these features make the "Palazzo" an ideal site for a museum.

The aim of the work conducted in the School of Architecture, that is carried

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View of Palazzo Scienze from the South

on by Master and Doctoral research, is to conceive a new museum whose aim and mission should be clearly declared in its architectural features, purpose being the exhibition of the scientific collections of the University as a base for a contemporary Science Centre, that could meet the needs and curiosity of anyone wanting to approach to science.

Cagliari hosts various arts and archaeology museums, but the city lacks a science museum, although the interest in sciences brings thousands of people and students to the annual Science Festival. There' is in the community a need and demand for scientific knowledge that can be answered by a permanent institution. The Palazzo delle Scienze could represent the central hub of a network "Science museums", devoted to the broader public that, at any level of knowledge or age, can be introduced and attracted to science and research.

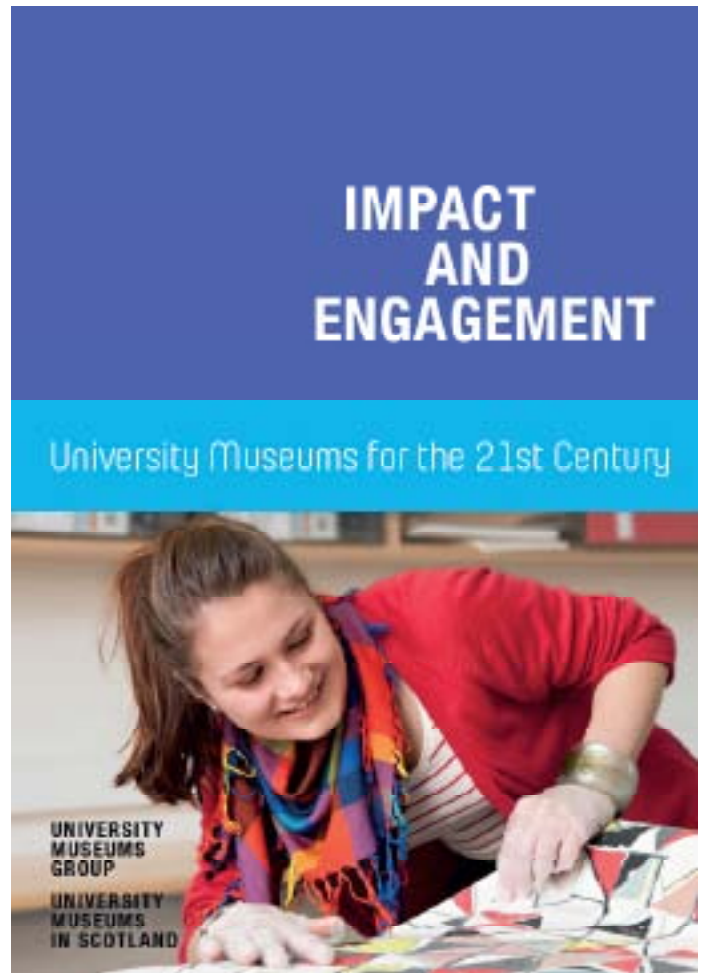
This same hub should play an important role in redirecting to the Science Departments and their research the interest of specialists. In this sense the role of architecture and museography is very important: as the University declared the importance of sciences in the twentieth century, devoting to them an imposing and classicist "Palazzo delle Scienze": this same Palazzo, with its authority revisited in a contemporary approach, can declare the importance of science in contemporary society. Its classicist architecture, with the entrance on ground level, strongly related to the urban context, with the open volume of the atrium and its inner courtyards, and again at roof level, overlooking the city, offers the chance to insert new architectural features, to host new services for the public on ground level and roof level, the main exhibit areas on three floors and the storage areas underground, thus offering all the features of a contemporary Science Centre.

NEW PUBLICATION: IMPACT AND ENGAGEMENT: UNIVERSITY MUSEUMS FOR THE 21ST CENTURY ANNOUNCED BY UNIVERSITY MUSEUMS GROUP (UMG) AND UNIVERSITY MUSEUMS IN SCOTLAND (UMIS)

by *liz hide* > "A University Museum is a space to encounter extraordinary collections, take part in intellectually rewarding events, witness inspirational teaching and engage with ground-breaking research." A new publication to highlight the outstanding contribution made by UK University Museums was launched by Mark Taylor, Director of the Museums Association at the Museums Association Conference in Liverpool on Tuesday, 12 November, 2014.

The report celebrates the growing success of University museums as part of the UK higher education sector and their unique contribution to the public profile of universities across the UK. University Museums hold 30% of nationally-significant collections but constitute only 4% of England and

THE NEWS



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More than 100 University Museums are open to the public in England, Scotland, Wales and Northern Ireland

Internationally recognised collections-based research and substantial research impact

Nearly 4 million public visitors, 3500 public events, 200 exhibitions last year

Students learn using museum objects on more than 700 university courses

UNIVERSITY MUSEUMS GROUP
www.umg.org.uk

UNIVERSITY MUSEUMS IN SCOTLAND
www.umg.ac.uk

UMG University Museums Group

UMISI University Museums in Scotland

Wales’ museums. In Scotland, three university museums alone hold 14% of nationally-significant collections.

The report shows how University Museums deliver unique benefits to the HE and wider cultural sector and have demonstrated exceptional performance in leveraging funding, with the Higher Education Funding Council for England (HEFCE) core funding having enabled an increase of non-HE funding by 179 per cent to £20.34 million over the last five years. The Scottish Further and Higher Education Council (SFC) has recently increased its museums, galleries and collections grant to £6 million over five academic years and extended the number of universities receiving the grant from five to nine to include all higher education institutions which have nationally accredited collections.

Kate Arnold Forster and Sally MacDonald, joint chairs of the University Museums Group said: “This report celebrates the exceptional contribution that University Museums make to the quality and impact of academic research, to teaching and the student experience, to the profile of universities nationally and internationally as well as their economic and social contributions as visitor attractions and cultural destinations. We hope this report provides a valuable perspective on the great potential of University Museums to enhance the quality and vitality of higher education in challenging economic times.” The report can be found on the University Museums Group website at www.umg.org.uk.

GOLDSTEIN MUSEUM OF DESIGN, UNIVERSITY OF MINNESOTA, RECEIVES GRANT FOR CONSERVATION

by emily marti> The Goldstein Museum of Design, in the College of Design at the University of Minnesota, received a Preservation Assistance Grant from the National Endowment for the Humanities to purchase one powder-coated museum cabinet to house a portion of a 2004 donation of 659 pieces of clothing which have considerable historic value and educational potential. The objects had been collected for over 30 years by the International Institute of Minnesota, a social service agency that serves foreign-born immigrants and refugees. It had been given clothing by those who had used its support services and by community members who learned about the collection and donated family heirlooms and garments purchased while traveling. The purchase of this cabinet will bring the museum one step closer to completing a several-years project of re-housing this large and historically-significant group of garments from cultures around the world.

CHECK OUT
UNIVERSITY
MUSEUMS
ONLINE AT
HTTP://WWW.
EGESONLINE.
ORG/30-OF-
THE-MOST-
AMAZING-
UNIVERSITY-
MUSEUMS/.

SELECTED LIST OF MUSEUMS IN CAMBODIA

by peter stanbury> From his recent travels, Peter Stanbury sends this list of museums.

Name of Museum	Stone	Metal	Ceramic	Wood	Bone	Total Object
National Museum of Cambodia, Phnom Penh	3212	7303	4300?	450?		17310
Tuol Sleng Genocide Museum, Phnom Penh	Devoted to objects and photographs of the Pol Pot Regime					1000s
Banteay Meanchey Provincial Museum	339	2726	1045	49		4159
Bttambang Provincial Museum	808	385	144	41		1378
Svy Chek Museum	8	170	326	6		510
Kampong Spoeu Museum	8	88	150			246
Angkor Borei Museum	73	7	111			191
Takeo Provincial Museum	117	17	41	5	4	184
Prey Veng Provincial Museum						119
Snay Museum	9	16	89	2		116
Asia traditional textile Museum, Siem Reap	Not yet open					
Angkor National Museum, Siem Reap	Non-government museum; modern and well laid out.					1000s

Entrance charge \$12.

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National Museum of Cambodia



Prey Veng Museum



The Tuol Sleng Genocide Museum in Phnom Penh is a former high school which was used as the notorious Security Prison 21 by the Khmer Rouge regime from its rise to power in 1975 to its fall in 1979.



Angkor National Museum

REQUIEM FOR MUSEUM STUDIES PROGRAM AT MACQUARIE UNIVERSITY: FROM 2012 NO NEW STUDENTS WILL BE ACCEPTED TO THE PROGRAM

by **stephanie chinneck**> Over the years, Macquarie University Museum Studies Program has won many supporters both in the professional world of museums, galleries and collecting Institutions, and among the many students who have completed the course. Now a change is in the air and the end of an era is approaching with the closure of the program. Instead of mourning the closure, here we celebrate the achievements of the course and the contributions Macquarie University has made through the program.

When Museum Studies as a program commenced in 2002 it was the first of its kind in Australia. No other university had offered Museum Studies coursework at an undergraduate level and Macquarie University took a leading role in training the upcoming generation of museum professionals. Two years later the Postgraduate coursework program commenced, allowing students to gain a higher level of expertise before entering the workforce.

Macquarie University can also proudly claim to have been the first to offer interdisciplinary study options from a Science Faculty. There are relatively few Museum Studies Programs at tertiary level in Australia, and those which already existed taught the program from a background of Art History or Cultural Heritage. Indeed

this is the norm internationally; a science based program anywhere in the world is rare. Yet science museums are an important part of the museum sector, and Macquarie University, in a revolutionary move, for the first time offered training with a background in the science disciplines. Macquarie set out to do things differently and develop new opportunities for students with this alternative approach. The thinking behind the programs was based on the idea that the most creative museum workers of the future are those that are skilled across discipline boundaries.

Perhaps the reasoning behind Macquarie University's innovative approach to Museum Studies was the fact that it is a relatively young university when compared with the older, more established universities in the Sydney region. The University has undergone significant curriculum change over recent years to ensure their innovative approach to education is maintained. Undergraduates must explore areas outside of their academic disciplines with "People" and "Planet" units and undertake units that are socially relevant through community engagement and participation. The Museum Studies programs had been aligned with these admirable aspirations right from the start.

As well as providing an innovative

program in Museum Studies which was the first of its kind in many ways, Macquarie University gave its students the opportunity to undertake practical work in institutions large and small.

Through its good reputation Macquarie University was able to partner the Museum Studies program with many prestigious organisations, finding work placements in museums which included not only popular Australian institutions (such as the Australian Museum, the Powerhouse Museum, the Art Gallery of NSW and the Australian War Memorial) but also prestigious International Museums (such as the Asia Society Gallery New York, the Victoria and Albert Museum London, the Imperial War Museum London and the National Museum of Ireland in Dublin).

It also provided small Australian institutions with knowledgeable and enthusiastic students who could provide valuable, voluntary assistance while fulfilling their course outcomes.

Of course, with our professional standard museums and galleries located on Campus, (the Art Gallery, Australian History Museum, Biological Sciences Museum and Museum of Ancient

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MUSEUM OF ANCIENT CULTURES
THE MUSEUM

Logo of Museum of Museum of Ancient Cultures, Macquarie University, Sydney, Australia

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Art Museum, Macquarie University

Cultures) many students chose to complete their professional experience within these exceptional institutions. These University institutions have provided valuable real-world learning experiences for students while the students have provided valuable, voluntary assistance to these campus institutions. To date there have been approximately 50 individual projects done by students in our on-campus museums, ranging from registering collections, curating exhibitions and designing education programs to undertaking audience studies and designing marketing campaigns.

Museums, in their great diversity, are a near-universal, cross-cultural phenomena. They are not vanishing from the human experience like threatened species in the natural world. If anything, they are growing in numbers, diversity and relevance. Yet they are also changing and transforming and perhaps the recognition of these changes was one of the most valuable aspects of the Macquarie program. It equipped students to go into a museum world which was actively transforming itself to meet the requirements of modern audiences.

Creatively working with objects in exhibition spaces to connect people to narratives is a medium for interpreting our experiences and understanding of natural and cultural worlds, yet the Macquarie program taught that existing techniques were not always the best and gave students the support and knowledge to take innovative new approaches. Museum spaces no longer consist of dust covered objects curated by dust covered staff, purporting to represent universal truths. Instead we now have a plurality of voices vying to occupy museum space, challenging prevailing meta-narratives

THE NEWS

and connecting diverse audiences to an array of alternative realities. Macquarie can proudly look back on 10 years of exemplary higher education which has kick started the careers of many museum professionals by equipping them with the experience and knowledge to enter the dynamic and evolving work of the museum sector.

Higher education, like the museum sector itself, is changing rapidly. The old model of the academy as the source of all knowledge is breaking down. Students want study programs that give them opportunities to be co-creators of knowledge. The Museum Studies program met these needs and provided an example to others of how to create a partnership between students, academics and institutions.

Sadly however, the Museum Studies program in its current form is at an end. No more students will be accepted into the program and those already enrolled will be given an opportunity to complete their coursework before the program is closed. With a record of academic excellence, exemplary industry partnerships and innovative coursework, there are lessons to be learned from the old program and it is sad to see it go. Yet the lessons which Museum Studies has taught and the examples it has set have not been in vain and who knows, perhaps another institution, or even Macquarie itself will one day open another program (perhaps with more innovative approaches) to take the place of Museum Studies.

a·mus·ine

The museums, galleries and collections rise by interesting people for interested people.

by **andrew simpson** > Here is a link to our final edition of aMUSine, themed appropriately as "the last hurrah!" http://amusine.typepad.com/the_last_hurrah/ aMUSine was a student initiative from the Museum Studies program at Macquarie University. Doing the zine has been great fun, but with the closure of the programs it's time to say farewell.



Dr. Andrew Simpson, Director, Museum Studies, Macquarie University

from **marta lourenço**> For its thirty third symposium, the Scientific Instruments Commission seeks to gather case-studies, in-depth papers and experiential reports offering a variety of perspectives around the theme 'New Views on Old Instruments.'

We invite submissions of papers that identify and discuss new approaches to the study of scientific instruments and their collections, including new analytic methods, new cross-disciplinary perspectives, new ways of public engagement and display aimed at reaching broader audiences, new knowledge of networks of makers and users as well as studies of 'newer'/post-war instruments. We would also like to examine new social and political aims for scientific instruments and scientific heritage.

While we especially welcome papers within this broad thematic framework, in keeping with the tradition at SIC symposia, submissions will not be restricted to the theme. Strong papers that generally contribute to the history of scientific instruments, their collections and museums, as well as their broader use within the history of science, technology and medicine, may also be accepted.

The setting of this forthcoming SIC annual symposium is the University of Tartu, Estonia, the oldest university in the Baltic. Visits are planned to the historical observatory with its famed Fraunhofer refractor as well as to the University's instrument collections and anatomical theatre. Participants will have the opportunity to take part in excursions to the meridian arc established by Struve, now on the UNESCO World Heritage List, as well as several other collections and historic sites in the region.

More information, abstract submissions and registrations at: <http://sic2014.ut.ee/>



UMIS: UNIVERSITY MUSEUMS IN SCOTLAND CONFERENCE: RESEARCH IN MUSEUMS: MUSEUMS IN RESEARCH

by **neil curtis**> This was a very successful conference that attracted 80 delegates from across Europe to focus on the role of museums in academic research and how it can be fostered and managed. Questions addressed included how links can be fostered between researchers, students and museums; the role of museums in developing funded research projects; the development of local, national and international research partnerships and collaborations; the role of museums in public engagement with research; whether museums based in academic institutions have a special role; and the place of museum staff as researchers.



University of St. Andrews museum

Delegates were made very welcome by the efficient hosting by the University of St. Andrews Museums in the historic Parliament Hall of the University and included a reception in MUSA: the Museum of the University of St. Andrews where we were able to see the famous ceremonial maces of the University

alongside others from elsewhere in Europe as part of the 600th anniversary celebrations of the foundation of the university. This was followed by a delicious meal and a lively ceilidh in the heart of St. Salvator's College.

An important theme that was touched upon by a number of speakers was initiated by the keynote speaker Steph Sholten of the University of Amsterdam was the way in which the meanings of collections and research had changed over the years, with new domains cutting across existing disciplinary boundaries that reflect new areas of research. These were the product of wider changes in the social and political expectations that society has of its universities and their museums,

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while the nature of research could be seen as moving from an emphasis on descriptive to experimental studies. The impact of the 'third mission' of universities, in which the traditional Humboldtian model that saw teaching and research as inter-dependent could be joined by public engagement activities. Museums were seen as having the potential for playing a critical role in this, but it is an opportunity that could be missed.

Changes in the governance and management of museums were also discussed as being necessary to embed the role them in the mission of their host universities, though this might involve increased scrutiny and challenge the expectations and practices of many staff. In particular, the need for museums to play a role as a nexus of collaboration, rather than as isolated islands of expertise was highlighted, with links with academics, students, communities and other museums discussed. The relationship between museums and research was therefore moving from one in which it existed as a core function of museums to one in which museums could play a role as a core function of research institutions. The role of organisations such as UMIS, Universeum and UMAC were seen as critical to help support these networks, with a challenge being how we could move from talking to each other to working with each other.



St. Salvador's Mace at University of St. Andrews Museum

WHAT ARE UNIVERSITY MUSEUMS FOR?

from **hugues dreysse** > In March 2013, 100 delegates from across the UK and parts of Europe converged on the Oxford University Museums for the 25th Anniversary University Museums conference, up for discussion "What are University Museums for?"

The two day conference included keynote addresses from former Culture Secretary Chris Smith; David Sweeney, Director of Research Innovation and Skills, HEFCE; and Hedley Swain, Head of Museums for Arts Council England.



Oxford University Museum of Natural history

Sally MacDonald, Head of Public Engagement at UCL, chaired a session on "What University Museums do for students". Speakers included Giovanna Vitelli discussing the Ashmolean's student engagement programme, Rebecca Reynolds discussing research at Reading into object based learning for Higher Education, and PhD student Gemma Angel discussing student engagement at UCL.

Nicholas Thomas, Director of the Museum of Archaeology and Anthropology in Cambridge, chaired a session on "Research in Museums". Speakers included Paul Smith, Director of the Oxford University Museum of Natural History; Shearer West, former Director of Research at AHRC and Head of Humanities at Oxford; and Chris Gosden, Chair of European Archaeology at Oxford.

Finally, Paul Smith, Director of the Oxford University Museum of Natural History, chaired a provocative view of "the impact of University Museums in 2020". Provocations were offered by Nick Poole, CEO at the Collections Trust, and Maurice Davies, Head of Policy and Communications at the Museums Association.

Miss out on the conference? Watch videos of all the keynote addresses and talks here! <http://www.oxfordaspiremuseums.org/what-are-university-museums>

from lyndel king, newsletter editor> It was pointed out by our colleagues from Singapore that a caption was misplaced in the Jan 2013 newsletter in the article about the conference there. It is a great computer mystery because my pdf does not show a misplaced caption but when our colleges in Singapore receive the same pdf, the caption is misplaced. My computer people at the university cannot explain this mystery. I thought that once I exported the newsletter as a pdf, it didn't change. I do not know if you received the article as it shows on the pdf I sent, or if you received the article with a misplaced caption, as it appears when our colleagues in Singapore receive it. Therefore, I run the entire article again as a correction. If anyone else receives a garbled pdf of the newsletter, please do let me know.

by christine khor> From 10 to 12 October 2012, NUS Museum hosted the 12th Annual University Museums and Collections (UMAC) Conference. Convened for the first time in Southeast Asia, the conference in Singapore provided an excellent opportunity for engagement and exchange with the global university museums community. The annual gathering and conference was organised in partnership with the University Museums and Collections International Council, or UMAC, which is affiliated to the International Council of Museums (ICOM).

NUS Museum welcomed over 100 delegates from 20 countries. Besides delegates from Southeast Asia, there were 18 delegates from 9 EU countries, 12 from East Asia, 10 from the Pacific, one from South Asia and one from South America (Argentina).

A number of universities in Asia were Fort Canning Archaeological Tour by A/P John Miksic from the NUS Southeast Asian Studies Programme. Fort Canning was the site of the first archaeological excavation in Singapore and test excavations revealed a surprising number of precolonial artefacts dating back to the 14th century. Delegates had the opportunity to visit one of the excavation pits.

Desire Paths: Little India Audio Tour by spell#7, a local theatre company which creates intimate theatrical-sound performances and audio tours. Armed with headphones and mini MP3 players, participants were guided by two narrators as they told their stories, immersing themselves in the vibrant neighborhood



Participants in UMAC Conference in Singapore

of Little India. NUS Baba House and Neil Road Heritage Tour, where delegates were introduced to the neighborhood gazetted as the Blair Plain Conservation Area and also the NUS Baba House, a heritage house formerly owned by a Straits Chinese family.

Delegates at a guided tour at NUS Museum and a post conference tour at Fort Canning represented at the conference for the first time, creating wonderful opportunities for dialogue and exchange. Gracing the conference opening as Guest-of-Honour was NUS President, Professor Tan Chorh Chuan who noted the important role of museums "in encouraging and promoting multidisciplinary perspectives, where the scientific, cultural, and artistic converge to offer a broader and perhaps more nuanced, intellectual and aesthetic framework or considering the wider world beyond our immediate communities." The conference's keynote speaker, Professor Apinan Poshyananda, Deputy Permanent Secretary, Ministry of Culture, Thailand shared his experiences in a presentation titled "Encountering Limits: Musing at Curious Time Warp".

As academic, contemporary art curator, and cultural diplomat, he offered valuable insights into the university museums landscape in Thailand and the workings of the museum world.

"Encountering Limits: The University Museum" was the main conference theme. The 3 day conference saw a total of 35 papers and six poster presentations, all of which were grouped according to themes relating to the practices, conceptual approaches and strategic positions adopted by university museums. Delegates were also treated to heritage walking tours which took them to places such as Palmer Road - Telok



Delegates at a guided tour at NUS Museum

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Ayer, Little India, NUS Baba House at 157 Neil Road, and Fort Canning.

As a platform for discussion and exchange, UMAC 2012 Singapore brought together a successful gathering of delegates, new and current. The next UMAC meeting is in Rio in 2013, in conjunction with the ICOM triennial meeting.



a post conference tour at Fort Canning.



NUS Baba House and Neil Road Heritage Tour, where delegates were introduced to the neighborhood gazetted as the Blair Plain Conservation Area and also the NUS Baba House, a heritage house formerly owned by a Straits Chinese family.



Desire Paths: Little India Audio Tour by spell#7, a local theatre company which creates intimate theatrical-sound performances and audio tours. Armed with headphones and mini MP3 players, participants were guided by two narrators as they told their stories, immersing themselves in the vibrant neighborhood of Little India.



Reading the Cosmopolitan Layers of Singapore, a heritage walking tour which covered the Palmer Road area, one of the oldest cosmopolitan settlement in early 19th century Singapore, retracing the former coastline of the bay along Telok Ayer towards Singapore River.



Fort Canning Archaeological Tour by A/P John Miksic from the NUS Southeast Asian Studies Programme. Fort Canning was the site of the first archaeological excavation in Singapore and test excavations revealed a surprising number of precolonial artefacts dating back to the 14th century. Delegates visited one of the excavation pits.

NEW BOARD MEMBERS

Luisa Mansard- Mexico



Luisa Fernanda Rico Mansard holds a Ph.D. in history. She has worked in the department of museography and restoration at the National Autonomous University of Mexico and has been secretary of ICOM-Mexico for many years. She recently published a major book on University Museums in Mexico.

Kris Anderson - USA



In 2012 Kris Anderson became the executive director of the Association of Academic Museums and Galleries, an American organization of university museums. He was formerly Director of the Jacob Lawrence Gallery in the School of Art at the University of Washington.

Catherine Giltrap - Ireland



Catherine Giltrap is the first curator of the Trinity College, Dublin, Art Collection. She is a graduate of the Departments of the History of Art and Architecture and French at Trinity College and is currently completing a Masters dissertation on university museums.

Isidro Abano-Phillipines



Isidro Abano is director of the Museum of the University of Santo Tomas in Manila.

UMAC PEOPLE

UMAC BOARD

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