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Audacious Ideas: University Museums and Collections as Change-Agents for a Better World

Jill Hartz, Barbara Rothermel & Andrew Simpson

This volume marks the first publishing collaboration between UMAC, ICOM's International Committee for University Museums and Collections, and the Association of Academic Museums and Galleries (AAMG), the only U.S.-based nonprofit solely dedicated to the success of university and college museums and galleries. While museum professionals across the globe regularly participate on the boards and as members of both organizations and have written papers and made presentations together in the past, content for this issue arose from the first UMAC-AAMG joint annual conference, held at the University of Miami, Florida, June 21-24, 2018. This was the third occasion a UMAC meeting had taken place in the United States.[1]

1. Previous UMAC meetings in the U.S. were held at the University of Oklahoma in 2003 and the University of California, Berkeley in 2009.

That summer, more than 400 museum professionals from North and South America, Mexico, Europe, Asia, and Australia came together to explore the conference theme, *Audacious Ideas: University Museums and Collections as Change-Agents for a Better World:*

> We live in a dangerous, often unstable, and environmentally compromised world. What can academic museums, galleries, and collections do to remedy this situation? If we are dedicated to teaching and training new generations of students and to serving increasingly diverse communities, how do we make a positive difference? And how do we assess the impact that we are making? *Audacious Ideas* provides a lively platform for the sharing of exciting ideas about how museums, galleries, and collections can serve as change-agents. This year's program addresses how constituents are adopting new roles and adapting old ones, welcoming new constituencies while keeping current visitors, and enhancing our value as critical partners in higher education while promoting a more just, peaceful, and healthy world.

This was, in fact, only the second stand-alone annual conference organized by AAMG, which until 2016 had regularly held a one-day program prior to, or during, the American Alliance of Museums' (AAM) annual meeting. For years, the AAMG board had debated whether to expand its conference and change its timing to avoid university commencement ceremonies. When a survey to its members about this possibility proved inconclusive, the board decided to make the change and announced that future conferences will be three days in length, held in June, and hosted by an academic museum or gallery. The first, *Why Museums Matter: The Teaching Museum Today,* June 22-25, 2017, was a resounding success. Hosted by the University of Oregon's Jordan Schnitzer Museum of Art and the Museum of Natural and Cultural History, the conference drew close to 300 participants, who examined the roles of academic museums, galleries, and collections on campus and beyond. Conference organizers asked participants to respond to this call:

> From training new generations of students to creating new partnerships aimed at inclusion and equity, from developing sustainable operations to testing new curatorial models, you are revitalizing your institutions, and, in the process, your communities. Your work is transforming our field and inspiring all of us to think more deeply, engage more fully, and share our successes and challenges with one another.

After researching current conference models in the museum and non-profit fields, AAMG developed a diverse format that aimed to offer maximum involvement. The program included pre-conference tours of area attractions, facilitated roundtable discussions on important themes, keynotes by thought leaders, throwdowns (short image-driven presentations, mostly by students), twenty-four panels (with options of four per session), lunchtime conversations, poster presentations, workshops, a business marketplace, facilitated topic-driven dinners, and networking receptions. The 2018 joint conference adopted this format, which had proven successful in Oregon.

Created in 1980 as the Association of College and University Museums and Galleries (ACUMG), in 2010 the organization reorganized with new bylaws and adopted its new name, Association of Academic Museums and Galleries, as well as a new mission as "the leading educational and professional organization for academic museums, galleries and collections. In recognition of the unique opportunities and challenges of its constituents, the AAMG establishes and supports best practices, educational activities and professional development that enable its member organizations to fulfil their educational missions." Like UMAC, AAMG addresses issues that are relevant and unique to academic museums, galleries, and collections of all disciplines, including anthropology, art, history, natural history, and science. In 2017, it published the first Professional Practices for Academic Museums and Galleries, which now serves as the AAM Accreditation standard for the academic field.

Two of us, Barbara Rothermel and Jill Hartz, served as co-chairs of the 2018 conference. The two have worked closely together as long-time academic museum colleagues and have frequently presented the "Bootcamp for Academic Museums" together. This highly popular workshop drills down to the essentials of operating a museum within a higher education organization. The workshop has been successfully taken beyond the U.S. when it was presented at the start of the UMAC conference in Finland in 2017, at a special gathering of academic museums in Shanghai in 2018, and most recently at the start of the UMAC 2019 conference in Kyoto.

In Miami, Barbara's organizational acumen and bibliographic knowledge of museums and museum studies greatly benefited AAMG, the workshop, and our joint conference. Jill at that time was Executive Director of the Jordan Schnitzer Museum of Art at the University of Oregon, Eugene, and President Emerita of AAMG, having served for six years as AAMG's president. Barbara is Director of the Daura Gallery at the University of Lynchburg, Virginia, and was at that time Vice Chair of UMAC.

Our two conference co-chairs were supported by a Conference Program Committee, composed of AAMG and UMAC board members: Jill Deupi, Beaux Arts Director and Chief Curator, Lowe Art Museum, University of Miami; Tracy Fitzpatrick, Director, Neuberger Museum of Art, Purchase College, State University of New York, Harrison; Marta C. Lourenço, President, ICOM-UMAC, Deputy Director Museu Nacional de História Natural e da Ciência, Universidade de Lisboa; and Andrew Simpson, Honorary Fellow, Department of Ancient History, Macquarie University, Sydney, Australia. We are deeply grateful to this hard-working and thoughtful team for crafting an exciting and relevant program.[2] Following the conference, Barbara and Jill welcomed UMACJ Editor Andrew Simpson's suggestion that we solicit papers from conference presenters that would further examine their subjects. We are delighted to share those with you in this volume.

One of the Miami conference plenary sessions featured noted museum directors who addressed the conference theme *Why We Matter: Reflections on the Importance of Academic Museums*. Representing more than a century of senior museum leadership, the presenters -- William Eiland, Director, Georgia Museum of Art, Athens; Lyndel King, Director and Chief Curator, Weisman Art Museum University of Minnesota, Minneapolis and John Wetenhall, Director, George Washington University Museum, Washington D.C. -- reflected on the fundamental ideals of academic museums and their essential importance in providing perspective, understanding, values and wisdom to students, faculty, and a general public buffeted by the competing concerns of an increasingly fragmented and combative global society. While these three have great knowledge and relevant insights specific to the academic museums in the U.S., they were joined in the forum by one of us (UMAC), Andrew Simpson, who has extensive experience in the higher education system of Australia.

We are pleased to provide articles from all four contributors to this Miami conference plenary in this issue of UMAC Journal. These articles are closely based on material delivered at the conference as a way of capturing the zeitgeist on the day. Like the others in this volume they have all been peer-reviewed as a journal requirement, but as editors of this volume, we took a deliberate decision to ensure our plenary presenters have maintained their original voice. Lyndel King contemplates some of the recent socio-cultural changes in the U.S. and considers how opposing and contradictory forces are tearing at the contemporary academic museum in ways that were previously unforeseen. Bill Eiland also explores confronting contemporary issues. We are very pleased to be publishing his *Manifesto for Academic Museums*, a piece that seeks to signal the importance of academic museums to a wider public. John Wetenhall in his paper advocates for the academic museum by pointing out how what was once a tight adherence to collection-based programming has broadened markedly, despite the numerous challenges, both external and internal. Andrew Simpson's contribution provides a framework for thinking about the value proposition of having a museum in an institution of higher education.

After the conference, a general invitation went out to all the presenters seeking those who were interested in participating in this volume to mark the joint conference enterprise in 2018 between AAMG and UMAC. From the submissions a small number were selected for publication and comprise the rest of this volume. All of the papers in this section of the journal are based on case studies; we believe they are all models for academic museums with potentially broad applicability, and this forms the linking thread for the rest of this volume. There is an article on crowd-sourced curation from the Arthur Ross Gallery at the University of Pennsylvania that stemmed from one of the roundtable sessions. A paper from the National Autonomous University of Mexico takes a distinctive approach to melding the dichotomies of science and art throughout all of the programming of their university museums. Another article from the same university examines the linkages between natural history and the recovery of indigenous knowledge and how this informs reassessment and cultural decolonization of the academic museum. The

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 2. Conference program available at: https://www.aamg-us.org/wp/wp-content/uploads/2018/06/AAMG-2018-PROGRAM-FINAL-WEB-R5.pdf (accessed 20/11/2019).

University of Richmond, Virginia, reports on a collaboration between Latino studies and their university' academic museums to undertake specific community outreach.

Apart from what is in this volume, there was plenty of other rich material presented at the conference, as there always is at both AAMG and UMAC conferences. But we recognize that as a busy community of professionals, not everyone is in the position to, or wants to, publish what they present at museum conferences. For example, at the Miami meeting there was an excellent roundtable entitled *Stealing Culture: The Intersection of Law and Museums.* This was facilitated by Joseph S. Mella, then AAMG Treasurer and Director of the Vanderbilt University Fine Arts Gallery, Nashville, Tennessee. Their topic explored university museum collections from two angles: 1) how university museums might, in the future, provide a home for private collections lacking documentation back to 1970, where issues of provenance, cultural property, and forgery can be foregrounded in research, teaching, and displays; and 2) how university museums respond when objects already in the collection are discovered to have been stolen or looted. The varied backgrounds of the participants, from the fields of law, museology and art history, allowed for a rich diversity of perspectives regarding how museums can change their policies to better protect themselves and objects of cultural heritage, and how both sides can work together to create positive change in museums and society. Issues like this are complex, can be viewed and interpreted from multiple perspectives and can't be readily distilled into succinct pieces of written work within specific time frames.

Because we live in challenging times, we need to explore issues of relevance when those who are engaged with researching the emerging specialism that is academic museum practice are ready. This is one of the reasons why UMAC Journal is moving towards an open call arrangement for future issues (LOURENÇO et al. 2017, SIMPSON et al. 2019). Many of the topics that are covered at our national and international meetings, like the example above, are on-going and transgress the boundaries of individual conferences. The UMAC Journal shall, in the future, still capture the character of individual meetings through the publication of an abstracts volume, as was done for the first time earlier this year with the meeting in Kyoto.

The University Museums and Collections Journal in the future will continue to be a peer-reviewed, on-line journal published by UMAC as an International Committee of ICOM. We will publish original research articles on all aspects of museology and museum practice in higher education globally. All articles published in UMACJ will explore theoretical concepts of museology in a higher education setting and/or pertinent aspects of organisation theory. Leading scholarship on the materiality of higher education will also be featured. Individual case studies will, of course, still be accepted as contributions to the Journal provided they are theoretically framed. The Editorial Board of the Journal will welcome original articles submitted at any time and will aim to respond to submissions within three months. The Editorial Board may also invite contributions to the Journal stemming from international conferences of UMAC and other relevant international or national meetings. We will also welcome correspondence with authors on possible contributions to the Journal. Full details about the journal and how to submit a paper will be made available on the UMAC web page in the near future. The journal will continue to be completely on-line, open access and freely available to all.

The goal of our Journal is to be the leading journal of museums and collection research and scholarship in a higher education setting. The Journal will provide global, inclusive access to analysis and research on the museums, galleries and collections within universities worldwide and stimulate discussion and debate on relevant issues and concerns. If you find the Journal helpful, please support its existence by joining ICOM and choosing UMAC as your Committee of choice!

From feedback and the survey sent to attendees after the conference in Miami, most AAMG members and affiliates highly valued the opportunity to network with their international colleagues and to both share their experiences and learn from others. We hope the 2018 conference can become a catalyst for future partnerships and that together AAMG and UMAC will forge new collaborative ventures that are as fruitful as this one was and that together we can inspire and strengthen our special role as academic museum professionals.

We certainly look forward to seeing UMAC Journal contributions stemming from the high standard and diversity of AAMG conference presentations.

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Audacious Ideas:
University Museums and Collections
as Change-Agents for a Better World

Plenary presentations: Why we matter

University Museums: We Walk the Line

Lyndel King

Being on a university campus keeps you in touch with the latest in everything: the latest technology, the latest hairdos, the latest music, and the latest causes.

Our museum staff was shocked at the results of the election in November 2016. We were, like many others on college campuses, sure that our values and ideas about diversity, inclusion, and social justice were shared by most of the American people. Our museum serves as a polling place for everyone who lives near the campus, and some staff members proudly had a photo taken in front of the museum on election day, wearing our "I voted" stickers. We were very proud that, as a staff of mostly women, we would usher in the first female president of the United States. Well, I need not say that we were mistaken and the next morning, we were greeted with a student-led demonstration outside our museum. We were proud that the museum had been chosen as the gathering place for a demonstration on inclusivity.

While the change had started long before, I think that the surprise result of the election accelerated the questions—the essential questions— of what are we? At least on our campus, activism has hit a high not seen since the 1960s and 1970s.

In olden times, say, about 10 years ago, we thought the essential question was, "Who are we for?" We thought it was about our relationship to the university and to the community outside the university. We wrestled with the idea of whether we should do programs for K-12 students at the expense of the students right outside our doors. Of course, if we'd had plenty of money, and staff, we'd have done plenty of both. Some of us felt we were pressed into a mould by funding sources- by private, government, and corporate foundations- that wanted to know how many elementary schoolchildren had we served? How many schools?

For some of us, that may still be a compelling question. If we are on a campus in a small town, the university museum may be the only museum for the town—the only museum to serve the K-12 population as well as the general public.

But, now, that question seems so easy. At our museum, we know that university students may be as naïve about art as 5th graders. We do still serve K-12 students, but we know we can only do so much and need to select a few schools and serve them intensely, rather than spreading ourselves too thin and serving no one well. We know that if we do interesting exhibitions, the general public will come. But, we have decided that the most pressing issue for us is engaging university students—of becoming a vital part of the academic enterprise. A major part of our effort is going toward the 20,000 students who walk past our front door every day and may never have been in an art museum.

We are focusing our resources a lot better than we used to, on a targeted audience. We know better who we are for.

But now, in the 21st century, we are faced with a more essential question—"What are we?"

We are told constantly by marketing surveys, articles, and our colleagues, that we must remain relevant or die. How do we remain "relevant?" Can we remain relevant and remain art museums? I speak mostly about art museums because that is what I know, but I think that what I say can be interpolated to apply to most museums on university campuses.

Libraries started facing this question even earlier than most of us. I read a letter in the Minneapolis newspaper from a reader who lamented that libraries aren't about books any more. And indeed, they aren't. School librarians long ago had their titles changed to "media specialists." A library director recently wrote that libraries have an identity crisis as they try to be all things to all consumers and figure out a niche. "We're at a moment of 'let's try some stuff,'" said the head librarian in the county I live in. An online library journal proclaims, "We absolutely DO NOT need that tired old stereotype library with the bunned, shushing librarian guarding a dusty collection of 'books.' Society has no use for those obsolete libraries and librarians of the past that were adequate for the society of the past."[1]

Libraries are facing the challenge by "trying stuff." One trend among libraries is the "maker space" to provide hands-on, creative ways to encourage people to design, experiment, build and invent as they engage in science, engineering and just plain "tinkering." Some libraries have creative lab spaces with video and sound equipment for making and editing videos. Others provide patrons with a 3D printer, vinyl cutter, and a laser cutter. Another library has a loom for weaving. Many libraries now offer large conference rooms and classrooms, many with video conferencing capabilities or a digital projection system. Some libraries even have performance spaces with bleacher seating for theatrical productions.

Look at another bastion of 20th century American institutions–churches. Whatever the particular brand of Christianity, most churches were, when I was growing up, about God and eternal salvation. Yes, it is true that many churches have also talked about compassion for a long time. But in general, missionaries went to help heathens find salvation and eternal life, not necessarily to make their lives better in the present.

Today, it seems that for many churches, the salvation of the soul has taken a back seat to activism. As I drive around my community, I see as many church billboards proclaiming the social justice mission of the church as they do their salvation mission. Indeed, an article written by the president

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1. "21ˢᵗ Century Library Blog". Available at https://21stcenturylibrary.com/2014/02/03/why-do-we-still-need-libraries-we-dont/ (accessed 9/11/2019).

of a theological seminary is entitled: Social Justice and the Gospel: What is the Core Mission of the Church?[2]

For some churches, social activism is not new, of course. Many faith leaders were actively involved in the civil rights movement. Yet, questions seem to be piling up and are no longer confined to activist leaders who marched with Dr Martin Luther King.

Churches now send missionaries to help build schools. They publish statements for their congregations on social activism. They form social activism email networks dedicated to "sharing social justice, community non-profit and political advocacy opportunities," such as "A Day Without Women" rally, "Habitat for Humanity" events, petitions to Congress on social policy, or a "Center for Women in Transition" fundraiser.

Museums face similar questions. Traditionally, all museums had a straightforward mission—to collect, preserve and interpret objects, whether it was stuffed birds, live birds, scientific instruments or artworks. We were there for our collections. At universities, collections are what separated us from lecture classes. Physical objects were our bread and butter, and we were proud of it. Many directors looked upon their collections—what masterpieces had been added to their museum's collections during their tenure—as their legacy.

A few years ago, in a museum studies class, I mentioned this idea- of collections being a legacy that leaders left for their communities. The students politely told me they didn't care about collections. They wanted us to hold events. They wanted us to be a forum for discussions. Indeed, even Glenn Lowry, director of MOMA in New York City, proclaimed at an art museum directors' meeting I attended, that the twentieth century was perhaps the century of collecting and the twenty-first would be the century of the activist museum, the museum of programs and events, of discussions and debates. He has for some time been an advocate for deaccessioning museum collections to provide funding for programs.

So, if libraries are no longer places for physical objects—that is books—are we no longer places for physical objects—what does that mean for our collections?

The beginning of this change was documented in 1999 with Stephen Weil's seminal essay in Daedalus, (WEIL 1999). Weil documented what he observed happening in American museums —that their missions were being changed. Many of them no longer even referenced their respon-sibility to collect and care for objects. If they mentioned objects at all, it was to indicate that they could use them for some purpose. In the same volume, Elaine Heumann Gurian, a respected museum consultant, proposed that the essence of a museum is not in its objects. She went on to say that like props in a play, they are necessary but not by themselves sufficient (GURIAN 1999).

The Portsmouth Public Library in New Hampshire states that it serves the informational, educational, and entertainment needs of the community.[3] Could that easily be the mission statement of one of our museums instead? Are we no longer about art, but about information? If churches are no longer very much about God, but social action, are we no longer about art, about teaching people to understand and love art? To remain relevant to our audiences, do we have to turn our backs on our collections?

Artists have, in a sense, made it easier for us to consider this. As art has become more conceptual, less about making something, and more performative and intellectual, it has become easier for museums to become less about a place for paintings and sculptures, and more about simply preserving instructions or ephemera, documentation of things that happened—or places of active political movement, following artists who see their role much more politically than they did. It is hard to make social justice out of Frank Stella's statement about his paintings that "What you see is what you see."[4]

So, if we know we are for students, what are we? What do we do to remain relevant? None of us wants to be a "bunned, shushing librarian guarding a dusty collection of books," or art.

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2. Available at https://www.michaeljkruger.com/social-justice-and-the-gospel-what-is-the-core-mission-of-the-church/ (accessed 9/11/2019).

3. Available at https://www.cityofportsmouth.com/library/about-us (accessed 9/11/2019).

4. Frank Stella's 1964 quote from an interview noted in Rosenberg (1983).

Today, on college campuses, we are faced with a somewhat terrifying array of challenges. Our young staff members may want us to be at the center of the campus turmoil. They are not satisfied with our being bystanders, or even conveners. To be relevant, we must be activists. We should be political—not necessarily partisan, (though it is difficult these days to separate activism from partisanship). We need to be sensitive, to be "woke" and take actions that follow from this.

What are the pitfalls of being more overtly political? How do we reconcile this with the idea of inclusivity that we all talk about today on campuses and in museums? When we offer exhibitions that address controversial topics, do we run the risk that only those who agree with the stance obvious in the exhibition will come to see it, even though we think we are offering it as a way to stimulate discussion? As our society becomes more siloed, do we run the risk of becoming a silo, as well?

At a 2018 museum director's conference I heard Elaine Heumann Gurian talk about a new museum she is assisting in Ukraine that is being built to document the 2014 revolution there. She wondered aloud if the museum would welcome those who did not take part in the overthrow of the government. By taking a stance, are we in a sense negating our desire to be inclusive? Do we welcome the political "other?" I am not suggesting that we put up signs that say "hate mongers welcome here, too," but if we are a place for discussions, we need to consider whether we make those with different points of view feel that they can come into the room.

Are we being inclusive when we cover -or show- all works of art by immigrant artists as a protest against our current government? Are we only interested in speakers who focus on injustice against a particular ethnic, gender, or political group?   But, by not taking a stance in our exhibits and programs, do we run the risk of being irrelevant? Do we indicate that we have a lack of moral judgment and are only bystanders? We all want to do the "right thing." Particularly on campuses, we want to act based on our missions, which are so closely tied to the university as a place of education. We walk a fine line.

The Whitney Museum of American Art in New York City faced the question of removing from view a work by an artist who is not from the cultural group she depicted in a painting. Our museum had a deep discussion about whether to remove from the galleries a very interesting WPA (Works Progress Association) painting with an image that makes some visitors uncomfortable because it could be interpreted as depicting a "little black Sambo." Do we try to interpret it according to the time it was painted, or does that make any difference to the standards of today? At the Walker Art Center, in Minneapolis, they faced the decision of whether to destroy a public sculpture that intended to draw attention to the evils of lynching but instead offended Native Americans.

In all these cases, the museums had very good intentions, and the outcomes were different, as they should be, depending on the communities in which the museums were located. But it does bring to mind the old adage that the road to hell is paved with good intentions.

Today, good intentions take us into thorny areas, and we grapple with our exhibits or our programs that are not being received in the way that we intended them to be. We have been taken to task for stating on a label that the antiquities on view are the patrimony of the human race; that is, even those who are not the direct descendants of the people who made them. Are cultural artifacts the patrimony of only the specific cultures of those who made them? Much ancient pottery has the additional thorny issue that the objects were excavated from burials whether Native American, ancient Greek, or Roman.

By even having cultural artifacts in our museums, are we instruments of colonialism? And if so, what do we do with our collections? How do we interpret them? Has the idea that we help our students learn to appreciate art been superseded by the idea that we must teach them about why it represents the atrocities of colonialism—or whatever other evils are represented by its content or by its history of ownership? We walk a fine line.

To quote again Elaine Heumann Gurian from a paper called "Do Everything," given in 2018 to the Association of Art Museum Directors,[5] "But even if you believe resistance in America is now needed, are museums the right venue to act this out?" She goes on to say that she does believe museums have a fundamentally patronising mindset and suggests that we change it to one dedicated to

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5. From the "Education and Community Issues" schedule of the 2018 Minneapolis meeting of the Association of Art Museum Directors.

inclusion, welcome, and availability. I would say that we are all doing this, or trying to do it, or think we are trying to. But how we do it is a big question. Elaine Gurian went on in her presentation quoted above to say that perhaps the most obvious way that museums respond to a felt need to be activist is with "in your face" exhibits that are splashy, but do not promote social change because they "separate the believers from the non-believers and often only the believers attend."

I also believe that, sometimes, we are so caught up in the issues of social justice that are discussed so openly on our campuses that we feel a strong need to go beyond being the "demilitarized zones" described by history professor Edward Linenthal of the University of Indiana. He said, "I do think museums often are kind of demilitarized zones in the culture. People still behave civilly most of the time in these places, and maybe are willing to reflect and engage thoughtfully in ways that they're not when they're thinking about politics or candidates or the other side that really pisses them off. So I think museums have a real role to play in that way, that they are for the most part demilitarized zones where people can come."[6]

In a graduation speech at the University of Michigan in 2010, Barack Obama warned of the dangers of living in the bubble that is most of our campuses. He suggested that "…if we choose only to expose ourselves to opinions and viewpoints that are in line with our own, studies suggest that we will become more polarized and set in our ways. And that will only reinforce and even deepen the political divides in this country. But if we choose to actively seek out information that challenges our assumptions and our beliefs, perhaps we can begin to understand where the people who disagree with us are coming from."[7]

I would go further and say that being in the bubble of a university campus, we have become so used to the idea that everything is open to discussion -and I mean everything- that we forget that in the real world this is not always the case.

Parents, in some rural areas of America particularly, bemoan the change that seems to come over their children when they go away to university. They left home with the values of their parents but they come home with unrecognizable values - or they don't come home at all. Higher education, which in my parent's generation was always on a pedestal, may now be seen as a force that tears families and communities apart. We walk a fine line.

We hear from marketing studies that one of the reasons people participate in cultural activities is for stress relief. On our campus there are areas of service devoted to "de-stressing" for students. We know that at our campus health service, there are now more mental health professionals than medical physicians. We know that the rate of suicide and binge drinking on campuses is increasing. Yet, there is a conundrum there. How does the idea of a museum, as being a place to de-stress, square with the idea that our job is to make people realize that the wonderful painting they once enjoyed has a sinister undertone, or belonged to a corrupt person, a racist, or a robber baron?

I am absolutely in favor of new interpretations. I am convinced that this is a way we can keep our collections -our stuff- relevant. But where is the line? Can we be a place to find relief from the stress of competitive exams? Can we offer a quiet place for meditation to students bombarded with too much information and still confront them with ourselves -and our universities- as instruments of a culture that destroyed native societies and were built with the blood of enslaved peoples?

I do not propose that we become silent or that we do not engage in ideas and in confrontation, but I admit that I occasionally long for the time when I was a student and went to my college museum to just look at art, to lose myself in it. (Thus proving that I need to put on my dinosaur mask once again).

On our campus, we are debating 'wokeness' and what this means for what we have on display and how we act on it. David Brooks wrote a very interesting column on wokeness in the New York Times. He provided an interesting definition when he said: "In an older frame of mind, you try to perceive the size of a problem objectively, and then you propose a solution, which might

6. Edward T. Linenthal interview with Jacob Gardenswartz, "How museums are quietly resisting President Trump, An expert explains why museums are subtly leading the resistance." Vox, April, 21, 2017. Available at https://www.vox.com/policy-and-politics/2017/4/21/15331340/museums-resistancepresident-trump (accessed 9/11/2019).

7. Available at http://www.huffingtonpost.com/2010/05/01/obama-michigan-graduation_n_559688.html (accessed 9/11/2019).

either be radical or moderate, conservative or liberal. You were judged primarily by the nature of your proposal. But wokeness jams together the perceiving and the proposing. In fact, wokeness puts more emphasis on how you perceive a situation — how woke you are to what is wrong — than what exactly you plan to do about it. To be woke is to understand the full injustice. There is no measure or moderation to wokeness. It's always good to be more woke. But 'wokeness' also means that 'to point to any mitigating factors in the environment is to be naïve, childish, a co-opted part of the status quo.'"[8]

Once we are "woke" to an issue that is confronting our university now, which is that many of our buildings were named after proven racists and our board of regents voted against changing the names, what should we as a museum do in response? What do we do in response to the fact that our university, as probably was the land on which I live, was taken from Native American people. Do we make decisions out of a sense of atonement? What is the best way for us as a museum to atone for the sins of our ancestors—who were not the people from whom the land was stolen.

Staff members have attended forums on campus and have been surprised to find the museum on the agenda as one of the perpetrators of social injustice on campus. We are the bad guys because we have displayed objects excavated from burials. This is anathema for us. Museum staff members are used to being the good guys. We feel guilty. Guilt is definitely on our minds, particularly when we find: "caution you are trespassing on Dakota land" stenciled on the sidewalk in front of the museum. How can we be the oppressors? We stand up for the rights of people. I believe every single person on the museum staff would say that we stand up for the rights of the dispossessed. How can we be the oppressors. We particularly stand up for the rights of artists to do anything they want. We, as museum people, went to court over an exhibition by the photographer Robert Mapplethorpe that offended the sensibilities of many because what he does is art, and art is good.[9]

Yet, perhaps the easiest thing would be to simply get rid of our collections and become like libraries, places for forums and discussions—debating societies. It has struck me as it is those pesky collections that cause us so much trouble. They are expensive to maintain and they just get us in trouble because of their content or their history. Yes, we walk a fine line.

Now, to focus a little about the idea of inclusion and accessibility, which I'm sure you would agree are buzz words on campuses, and in society in general. At many universities, there are vice presidents for inclusion. To quote Edward Linenthal again, who said: "Many museums now have at least a component of them that are activist — by that, I mean wanting to participate in a healthy civic culture and conversation, museums must push back against assumptions and share important truths, he suggests, but in a way that is accessible to all people."[10]

I agree with Elaine Heumann Gurian that that the words "welcome" or "accessible," which we use so often, must mean we must welcome those we disrespect as well. She said, "How we find partial understanding and some humanity in our antagonist is often a moral dilemma. But the stories we tell and the materials we show are, and should be, theirs as well as ours. We need to understand how far is too far and what ideology has no place in any museum at all."[11]

We, on campus museums find ourselves often in an uncomfortable position. We are in the midst of young people who are idealistic and totally convinced that they are morally justified and right. We have a responsibility to our collections. We have a responsibility to the educational institutions of which we are a part.

Now that I have described the dilemmas we face, I suspect you are thinking, so what can we do concretely, to help our staffs get through this time? How do we make decisions? My colleague, Olga Viso at the Walker Art Centre, wrote that selfless investment and fortitude are required and further, that so is a willingness to endure discomfort.[12]

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8. The Problem with Wokeness, David Brooks, New York Times Opinion, June 7, 2018. Available at https://www.nytimes.com/2018/06/07/opinion/wokeness-racism-progressivism-social-justice.html (accessed 9/11/2019).

9. When Art Fought the Law and Art Won. Alex Palmer, October 2, 2015. Available at https://www.smithsonianmag.com/history/when-art-fought-law-and-art-won-180956810/ (accessed 9/11/2019).

10. Linenthal ibid.

11. From the "Education and Community Issues" schedule of the 2018 Minneapolis meeting of the Association of Art Museum Directors.

12. From http://www.nytimes.com/2018/05/01/opinion/decolonizing-art-museums.html (accessed 18/11/ 2019).

I have certainly endured discomfort, for example when I reported to a really bad vice president, but in most of those uncomfortable situations, I was convinced that I was on the side of right and good. But now, we are in turmoil because we are no longer sure that we are right. We aren't even sure what right is, sometimes.

I want to give credit again, to Elaine Heumann Gurian—many of these suggestions are para-phrased from her essays.

As museums we might ask ourselves:-

- Do we always have ways for people to express their opinions in exhibitions or at programs?
- Are these ways easy for people to find and use?
- At programs, have we investigated technologies that will let audience members ask questions or express opinions that they might be hesitant to do by standing up or raising their hands?
- If we know an exhibition will disturb the beliefs of some members of our visitors, should we post a warning, as we do if exhibit content includes nudity or violence?
- What is our response if we should be accused of censorship or excessive kowtowing to the sensibilities of minorities or political correctness?
- What is our response if we are accused of the opposite—for example insensitivity to the sensibilities of minorities?
- Do we have a well-reasoned defence for the decisions we have made and have we com-municated that response to our front-line staff and our docents or tour guides?
- In the midst of controversy, is the museum willing to modify its stance or do we see any modification or "backing down" as cowardice?
- How do we write our labels in language that is straightforward and sensitive? How do we admit, in what we present to the public, that we don't know?

Lastly, and probably the most difficult:

- Have we engaged in fearless and uncomfortable discussions with our staffs about who we are?
- Have we made a conscious decision about whether we will be politically active, be simply a "demilitarized zone for convening discussions," or be a place of meditation and refuge? I would suggest that the latter will be very hard for us to accomplish today when stu-dents and scholars tell us that all museums have a point of view, so get over the idea that you can be neutral.
- So, do we have an institutional point of view, what is it and do we let people know what it is?
- Do we understand how this point of view underpins our decisions?
- Do we know that all our staff leaders agree with this point of view and will they support it to the public? Do our tour guides and front-line staff understand this and can they explain it to visitors?
- Does inclusion mean only those who agree with our point of view?

I am in no way suggesting it is bad to have a point of view, but just that we know it, admit it to ourselves, embrace it- or change it- and understand the consequences of our having it. Do we realize that in today's world, what points of view can very quickly be interpreted as politically par-tisan points of view? Are we ok with that?

In the end, it is up to us to decide what kind of place our museums will be and how we will remain relevant to students. There is more than one answer but the most important thing, for our futures, is that we know what we are. No matter what we are, we may find ourselves on the front lines in the revitalized culture wars of the 21st century.

And we can only preserve ourselves and remain relevant if we understand who - what we are and why we do what we do - whatever it is.

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Contact

Former Director Weisman Art Museum, University of Minnesota
Email: kingx001@umn.edu

A Manifesto for Academic Museums

William Underwood Eiland

Lately, perhaps because I am entering my thirtieth year in the profession, I have been thinking about current challenges to my museum and by extension to all academic museums. I serve as a faculty member for the Jekyll Island Museum Management Institute in south Georgia and every year give a workshop on the future of all museums; I am surprised annually by the responses when I ask the class members to describe the issues of paramount importance in their home museums and, second, for the entire field. Usually in these classes of some twenty to twenty-five participants, few are from college or university museums, but their concerns, aside from a vora-cious appetite for more and better training, echo those I hear at peer professional meetings and conferences. Surprisingly, some of the most obvious concerns to those of us, shall we say who are seasoned professionals, are as absent to the class as they are to the field at large. Rather than the future of museums, however, today, I want to focus on the here-and-now, and what I see as perilous straits that we are currently navigating.

Many of our colleagues as well as the press in many cases believe that the number one issue facing museums of all stripes is public trust, its definition as confidence in the institution, its definition of its responsibilities, and how museums deal with the social and economic issues

facing all of us; to that end we hear of such specific public concerns as executive compensation, deaccessioning, decolonization, scarce resources, diversity, and access, both physical and intellectual—exactly the same issues facing non-academic art museums. In fact, one of the speakers at a recent conference pointedly said to a gathering of art museum directors, "Museums should feel the same anxiety regarding public trust as colleges and universities." How are we challenged in this regard? In several ways, not the least of which is the continuing notion that we exist for the one-percenters, who are our patrons and donors, that the broad democratic public, increasingly diverse and restive for self-directed education, is demanding an evolving museum model that catches up to and stays ahead of the changing demographics of the nation. Bluntly, I am talking about our ability to navigate the social and political shoals of class, geography and age as well as race, gender identification, urban and rural disparities, large museums versus small ones, public museums versus private ones, the disparities that exist among fiscal and human resources for small, midsized and large institutions, the gap between literate and illiterate audiences, all those polarities that characterize our communities of service—and increasingly pressing, the simmering resentments inherent in the distance between the mega-rich, the poor, and the very poor.

One response, of course, from our leaders is that public trust equals public responsibility, that social entrepreneurship is a concept whose time has now come to museums, and that a crevasse if not a chasm is developing between our language of inclusiveness and the reality of its antediluvian progress, so much so that we have turned diversity into a cliché, and multiculturalism has vanished from the vocabulary as a retro concept, one that critics of the word found hard to justify in a time when they were coping with the excesses of cultural relativism. Such issues as forced clitorectomies, rumours of defenestrations of lesbians in Russia, the burning of women on pyres in India, sex trafficking, genocide, the destruction of humankind's cultural heritage, the degradation of the planet, climate change, and immigration are but some of the political and socio-economic issues addressed by artists and thus, perforce by those museums attuned to the Zeitgeist of war and rumours of war, as scripture describes it. Whether we want or not, we reflect global problems and it is incumbent upon us to join our international colleagues in combatting cultural destruction and degradation.

We had an earlier session here where we talked about traditional or historical collections and how they can remain relevant to today's audiences, who may not be versed in the knowledge of the past, research that some critics describe as hoarded by colleges and museums in a sort of occult knowledge available only to the few who understand the arcane and inaccessible language of academics. What place do we have in our socially conscious age for the individual who wants private communion with a work of art, who wants to follow the path of a scientific experiment, who wants to experience and interpret for himself or herself the evidence of history? Winston Churchill purportedly defined history as "just one Goddamned thing after another," and we see today theorists lurching almost daily from one thing after another, commenting on unprecedented change. Practicing an aggressive historicism, philosophers comment on an object without actually seeing it, without analysing it but treating it as a relic or signifier of oppression rather than as a work worthy of continuing research and finer and finer interpretation.

Public trust equals public responsibility. Museums, through their adherence to codes of ethics, to professional practice, to accreditation standards, and to the public position of our professional organizations, have established our egalitarian values. We no longer exist solely to amuse our directors, and we define our publics as "all the people who we think should be in the museum, in short, everyone." We sometimes beat topics to death trying to extract ways and means of attracting audiences. For example, free admission is a flash point: on one side are those who insist that admission fees are a barrier to egalitarianism, at least for some groups of the marginalized and ignored, and on the other side, those who say that "if you don't pay for it, you don't think it is worth your time," in short, an argument that reduces museum attendance to a value proposition in dollars and cents rather than one in thought and change.

To a heretofore unparalleled extent, the culture wars have returned with a vengeance and with a divisive political twist. At times it seems that the left and the right are conspiring to suppress academic freedom within and outside the ivory tower. Museums on campuses are not immune, and given the state of current information-sharing, whether fake or real, we cannot hide in our ivory towers from the very real implications of censorship, of suppression of thought, and a kind of denial of liberty based on the fear of reprisal. Academic museums have to be better than that; they have to confront such challenges head-on, must find the balance necessary to ensure that learning and creativity occur despite the stridency of opposition.

In that regard, of course, we have to consider more carefully than ever the import of our decisions in programming, what corporate sponsorships we engage, the degree of scrutiny we give to alliances, and the openness of our activities. If we are secure in our institutional values, we welcome such transparency.

Deaccessioning is a word that my computer's spell check does not recognize, but it is certainly in the lexicons of the New York Times and Washington Post, the Wall Street Journal and even those of National Enquirer ilk. In spite of the recent white paper on direct care and the production of Association of Academic Museums and Galleries' guidelines,[1] if the issue remains unclear to our boards and to our supporters then how much more is it confusing for our audiences, especially those who profess their trust and confidence in museums' public positions and their stewardship of the local, regional or national heritage? My fear does not reside in the threat to professional standards—after all we are in general consent that the highest standard and best practice prescribe that proceeds for acquisitions should follow deaccessioning—but in the continuing ero-sion of public trust and of collegiality among museums and staffs. I specify deaccessioning, but my greatest concern is that other issues are dividing the field, fragmenting it and compartmental-izing it into special interests. Today, as we meet here, rightly or wrongly, we are part of that trend, as are the Association of Art Museum Curators (AAMC), the new registrars' group, and others. The Board of ICOM-US has grappled with a more definitive separation from AAM, but has chosen what I believe is a wiser path for both through a memorandum of understanding and continuing col-laboration to meet our separate and joint goals.

In spite of record crowds at the nation's largest museums, recent indicators point to a diminution in audiences at mid-sized and small museums. Audience stability and growth is, I believe, of utmost importance to campus museums, the entities where town and gown can come together, where learning is encouraged for layperson and student alike, where education is a life-long enterprise, and where the object in the art museum, the neo-diorama in the natural history museum, the artifact in the historical house, or the threatened skink and Cahaba lily in the zoo and arboretum continue to have not just intrinsic meaningfulness but transformative powers as well. We have to make such significance of more than token relevance, but of genuine importance to our audiences, of whom we then make allies in our advocacy for museums with tight-fisted legislatures as well as with university administrators. In a recent report[2] from the National Endowment for the Arts, a scary and collateral finding was that not only were audience numbers declining over all, but "cultural organizations experienced significant drops in loyalty." The report also cited evidence that audiences want experiences that are social and entertaining, that the cultural moment is a shared one that particularly millennials at that time indulged in a sort of cultural promiscuity, whether physically in groups or mechanistically through hand-held devices. By the way, I have been corresponding with an incoming freshman this fall. He was born in the year 2001 and thinks that millennials are old people. He appears to be something of a loner and I am wondering if he presages a new generation of students who will want a different kind of cultural engagement.

As a matter of fact, we may have to balance our definition of the museum as forum, as agora of thought and perception with that of way station for the lone bowler, the museum maven, and those stressed students who want a place to study, free WiFi, a place to sit, a cup of coffee in a building dedicated to learning, to teaching, to research, to service, those ideals that drew them to higher education in the first place.

Among other concerns I have, and believe should be yours as well, are the amount of time we all have to devote to fund-raising. A concurrent issue, of course is how to compensate our educators and curators for extra work teaching classes as well as how to provide interns with salaries as well as course credit.

Being from Alabama and living in Georgia, I would be remiss if I did not mention how campus carry laws are affecting campus museums, how, whether open or concealed, carry of weapons is but one indication that the spaces we used to hold sacred are as exposed to violence as any other

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1. "Professional Practices for Academic Museums & Galleries" AAMG. Available at http://umac.icom.museum/wp-content/uploads/2017/05/AAMG-Professinal-Practices-2017-v8-single.pdf (accessed 9/11/2019).

2. "When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance" NEA Research Report 59. Available at https://www.arts.gov/sites/default/files/when-going-gets-tough-revised2.pdf (accessed 9/11/2019).

public institution. In Georgia, one may bring a concealed weapon into the museum even on Toddler Tuesdays. How does a museum director combat such lunacy?

Oh hell, I could go on, but the challenges about which I have been thinking are not exclusive to my bailiwick. But I do want to indicate two of special concern to me because the academic museum's staff includes housekeepers, security personnel, receptionists, and administrative assistants, among others who are the bulwark on which organizational pyramids are built. Our wages in general are low, but for these employees they are often shameful. What is wrong with this picture? For example, we entrust the nation's heritage to the poorest paid and less well educated of our employees. Our old models for security are not sufficient for an age when we have active shooter drills.

Nor is another cornerstone of our belief system that begs study: namely, service. We use that ideal to justify all sorts of ills in the system: overworked, poorly paid staffs; sacrifice of personal time; and, reliance on unpaid students for too much of our grunt work. For how long can our adherence to service, our pride in our missions, our very altruism support our resignation to wages that are too often as laughable as they are insulting?

To that point, and its implications, how long will we continue to tolerate the scorn of faculty for our curators, who at the Georgia Museum of Art publish far more books and articles and appear in far more professional association meetings than their tenure track and tenured colleagues. Those same colleagues too often view our educators as babysitters and our editors and writers, and I must admit with some reason, as diluters of scholarship, as distributors of pap, as responsible for the descent of language into populist semantics, where we "explore" without finding, where art becomes "artwork," and where even monosyllabic words have such specialized meaning as to be indecipherable to our publics. For example, we crow about satisfying the "needs" of our audiences through programming. Well, a woman in Alabama set me straight about that: she said that she needed a job, shelter, food and money but that she appreciated our helping to educate her children to the possibilities of a better life.

Several years ago, I worked with the collections task force to develop a manifesto for academic museums.[3] It has fifteen declarations and is preceded by the critic Holland Cotter's observation[4] that "the august public museum gave us fabulousness. The tucked away university gallery gave us life: organic, intimate, and as fresh as news." At the risk of overstaying my welcome, I repeat this manifesto, whose points I find as valid now as when we wrote them:

1. Academic museums play an integral role in the teaching, research and service missions of colleges and universities.
2. Academic museums are bridges between town and gown.
3. Academic museums encourage, facilitate and disseminate scholarship.
4. Academic museums nurture scientists, humanists, and artists.
5. Academic museums discover new knowledge while challenging the conventions of past knowledge.
6. The academic museum is a forum for intellectual inquiry, for the free exchange of ideas, and for enlightenment and engagement.
7. The academic museum is the public's gateway to its college or university.
8. Academic museums exist to educate and serve not only their students but learners of all ages.
9. Academic museums are cultural resources that hold treasures of objects, artifacts and living things that encapsulate human history and memory.
10. Academic museums offer sustained engagement with authentic materials.
11. Academic museums hold collections in the public trust. Those collections are not fungible assets.
12. The collections of academic museums grow, change, evolve; they are dynamic, not staid repositories of heritage.

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3. As stated, this manifesto resulted from the search by the American Task Force on Academic Collections for a slogan or "talking point" to signal the importance of academic museums to a wide public. That slogan became "Great Universities Have Great Museums." The manifesto was the result of general discussions, especially with representatives of the Kress foundation, AAM, The Accreditation Commission, The AAMC and the AAMG. Lyndel King, director of the Weisman Museum at the University of Minnesota, assisted me in developing and writing this manifesto.

4. "Why University Museums Matter" Holland Cotter, New York Times February 19, 2009. Available at https://www.nytimes.com/2009/02/20/arts/design/20yale.html (accessed 9/11/2019).

13. Academic museums have rigorous standards, yet are adventurous, in the unending search for truth.
14. Academic museums are dedicated to open access of cultural and material resources.
15. Academic museums, like all museums, are places of awe, places of wonder. They are transformative of lives and of spirits.

In a nutshell then, in spite of some of the dire words and, admittedly, subjective criticism, of my earlier words before announcing this manifesto, I am optimistic about our worth, our dedication, our trajectory, our leadership. All of you know that the central, overriding concern for us every day is that we be necessary agents in the search for truth, that we must be free to inquire into the nature of things, and that we must be recognized as integral to the academic mission of the college or university. And, therefore, I give you my personal manifesto:

Campus museums are not auxiliary. We are not ancillary. We demand to be recognized as academic units, or that we have academic standing. We serve. We teach. We investigate. We are and will be the crucial link, the cultural and scientific imperative in a world of disarray.

Contact
William Eiland, Director, Georgia Museum of Art, University of Georgia.
Email: weiland@uga.edu

Why We Matter: An Advocacy of Academic Museums

John Wetenhall

Imagine yourself a tourist visiting the campus of a major university. Where do you go? You can walk around the campus quadrangle and admire academic architecture. Maybe take a tour for prospective students (but that's not you!). The student center may be open, if you like fast food, or maybe the bookstore for some logo merchandise. Doors to the dorms are locked. Classrooms are closed to the public and there are probably not many drop-in activities in the academic departments. So where do you go to experience life on campus? You likely have three choices: a sports venue, a theater (both subject to the whimsies of schedules), or, open to all six or seven days a week, the university museum.

We are the welcoming face of our academic institutions: our collections on display speak to the achievements and aspirations of our universities; interpretative materials pronounce our commitment to teaching and research; and the energy and diversity of our visitors reflect the

demographics and spirit of the learning communities to which we contribute. Our museums, like our theaters and athletic venues, also maintain relationships between town and gown by offering laypeople a means of participating in campus life, without the imposition of tuition or a college loan. We improve the quality of life in our towns and cities, which keeps campus master plans moving through the zoning process, relieves civic over-regulation, and helps local authorities look the other way from some of the exuberances of campus life. And something more: the public venues of our universities – whether they feature the exploits of collegiate athletes, thespians and musicians, or visual artists – attract money, particularly from people who never spent a minute in a single classroom on campus.

In the old days, museums looked inward, building collections to bolster student learning. Some old master paintings, antiquities, prints, photos and drawings, even the work of a few modern painters provided hands-on learning materials to supplement the old slide lecture with connoisseurship to train the perceptive "eye." The same held true for the natural sciences, as specimen collections (often amassed through the fieldwork of faculty experts) brought samples to campus, sparking curiosity that might inspire new generations of scientific explorers. And, of course, our libraries collected historical artifacts and rare books to supplement the learning and research of historians, literary scholars, and humanists across campus. Capacity became a challenge, over time, leading to larger galleries and storage vaults, or stand-alone museums, usually built in the red-brick, stone, or painted wood vernacular of the rest of the college.

Some time, somehow on many of our campuses, the passion and excitement of our professors and their charges spread to alumni and friends, who contributed works of their own. Our predecessors welcomed their interest, invited them to lectures and openings, maybe even started membership programs to broaden this supportive base. Cash began to flow – from the occasional check to annual dues to the capital campaign – and our administrations took notice. Development officers stepped forward to assist, anxious to cultivate monetary gifts and intrigued by the prospect of donations of art, whose appreciated appraised values – no matter how irrelevant to the activities of the museum itself – added the sparkle of thousands, if not hundreds of thousands of dollars, to the annual fund-raising report.

Administrations learned that collections could bring prestige, as could relationships with the people of significant wealth who tended to build them. The doorway to campus that museums had become for the general public now swung both ways, as museums established entrée for university officials to a portion of the one percent that had never experienced the wondrous rites of matriculation. More donations. More treasures. Needs for more space, but now with a self-assurance that the edifice itself should represent the aspirations of alma mater to pronounce itself "world class." Enter Louis Kahn. Hello Frank Geary. Welcome Michael Graves, Moore, Piano, and Zaha Hadid.

Back in the day, when university museums were small, but growing, leadership reached out for assistance in helping the over-burdened staff. They invited artists, collectors, art dealers and others with expertise and connections to serve on an "advisory committee" that would visit campus once or twice a year to learn about museum exhibitions and programs in exchange for opinions or introductions that might prove helpful. Many, if not all, of these visiting committee members were alumni and so deepened bonds to the university and helped its museum extend its programmatic reach and academic reputation beyond the boundaries of campus.

Over time, the make-up of these visiting committees seemed to change, from an expertise grounded in art, or history, or natural sciences, or museums in general, to accomplishments in the world of business and demonstrations of philanthropy. Collectors remained, but, allow me to suggest, less as representatives of a discerning eye and more as prospects for a major gift. And, as the composition of these boards metastasized around the values of business, so too did their collective behavior, as the advisory board began to morph in a manner approaching fiduciary boards. They took minutes of meetings; adopted Roberts Rules of Order so they could vote on issues of their choosing; appointed chairs and vice-chairs and secretaries and an executive committee; organized finance committees to monitor operational expenses; and began to evaluate performance of the professional staff. Contributions from the board rose, capital campaigns launched, and connections with the local community were enhanced. This is good, in the near term, but allow me to propose, it is also transactional and not necessarily of long-term benefit.

We are all well aware that the fiduciary responsibility to run the university museum rests with the administration, with authority cascading from the university trustees, to the president, provost, et. al., eventually to you, at your museum. But please understand that "legal" is not the only kind of authority in play. "Political" power, for lack of a better term, may be just as potent, and possibly more activist, than anything the duties of care, loyalty and obedience may inspire in fiduciary boards. Notwithstanding legal status, an unruly museum board can still obstruct, complain, micromanage or otherwise drain time and energy. As individuals, board members may have some phone numbers that you wish they had not: the dean, provost, president or maybe a university trustee. So please be aware that the "advisory" board you believe has no "legal authority" may have all that it needs to make your life a living hell.

Most university administrations I have encountered support their museums and take pride in their work. But on occasion, however rare, we come across campus officials who, whether from ignorance or malicious intent, take our academic service for granted and regard our resources as a rainy-day fund. I know the frustration and sheer helplessness of serving a university administrator who once balanced her budget on my museum's fiscal strength. I have heard of a provost named "Voldemort." Even worse, there are those few and thankfully rare universities who have sought to buttress their floundering financials on the one-time auction receipts of a few collection objects. History will not treat them well.

In the old days, people started their directing careers at university museums because they were considered easy to manage. Not so much anymore. I would submit that it can be more difficult to manage a university museum than a stand-alone public entity because there are two lines of authority – one "legal" and professional, the other "political" and informal – either one of which can move against you and, possibly, the best interests of the museum. Yes, I know that many of you have wonderful provosts and enlightened boards, each a joy to consult and eager to corroborate your success. Congratulations. But please do not lose awareness of the dynamics at work: here in Florida, we call this one foot on the dock and the other on the boat. Just because you are dry now, does not mean that you cannot fall in the water. I know this for indisputable fact.

One morning in April, 2009, as the ravages of Florida's real estate recession devastated the state spending budget, I was alerted to the headline in the local Sarasota newspaper that read, "Ringling Museum to Close." Because the legislature threatened draconian cuts in the state university budget, the president of our museum's parent organization decided to stage a showdown by closing the State Art Museum of Florida because it did not "educate" enough students. A guard, I read, was to be posted at the front gate and staff to be dismissed to "save" the state money, much of which came from private sources anyway. We were able to keep this bad idea relatively quiet, activated the local community and its politicians to push back, and eventually preserved normal operations. The university president who originated the threatened shutdown – one that would have positioned my museum somewhere amidst the shameful legacies of Randolph College, Brandeis, and now LaSalle – mercifully received his walking papers just a few months later, but only two weeks after he had fired the winningest coach in the history of college football, and bestowed upon me the title of "former director."

Having warned you about the challenges of rogue administrators and intrusive boards, let me alert you to one more entity that may be pressing upon you: your university's development office. Fund-raising officers earn generous salaries because they endure high pressures: quotas to attain ambitious targets of cash gifts, bequests, and other means of support. Among the most alluring of such "other means" would be collections of art – easily appraised as a cash equivalent "in-kind" contribution, and attractive to donors seeking generous tax deductions. Never mind that the art has no resale value for your museum – as we do not monetize collections to fund operations—nor do we even list the asset as a value on our financial statements. To the fund-raiser, the university at large, and likely even to you, the transaction is beneficial, as taking in a few paintings or sculptures or framed prints or photos can only help raise your museum's fund-raising profile amid the competition posed by deans and department heads across campus. If the works do not quite fit the collection, or only loosely align with the teaching curriculum today, then perhaps one day they might find some use – maybe a research project. Or maybe not. Harmless enough, really, to make a donor happy and boost our results this fiscal year. But what if we do it next year, and the next, and again, or maybe worse, have already done it for a decade or two before? As storage facilities fill, the cost of new cabinetry and painting racks and Solander boxes rises, as does the need for even more space. Anyone know a good architect?

Now not many of you here today would get mixed up in such collecting "mission creep," but your predecessors may have, and you know the cost of undoing this – either in new storage space or the exhaustive labor it takes to research works for proposed deaccession – requires resources you probably do not have. I cannot help you with this, but I can recommend a standard that could in the future: stop recognizing as internal fund-raising credit the full market value of donated works of art (or historical documents, or fossils, or whatever treasures you store). If "in-kind" donations were credited at a substantial discount, say 20 or 25% percent of appraised value, you would find many more development officers hunting for mission-sustaining cash rather than over-valued collections for "future generations." The pressures you feel to accept collections you may not really want, nor need, would likely dissipate, or at least diminish to manageable levels that you can control. Yes, fund-raising results may go down a bit, but they were not really funds anyway.

So if this modest reform holds any promise, stay with me for another: purge the language of governance from your advisory committee. Do away with formal titles and standing committees that announce fiduciary responsibilities – particularly finance. Call it at "council," not a "board." Eliminate voting, and motions, and parliamentary procedures. Convene for conversations, not "business." Form an assembly of distinguished donors, or "friends of…" group, or "honorary society" – whatever may build community around your mission and aspirations. But cede "governance," or even the perception of fiduciary control, at your own, unnecessary, risk.

The notion that people will not give unless they are "in charge" is, I submit, a fiction that we perpetuate against our long-term interests. Of course, you must introduce your supporters to the wonderful work that you and your co-workers perform, usually on remarkably restrictive budgets. Some of your listeners may even volunteer to help, if you and your team can inspire them. Most people who love the university and its museum find honor and fulfillment simply in being invited into the life of the museum. They need not pretend to run it. And when called upon, I submit, they will make contributions, facilitate introductions, and if you ask respectfully, maybe even leave a generous bequest for your successors.

These reforms, however simple, are difficult. It would take time and resolve to unwind the trappings of governance or diminish the credit available for donated collections. Mea culpa, I have not come close to implementing either reform, much as my life would be better for it. But even if I could, there remains a more important question for our field: what can we do to protect ourselves from rogue administrators – that small minority of presidents, provosts or deans who may at some rare instance challenge the very existence of our museum or refute the beneficial worth of sustaining its collection for future generations? I wish I had an answer. I do not. But *you* do and I can demonstrate it.

From 2006-8, I had the privilege of serving as chairperson of the university affinity group of AAMD, the Association of Art Museum Directors. There were about twenty-five of us, including some truly accomplished museum leaders. I conducted a simple survey to determine what we did to serve the core of our university communities: students and faculty. What did we find? Yale had a wonderful paid internship program interwoven throughout the museum's professional staff; Ohio State was excellent as well. Brigham Young University had amazing student visitation; Notre Dame scheduled every freshman to tour during orientation week; Princeton and Cornell also attracted impressive student audiences. Dartmouth consistently convinced professors to assign research projects using objects in the collection. Florida and Harvard had vibrant student membership programs. Indiana offered quite a few classes in the museum. Michigan hosted student performers. Nine out of 26 – including Georgia, Stanford, Rochester, Florida State, and Minnesota – all attracted over 100,000 visitors each year.

Impressive, yes, but there was something unusual: while almost every museum offered a standout program for either faculty or students, no one appeared to be exceptional at more than one thing. Student internships here, faculty exhibits there; freshman attendees or alumni groups; scholarly research or K-12. Now, only 10 years later, this has profoundly changed. University museum leaders – you – have discovered how to serve broad and diverse segments of the academic community – students, faculty, staff, parents and alumni – all at once, with rich arrays of academic programming, research, publications, performances, and social events – that profoundly enrich life on our campuses.

One of the brilliant advancements we have seen since the time of my survey is a broadening of how we interpret the "mission" of our college and university museums. From what was once a tight

adherence to collection-based programming has broadened to a more inclusive embrace of culture, societal inquiry, and concern for the sustainability of our planet. Here are just a few examples:

- Engaging students with issues of social justice
- Enriching STEM education with art
- Exploring science's impact on culture
- Addressing HIV/AIDS, stereotypes and censorship
- Using collections to teach analysis, hypothesis, testing of evidence, and other discipline-based skills
- Storytelling across continents
- Engaging Spanish-speaking communities, sharing stories of refugees and addressing the challenges of immigration
- Climate change
- Controversial monuments
- Preserving plants
- Genocide
- Transnational collaboration
- Cultural property and issues of repatriation
- Providing safe space for open discussions on race & ethnicity, gender & identity, and other sensitive conversations
- Sharpening the observational skills of medical students through exercises looking at art
- Providing a welcoming home for international students
- Even operating museums without walls

We have learned to leverage our collections, through our expanding interpretations of mission, into a kind of "Doppler Effect" radiating out in concentric circles of relevance, ever more broadly across campus and beyond, touching so many more people than just a few years ago. Where did I discover such innovation and imagination? From *you*, chronicled on the pages of your conference program.

What I believe is truly remarkable about all the richness of this content is how small most of our museums and galleries really are: one, two or three museum professionals doing the work of four, five, six, or more. We have become adept at economizing, stretching resources, engaging volunteers, aligning projects and programs, gorilla marketing, social media, and, most valuable of all, partnering and collaboration. Most of you, and your museum colleagues, have established networks of students and faculty who can fill your schedule with lectures, workshops, panel discussions, films, performances, social gatherings, and other means of engagement for little or no cost – programs that would encumber significant budgets for educators at municipal museums to emulate. We are also adept at sharing our spaces with community groups, cultural organizations, NGOs, and other civic partners. Our ability to cobble together educational programs on a pittance, combined with in-kind contributions from our universities and outsiders alike, leverage our impact far beyond the monetary value of our annual budgets – even compared to other museums. We are ridiculous places to search for financial waste, as the overwhelming majority of university museums operate in a manner more entrepreneurial that most moguls of business could ever aspire.

As we recognize the promise of our "audacious ideas" as change-agents [the conference theme], I would like to make a parting recognition of old ideas, founded upon values that reach back into the history of our collections and the innate qualities that make them worth showing, studying, and preserving for future generations of students, faculty, and members of our human race. As creative as we may possibly be, the value of our work will continue to gain its core strength from our collections, exhibitions, and the programs we generate around them. This means research, publication, and thought leadership – the very stuff upon which the reputations of our universities and colleges are built. The very substance, as well, of tenure reviews: scholarly research, teaching, and service to the university community – this is precisely what we do (even though our curators lack the academic status that their credentials often merit). This is not as easy to manage as before, true, but it is ever more exciting and impactful – enough to attract some of us who got our start on the training grounds of large municipal museums.

Our museums are far more valuable than any access to philanthropy that we may facilitate. Forgive my skepticism about volunteer boards, but the special ingredient – the "secret sauce"

- that makes our university museums especially effective is *you*, the museum professionals who activate our collections for the scholarly, cultural, and scientific uses for which they were intended. *You* have mastered the magic of teaching art or science or history or global culture with authentic artifacts that trigger curiosity and ignite imagination. *You* provide the cross-departmental, cross-disciplinary, and cross-cultural exchange of ideas that provosts and deans have been clamoring about for academic generations. *You* do this all the time, in a central location and a neutral space. Most of all, *you* provide the passion, the expertise, the creativity, and the professional ethics that energize our museums, establish their relevance to life on campus, and elevate them to irreplaceable public embodiments of the values represented by our colleges and universities at large.

Personally, I am not sure how to stand up to a university administrator who might want to strip the museum budget, or sell-off its prized pieces to raise some ready cash this quarter, or even claim that what we do may not be "educational" – except to prove that it is profoundly educational, every day, by offering programs and exhibits and research projects and cultural displays that make such hollow claims an implausible fiction and threats to your museum an affront to the quality of life on campus, and the municipality in which it resides.

I still have not yet conceived a solution, with 100% certainly, to avert another Randolph College or Brandeis or LaSalle. But I know where to find it. Here in this room.

Contact
John Wetenhall, Director George Washington University Museum
and The Textile Museum, George Washington University
Email: jwetenhall@email.gwu.edu

Why Academic Museums Matter: Four Frameworks for Considering Their Value

Andrew Simpson

After working with and in academic museums at a number of Australian universities, it was great to be asked by the organisers of the joint Association of Academic Museums and Galleries (AAMG) and UMAC conference in Miami in 2018, to put some thoughts together on the subject of why academic museums matter. If after thirty years of experience, I'd come to the conclusion that academic museums really don't matter, this would surely be a fairly miserable career epiphany. Given that the theme for the conference was "Audacious Ideas" I needed to consider whether talking about the importance of the work university museums do was, in itself, an audacious thing to do.

In terms of organisation theory, museums within higher education have the additional complexity of being organisations within organisations. This can mean more challenges and opportunities in their operating environment in comparison with other museums. But if knowledge is a reason to collect, then perhaps it is audacious to think that collections within universities are the original academic model of material collections. We matter because historically, collections have always

been linked to knowledge-based organisations probably extending back into antiquity. So is audacity therefore the positioning of academic museums within the academy?

In recent years, however, with the increasingly competitive nature of higher education, many universities are seeking to maximise the value of their material collections by putting them to work in creative ways to support teaching, research and engagement. While at other universities appalling decisions are taken to sell off or scrap collections and deny the potential that campus museums and collections can bring to the academic enterprise. The volatile operating environment coupled with a constant churn of changing senior leadership personnel, often with little understanding of museums and collections, makes these assets vulnerable. We must, therefore, always be able to argue that we bring value to the academic enterprise and be able to articulate this for many different interest groups both inside and outside the university.

It was appropriate that this presentation be made at the University of Miami. It is one of only two universities that I know where signs on campus warn the community to be on the look-out for large predatory reptiles. This is especially pertinent if you work in an academic museum, large predatory reptiles are part of the new corporate academy, and they can have an insatiable appetite and be quite dangerous.

With this constant need to articulate how we bring value to our host universities, this paper proposes four separate frames of academic museum practice can be used to argue that value is being accrued directly in relation to a university's central mission or core business. Some examples are given in each of the frames outlined below by way of illustration. The examples used herein should only be considered as indicative of each of the frames. In truth, many university museums will use a combination of these frames as a way of providing a value proposition to their host organisation. It is also important to state at the outset, that this is not an analysis of value frames for external groups, as these would probably be quite differently constructed from a broader set of social perspectives. There are many contributions to that discussion in the non-university museum literature (e.g. SCOTT 2009).

1. Institutional narrative frame

This is becoming a common theme for many university museums in recent years. In this framework, the nature of the collections themselves make a statement about the parent institution. The obvious and most simple form of an institutional narrative can be an uncomplicated display space that tells the story of the university as a way of communicating some of the distinctive nature and / or features of that individual institution (e.g. HEIMÄMIES 2008) almost like a three dimensional visual archive. An institutional narrative can also be expressed for a sub-section of a university, an example from Macquarie University, in Sydney, is the 'Sporting Hall of Fame Museum' developed as a project between the university's former Museum Studies program and the Sports Association (ANDERSON et. al. 2013). Institutional narratives can be representational, characteristic or idiosyncratic and may be deliberately or accidentally promulgated.

They can also be complex narratives that valorise aspects of the broader society. Here's an interesting example. Everyone in higher education has heard of Shanghai's Jiao Tong University. Established in 1896 it is one of the oldest, most prestigious and selective higher education institutions in China. There is a clear recognition of how links between university culture, public culture and the public understanding of science can be fostered through university museums. There are a number of university museums that are unusually different from those located in the European and North American academic traditions. At the original Xihui campus there is a Museum of Shanghai Jiao Tong University History. It contains artefacts, cultural relics, photographs and other documentation of the university's history. This museum also highlights some of the many significant achievements of scientists and engineers who have studied and taught there. While using museum spaces to project a sense of institutional identity in this way is a well exploited strategy in higher education, some of the more recent university museum developments at the university go a lot further.

Dr Qian Xuesen is nationally acclaimed as the pioneer of China's aeronautics industry and the father of China's space program. He was also an alumnus of Shanghai Jiao Tong University earning a mechanical engineering degree there in 1934. He was also an inveterate collector and compiled an extensive and detailed archive over his long scientific career. So on the 100th anniversary of his birth, Shanghai Jiao Tong University opened the Qian Xuesen Library and

Museum to the public. This museum projects an institutional narrative through an embodiment of his scientific spirit and his university's pioneering quest for new knowledge. It aims to not only valorise the host institution, but also inspire an interest in the enabling sciences among a new generation of national and international students and the general public. Qian Xuesen's life was a remarkable one, he was a person with an outstanding intellect caught up in a series of globally significant historical events.

He spent many years working in the United States but was entangled in the 1950s anti-communist hysteria and fell under suspicion and eventually, the equivalent of house arrest. His research papers were seized by U.S. authorities in fear that Qian may have been sequestering state secrets. A long period of negotiation between Chinese and U.S. authorities ended in 1955 with the family's deportation to China. He was welcomed as a national hero and was soon back working in the field of aeronautics. The perceived need for China to develop capacity in this area at that time meant that his work was well supported.

Despite the enormous benefits his work brought to China he lived a frugal and austere life. He became an enthusiastic proponent of science education and the public understanding of science. The museum, based on his life, therefore tells an institutional narrative about the importance of scientific progress in support of nationalistic aims that puts the society before individual aspirations.

Collections of material in higher education that focus on the life of an individual usually tend to be archives, quite often those of politicians who have made profound difference to their societies and their archives represent a research resource for future scholars. But what is being undertaken at Shanghai's Jiao Tong University with the Qian Xuesen Library and Museum is a quantum level advanced in its ambition. Not only is the archive a resource for researchers, it is also a platform for advancing the university's science and technology credentials through the spotlight on a famous alumnus. It is also a platform for introducing a new generation of students to the value of the enabling sciences and their importance to society while inculcating a narrative about the value of working in the interests of the nation.

2. Interdisciplinary application frame

Objects in a collection context are said to be 'sticky with meaning' (SIMPSON 2014a). The American educational philosopher John Dewey considered individual object engagements as unique transactions of intrinsic and extrinsic meaning between an observer and the observed. In a museum or collection context, the relationships between objects will also provide insights. Thomas (2016) considered objects are characterised by a dual, or contradictory nature. They are both definitive, observable, describable and unchanging as well as readily re-contextualised, and reinterpreted and can be attributed with variable values in relation to our constantly changing knowledge systems. The tension between object and context makes them highly valuable as educational tools.

Object-based learning engages with multiple senses (CHATTERJEE & HANNAN 2016). It draws heavily on experiential and embodied pedagogies, meaning is made through constructivism in a range of contexts. Objects can be seen as anchoring specific meanings, providing a trigger for specific insights and providing conceptual linkages between different cognitive processes. While objects can therefore form a bridge between disciplines, collections of objects can find multiple applications throughout the academy. The ability for multiple forms of contextual insight is what gives objects cross-disciplinary application. Higher education, particularly in the modern era, has been strongly structured around different disciplinary silos, often with quite different academic cultures regarding teaching and research practice. Museums and collections re-unite the silos (BARTLET 2012).

Much of the potential for cross-disciplinary application of collections in higher education in some institutions remains under-developed, while others are investigating new ways of applying the study of objects into disciplinary areas that lack an object-based pedagogic tradition. A recent curriculum mapping study at Macquarie University (THOGERSEN et al. 2018) revealed new teaching applications for two history collections across all five faculties of the university. This development was only possible as a result of a three-way collaboration between university museum staff, curriculum developers and teaching staff using a single information platform (HAMMOND et al. 2019, SIMPSON et al. 2019).

Object-based learning (OBL) has experienced a recent renaissance in some universities. Increasingly museum collections in higher education are being seen as tools for facilitating inter-disciplinary engagements in both teaching and research. This introduces many new audiences from beyond the discipline-specific nature of their original pedagogic application. In some cases this can become an institutional narrative in itself (frame 1). In a number of institutions this has prompted convergence (administrative and physical, see SIMPSON 2012) and is the basis of some grand new infrastructure development (e.g. ELLIS 2017).

Many university museums, particularly art museums, engage in cross-disciplinary programming with both exhibitions and events. This is most easily undertaken in an academic setting because of the diversity of intellectual resources available in the university's academic departments. Exhibition projects that are constructed specifically to cross discipline boundaries can often evoke new perspectives and insights. This enhances the academic mission of the host university and provides a template for interaction between people whose research endeavours would otherwise usually be restricted to colleagues from the same discipline. University museums are repositories of visual and physical evidence that is dedicated to knowledge generation and transmission. They have access to vast scholarly and intellectual resources, the faculty of the university itself. Purposive exhibitions that are grounded in cross-disciplinary contexts will generate debate, critique, and conversation. In doing this, the university museum becomes a critical component of the university's mission and demonstrates its relevance to the host institution. This can also extend beyond the campus and draw in the community to participate in cross-disciplinary dis-course, the Science Gallery franchise is a good example of blending science and art for engage-ment and to explore issues relevant to contemporary society (GORMAN 2009). This also overlaps with frame 4.

3. Digital extension frame

Many universities are exploring the pedagogy of object based engagement in a digital environ-ment. While the value of OBL is well understood, online delivery of programs and new digital platforms are enabling universities to experiment with 3D scanning and printing enabling new learning experiences that are not dependent on fixed geographies. For example *Pedestal* (beta) is Macquarie University's custom web content management system for 3D data for use in learning and teaching. This allows students to have museum-like learning experiences without visiting a museum. It also allows researchers easy access to digital avatars of objects. Oxford University's *Cabinet* project is using new technologies to open up collections for use in teaching at the university and beyond, by providing an accessible digital environment with tools for interactive study and revision. There are many other examples of individual institutional enterprise in this space and it is only a matter of time before consortia of networked institutions establish multi-institutional platforms.

Digital technologies are transforming our experience of the material. Through examples that sit at the intersection of art, technology and various academic disciplines. Universities are at the forefront of many of these new developments. With advancing technologies, it is fair to say that we are only in the early phases of discovering the ways in which material and digital natures are able to speak to different registers of meaning and perception, and through new configurations, produce new kinds of meaning. While the boundaries between traditional disciplines dissolve (as noted in the previous frame), there is a growing sense that analogue and digital, fixed and mobile, authentic and surrogate and even cultural production and consumption are best conceptualised as a sliding scale of experience rather than as polar opposites.

In recent years, there has been an international push to reimagine the object as part of new active constructions of knowledge. As noted above, the study and design of objects has application across a range of discipline areas and provides a compelling nexus for the consideration of mate-rial and digital cultures. Around the world universities are increasingly considering how to (re-)activate their academic collections (SIMPSON 2014b) through digital extension.

Digital extension is having a profound influence over the university experience in its totality. Museums and collections have historically always been part of the university experience so it is appropriate to conclude they will play a central role in the new digital campus environment. Optimistically we can expect an increasing number of examples where collections are being used as a template for a dynamic future of new knowledge endeavours in the sector. It seems reasonable to expect that institutional-level thinking and planning around academic museums

and collections will be adapted to fully utilise these new opportunities in the future. If so, we can possibly anticipate an upsurge of interest in materiality in higher education over the next decade.

4. Participation frame

This framework involves turning the university museum over to students and others. It is a logical tendency that aligns with current trends around inclusion in non-university museums prompted by the new participatory museology. For example, through exhibition development, students can be given latitude to exercise their own initiative, take responsibility for their own learning, and define their own personal and collective learning goals. This leads to a mutual reinforcement of pedagogy and content requiring effective interplay of the intellectual, the embodied, and the social creating a rich and authentic learning experience for students and staff. This is not possible where teaching and learning take place in a more conventional setting. Central to it are objects from the collections.

A common phenomenon at some university museums is to prioritize teaching through the collaborative development of a considered, and museologically purposeful, exhibition by undergraduate student curators (MARSTINE 2007). These exhibitions have the potential to convey fresh perspectives that traditional institutional narratives do not. They harness the philosophy of experiential learning articulated by the four cycles of abstract conceptualisation, active experimentation, concrete experience and reflective observation. They empower student curators and their audiences to see how choices made impact the narrative told through exhibition work. Marstine (2007) refers to this as allowing space for the 'messiness' of student experimentation. The process of experiential learning or work-integrated learning inspires participants to imagine new possibilities for the museum and to develop skills in the leadership of change. The collaborative development of exhibition practice also develops a range of research skills (SAND et al. 2017). The University of Queensland's Anthropology Museum is a fully functioning museum embedded within a university. For many years, under the leadership of Dr Leon Satterthwaite, they offered a museum-based subject in Museum Anthropology. The subject had as major objectives doing of anthropology in a museum context, where the students made the major contribution to the museum's work, and effective integration of theory and practice. Students had maximum latitude to take responsibility for their own learning, exercise their own initiative, and pursue their own defined individual and collective learning goals.[1] The principal outcome was an exhibition open to viewing by the public as well as by members of the University community.

There are even examples of this type of work happening at universities completely outside the curriculum structure and entirely at the initiative of students themselves. As part of the Jubilee celebrations at Macquarie University, Sydney, a group of students with the impromptu self-named title of 'The Macquarie Exhibition Society' undertook a project to explore the importance of student groups in building a sense of campus community as part of that university's 50 year anniversary celebrations. The student curators worked with a number of different student group representatives to develop an exhibition that presented the many activities of diverse student groups and reflected how they form communities, support networks and collectively shape integral components of an institutional identity (CHINNECK et al. 2015). In this respect the exercise overlapped with frame 1.

It is clear that the university museum is, in essence, not just a classroom in and of itself, but an extension of the academic experience as a whole. Furthermore, it is recognised that participatory activities between various cohorts of the university community with the diverse academic disciplines reaffirms the traditional expectations of the museum, namely investigation, inquiry, and intellectual challenge in its role as part of the academic experience. Participation promotes dialogue, explores issues, expands perceptions and can unveil new meanings. They are perfectly, in fact audaciously, placed within the academy to explore a range of issues, even those considered controversial (LIVINGSTONE et al. 2016).

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1. From the presentation "Solid results: a case study in object mediated teaching and learning" by Leon Satterthwaite at a 2016 CAUMAC-UAMA Symposium at the University of Sydney entitled 'Creative Spaces: Reframing University Museums and Collections'. Program available at:- https://caumac.files.wordpress.com/2016/05/full-program-caumac-uama.pdf (Accessed 20/11/2019).

Concluding comments

These four frameworks outlined above and the specific examples used to illustrate them are in no way intended to be exhaustive of the institutional value proposition of museums and collections. There are undoubtedly numerous other examples that can be articulated within these frameworks, there are also, most likely, other frameworks of value that are yet to be explored. It is also suggested that a more rigorous and in depth analysis of these frameworks would allow further subdivision allowing the articulation of a taxonomy of value propositions. While the identification of value propositions is a relatively easy undertaking, how they are used within institutions to advance the cause of the university museum and collection is a different matter. Management systems in higher education, as in many other contemporary organisations, like to be able to compare value assessments as a way of making value judgements. This is best done if it the value proposition can, in some way, be quantified. But this is a much more challenging undertaking (SIMPSON 2017).

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Contact
Andrew Simpson, University Library (Archives & Collections), Macquarie University
Email: andrew.simpson@mq.edu.au

Audacious Ideas:
University Museums and Collections
as Change-Agents for a Better World

Papers

Citizen Curators: Crowdsourcing to Bridge the Academic / Public Divide

Heather Moqtaderi

Abstract:

In this paper, the crowd-sourced exhibition Citizen Salon is presented as a model for audience engagement. Academic museums and galleries face the challenge of crafting exhibitions and programming for their own on-campus community as well as the surrounding neighborhood, city, or region. I suggest digital crowdsourcing as a tool for bringing the divide between academic and public audiences. As a model, Citizen Salon fosters a direct route of communication between audience and organization. Its core model of digital crowd-sourcing can be tailored to individual galleries and museums who wish to get to know their audiences in more depth.

Introduction

Academic museums and galleries face the challenge of crafting exhibitions and programming for their own campus community as well as the surrounding neighborhood, city, or region. In responding to campus audiences, academic museums strategically align with course offerings and pedagogical goals of faculty from a multitude of departments. While this fosters an intellectually rich environment, an emphasis entirely on academic audience plays into the "bubble" often cited as a characteristic of University campuses.[1] In this article, I suggest crowdsourcing as a strategy for bringing the divide between academic and public audiences. My evidence is based on a case study conducted through *Citizen Salon*, a crowd-sourced exhibition held at the University of Pennsylvania's Arthur Ross Gallery from December 1, 2018 – March 24, 2019.

Fig. 1
Citizen Salon **Installation,**
Arthur Ross Gallery, 2018.
Photo: Eric Sucar

In this article, I will outline the implementation of *Citizen Salon* by suggesting the critical stages of developing such a project. Crowd-sourcing as a curatorial process – while not new – is in a relatively early stage in the digital realm. With no codified best practices, each example's successes and setbacks shape the field.[2] Through sharing my own experience in shaping a crowd-sourced exhibition, I hope to inform future endeavors in this arena. Moreover, *Citizen Salon* serves as a model that other academic collections may borrow to facilitate digitally crowd-sourced projects.

As a model, *Citizen Salon* was a crowd-sourced exhibition that drew from a University Art Collection. Critical to its formation, a web-based database pre-existed this project, and our team was able to use that database as a basis for this extension.[3] The crowd-sourcing was implemented through an interactive application that allowed the public to review 125 artworks represented digitally, and select a single artwork as their choice for the exhibition. Those results were used to generate the final exhibition, which included the 50 artworks that received the most votes. This

1.   In a short article published through the NASPA, Katy Kaesebier, Associate Director for Leadership and Civic Engagement at the University of Houston, describes the college "bubble" as a campus where students "can live, eat, work, study, exercise, go to the doctor, socialize, and more all within the boundaries of the institution." Katy Kaesebier, "Bursting the Campus Bubble – Bringing Civic Engagement to Campus," NASPA.org, National Association of Student Personnel Administrators, February 7, 2019, https://www.naspa.org/blog/bursting-the-campus-bubble-bringing-civic-engagement-to-campus

2.   Among the resources that I consulted in planning Citizen Salon, I found a volume of essays published by the Pew Center for Arts and Heritage to be particularly helpful: Bill Adair, Benjamin Filene and Laura Koloski, Letting Go? Sharing Historical Authority in a User-Generated World, The Pew Center for Arts & Heritage, 2011. Another volume of essays from Bloomberg Academic addresses community engagement with a focus on ethnographic collections: Viv Golding and Wayne Modest, Museums and Communities: Curators, Collections and Collaboration, Bloomberg Academic, 2013. For others planning crowd-sourced projects, I also recommend reviewing previous projects organized by Shelly Bernstein who is currently Head of Product / CTO for OF/BY/FOR/ALL: A Crowd-Curated Exhibition, Brooklyn Museum of Art, June 27 – August 10, 2008, https://www.brooklynmuseum.org/exhibitions/click, and Let's Connect: Philly's Artists Take on the Barnes, 2018-19, Barnes Foundation, https://www.letsconnectphilly.org/. The work of OF/BY/For/ALL is also a useful reference for audience-centered exhibitions, along with an article written by the organization's founder: Nina Simon, The Participatory Museum, Creative Commons, 2010 and The Art of Relevance, Creative Commons, 2016.

3.   ArtCollection.upenn.edu/cs

process represents one of many pathways for utilizing digital crowd-sourcing, and I will offer feedback on how this method can be maximized for audience engagement and data analysis.

Fig. 2
Creative writing Workshop held in conjunction with *Citizen Salon* at the Arthurs Gallery, February 2019.
Photo: Heather Moqtaderi

Scope

As with any exhibition, it is critical for the curatorial team to initially determine the scope of the final installation. Since a crowd-sourced exhibition's checklist is entirely unknown, it is important to think through project parameters well in advance of the project's launch. For *Citizen Salon*, I felt that introducing more than two media categories would fragment the eventual exhibition, being that the installation would take place in a single-room gallery space.[4] Therefore, I limited the collection selections for crowd-sourcing to prints and paintings. For those with segregated gallery spaces, this opens up opportunity for more media representation without sacrificing coherence. Certain crowd-sourced projects might, in fact, benefit from including a variety of disparate media. Thinking through the outcome at the outset will allow you to determine what categories of collection objects to include.

Quantity was a contested subject in the planning of *Citizen Salon* in terms of the selections available to participants. Among our focus group who advised during the development of *Citizen Salon*, there were polarized reactions to the question of quantity. Our goal was to anticipate the amount of time and effort individuals would devote to making their selection. Too many possibilities could frustrate participants, but too little selection might negate the purpose of sourcing from the crowd. We ultimately offered 125 selections within the crowd-sourcing database, a number that felt large enough for individual choice within a diverse group of selections, yet not overwhelming.

Alongside collection parameters, conceptual scope was considered early in planning *Citizen Salon*. The interpretive framework for this project was as much about crowd-sourcing itself as it was about the artwork. In that regard, such a crowd-sourced project is inherently "meta" in its approach to interrogating curatorial practice. Questions of curatorial voice, institutional authority, and the problematic methodology of crowd-sourcing served as a continued thread of discourse from the project's inception to its conclusion.

Audience

The issue of audience, or more aptly, *audiences*, is primary among the concerns of museum practitioners. Audiences define institutional identity and shape exhibitions and related programming from their inception. Not only are museums professionally obligated to respond to the needs and

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4. Penn's University Art Collection inventory is also heavily weighted toward prints and paintings. In this case, it felt unbalanced to offer other categories when those holdings were not as rich.

desires of visitors, we are called upon to maximize visitation for admission revenue or – in the case of free-admission spaces – to justify our existence. Academic museums and galleries face a two-fold challenge in this regard: to engage campus audiences with rigorous curriculum-based exhibitions, while simultaneously creating programs that welcome community members from outside of academia.

As a crowd-sourced exhibition, the goal of *Citizen Salon* was to offer fresh material and approach to those currently engaged with our organization, while also bringing in new audience members. Strategically, the artwork selections were thus designed to offer material appropriate for academic coursework that would also appeal to the general public, all whilst endeavoring to avoid making assumptions about either. Crowd-sourcing is, after all, a strategy for getting to know your audience members.

Fig. 3
"Citizen Curator" Faye Anderson
poses with the Artwork she
selected for *Citizen Salon,*
December 2018
Photo: Eric Sucar

The dynamic between an organization and its audience shifts with crowd-sourcing, as audience becomes agents of authorship. This builds a quality of investment where audience members feel responsible for the outcome, and therefore more engaged with the resulting exhibition and related programming. Anecdotal responses came in from high-ranking curatorial colleagues as well as individuals outside of the arts professions, all testifying to the satisfying quality of inclusion. A journalist branded the *Citizen Salon* participants as "citizen curators," a term that we continued to use as a designation for all participants.[5] This uniform designation democratized participation and suggested that all participants were equally valued regardless of their experience with art.

The most problematic factor I encountered with the matter of audience was targeting promotion to very different audiences. Our marketing initiative divided the promotional campaign for participation between faculty and graduate students, undergraduate students, arts colleagues, and the general public. For each group, we adjusted promotional wording to reflect our interest in hearing that audience's voice. In copy for emails to faculty and graduate students, we emphasized that their expertise (regardless of discipline) would be an important contribution to the exhibition's content. In the same regard, our call to colleagues in the arts – including UMAC – expressed

5. Louisa Shepard, "Engaging Citizen Curators," Penn Today, University of Pennsylvania, December 14, 2018, **https://penntoday.
upenn.edu/news/engaging-citizen-curators** (Accessed 29/11/2019).

interest in professional, international perspectives on the artwork selections. In addressing undergraduate students from a universe of departments, we took a lighter tone, including a promotional video made for social media. The campaign released to general audiences was intended to present *Citizen Salon* as an interactive project with no barrier to entry.

Once audiences are identified, an organization's usual avenues of promotion will likely require adaptation. For example, Penn's campus, much like other Universities, is positioned adjacent to underserved communities in the neighborhoods adjacent to our campus. As a strategy to elicit responses from those outside our campus, our staff promoted the project at local community meetings and public libraries. For any crowd-sourcing project with the goal of being more inclusive, I recommend creating a version that can be accessed using publicly available web kiosks, or even a print version that could be distributed by community liaisons. There are simply many people who aren't sitting at a desktop with high-speed internet all day, and providing alternate methods of capturing those voices can expand a project's reach.

Fig. 4
Hack-a-Thon Participant
poses with her *Citizen Salon*
based data analysis project
at the Arthur Ross Gallery
Photo: Heather Moqtaderi

Data – How much to give and how much to get?

Keeping scope and audience in mind, next comes the element of supplying crowd-sourcing participants with what they need to know in order to make their choice. This brings forth the question of how much information to provide. For some projects, crowd-sourcing might best be done using purely visual information. In other instances, data or text-based information might be more important. In the case of *Citizen Salon* being marketed to diverse audiences with varying levels of comfort with visual art, online labels were built into the crowd-sourcing database. Copy for these new texts was adapted from pre-existing labels where they existed, and created by a team of staff and interns for those where no label copy was already available. The tone for these online labels was kept at a general audience level with the idea that citizen curators may want to frame their choices using baseline information on the artists and their corresponding artworks.

The method of delivery for a crowd-sourcing project will influence the outcome, and presenting information with minimized bias is a key concern. Online art databases often privilege artists who names begin with letters at the beginning of the alphabet, or artworks that fit neatly together under a thematic category. This traditional informational hierarchy could lead to spotlighting certain artworks and therefore shifting audience bias to those optimally-positioned pieces. *Citizen Salon's* crowd-sourcing selections ranged from figures well-established within the art historical canon alongside compelling works from little-known artists. To reduce visual bias, *Citizen Salon's* web developer created an interface that offered a randomly sequenced view upon each page load, so that no viewer would see the same arrangement of images. The interface model was initially designed with optional categorical filters and an artist drop-down list, but the filters were eventually removed to simplify the user experience.

In the process of thinking through how much data to offer, it is equally important to strategically source information from crowd-sourcing participants. In the process of collecting information during *Citizen Salon* crowd-sourcing, the initial data intake was minimal to avoid overwhelming participants. Each additional information field presents a barrier to submission, and fewer fields in the initial data collection process will ensure stronger participation. An automated follow-up email survey can address more detailed data collection. *Citizen Salon* data was automatically stored in an online database that could be downloaded as a .csv file at any point by the site administrator. In the case of this project, additional security measures were added to prevent participants from voting more than once. While this won't be the case for every project, it is advisable to build-in any constraints as part of the programming.

Crowd-sourcing participants need to be aware of how an institution will use their information, and a privacy policy should accompany any data collection. In general, users should understand how their information will be used and whether it will be publicly available. At the outset, a crowd-sourcing project planner should consider how the audience input will be used and convey this through a clear privacy policy statement.
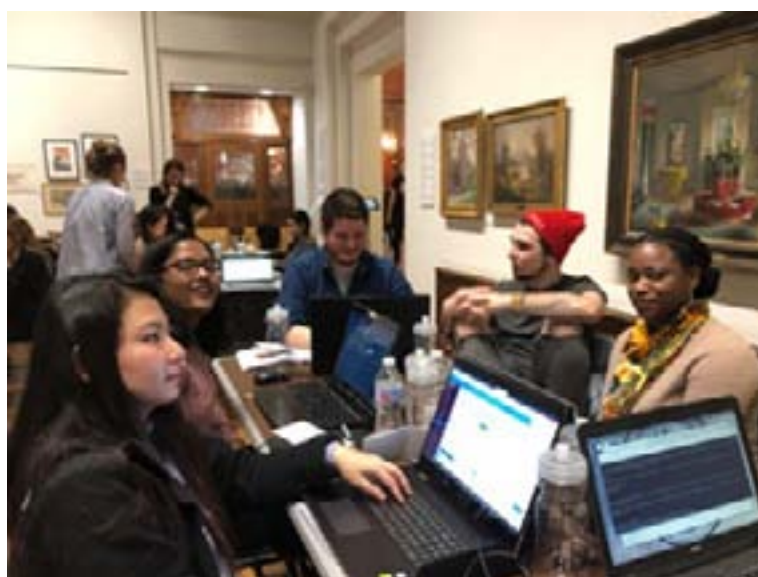

Fig. 5
Participants in the
Citizen Salon **Hack-a-Thon**
March 13, 2019
Photo: Heather Moqtaderi

Results

Citizen Salon served as a reflection of our organization's audience as filtered through a particular set of artworks held by the University. This audience, however, had expanded over the course of the crowd-sourcing project. The gallery's mailing list increased by 15% at the conclusion of the exhibition, based on those who opted in during the crowd-sourcing process as well as those attracted by the array of programs inspired by the exhibition. In the spirit of the "citizen-centered" nature of the exhibition, we offered programs that allowed participants to engage their own creativity: namely a hand-lettering workshop, a creative writing workshop series, and a data visualization workshop, or hack-a-thon.

As the creator this project, it was my goal to answer the central question: What do visitors seek in the experience of visiting an art exhibition? Looking to the comment column of the final .csv file for an answer, I located a two-pronged analysis that transcended boundaries between academic and public audiences. In both realms, we find that participants looked both outward and inward when composing explanatory statements on their choices. Outward-focused comments revealed an interest in exploring an artwork's capacity to expose a relevant social issue. Citizen curators frequently cited the politics of our current day as a basis for interpreting artworks. Even artworks created many decades past were cited as emblematic of current events. Inward-facing comments revealed an interest in relating artworks to one's own lived experience.

For my own curatorial practice, this duality of inward- and outward-looking commentary shapes my perspective on framing future exhibition interpretation. As an academic gallery, we can har-

ness this concept in outreach and messaging to audience within and beyond campus. As a model, *Citizen Salon* fosters a direct route of communication between audience and organization. Its core model of digital crowd-sourcing can be tailored to individual galleries and museums who wish to get to know their audiences in more depth. For further information, visit ArthurRossGallery.org/ Citizen-Salon.

Acknowledgements

Contact:
Heather Moqtaderi, Assistant Director and Associate Curator

Address:
Arthur Ross Gallery
University of Pennsylvania
220 S. 34th Street
(Housed within the Fisher Fine Arts Library building)
Philadelphia, PA 19104
USA

Email: hgm@upenn.edu

ArthurRossGallery.org

Keywords

Bridging Gaps and Disadvantages: University Students using Museums in Spanish as a Practice towards Inclusion

Karina Elizabeth Vázquez & Martha Wright

Abstract

University of Richmond's Department of Latin American, Latino & Iberian Studies (LALIS) and the University of Richmond Museums (URM) collaborate through a program called Museo Ambulante (traveling museum in Spanish). In this program, LALIS Spanish students use museum objects to curate an experience with local community members. The Museo Ambulante creates a pedagogical paradigm shift by taking museum objects off campus to community groups, communicating content in the Spanish language through sensory object-based learning. This program validates the autonomy for all involved to use their senses to be curious and learn. This experience allows the professor and museum curator to theoretically explore student's learning autonomy as a step towards emancipation which turns the concept of inclusivity from a pedagogical idea to an achievable experience.

Introduction

In the Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation (1991), Jacques Ranciere expands Joseph Jacotot's notions of education and pedagogy by introducing the idea that explanation is a pedagogical myth functional to the inequalities emerging with the progress of modern societies: "…Never will the student catch up with the teacher; never will the "developing" nations catch up with the enlightened nations."[1] According to Jacotot, the role of teachers is to be a guide and accompany students in self-teaching as part of the learning process. For him, "emancipation" is at the core of self-teaching and it empowers the students to ask questions and produce knowledge rather than reproduce information. While reproduction of information guarantees a certain social order and exclusion in the educational system, "emancipation" consequently promotes students' critical thinking and sense of responsibility for their own learning experience. With calls among university campuses and academic museums on matters about demographic representation, engaged pedagogy and scholarship, and community engagement, inclusivity and diversity have appeared as conceptual goals in collaborative initiatives.

Currently, important socio-cultural and demographic changes related to multiculturalism and migratory flows have diversified the demographics of universities, which also have seen an increase in first-generation students. Discussions, however, should transcend beyond questioning demographics and what and how we teach and learn, to when we teach and learn. A rethinking of curriculum in this regard would require transformations in teaching that address diversity by paying attention to demographic contexts as well as social inequality. Inclusive pedagogy would impact how social and cultural representations are built as they intersect with class, gender, and ethnic dimensions, and are played out in social and institutional power dynamics. The rethinking requires administrators and faculty to not only consider how do we teach within difference and through it, but should also consider how do we embrace a reality in constant change. Inclusivity is a practice that means we are accepting transformation as an ethical aspect of our institution and teaching. Transformative pedagogy implies challenges at the curricular level and in classroom dynamics. There are concerted efforts at the administrative and faculty level to innovate in pedagogy, however, it is not only discussing a matter of curricular practices, but it is really discussing the power dynamics through which we represent ourselves as institutions and community members: who is representing whom? How do inclusive pedagogies challenge institutions (self) representations and how do they respond to these challenges? How does that help university students to become aware about their role in the community? By offeringstudents curricular opportunities to critically connect with the communities, the learning is not tied to the traditional individual experience within a classroom in which a student receives information. Instead, the learning is a product of integrating enacted thinking and reflecting on working as an active participant within the communities, through which power dynamics are made visible and are critically reflected upon.

Recent curricular innovations and research on Community-Based Learning (CBL) and museum pedagogy have demonstrated that active learning occupies a key role in promoting critical thinking. Through community engagement and the connection between the classroom materials and the senses by means of the experience, students transition from being passive recipients of information to acting as autonomous learners, aware of their own learning process. The collaboration between students, faculty and community members through community-based projects, in which students and faculty/community partners have multi-faceted roles, promotes autonomy and responsibility: students are creators of information/activities, owners of an interactive dynamic, creating conversations with the community partners and moving across permeable cultural and social frames; faculty/community partners are advisors, support systems, stakeholders, coordinators, and provide space for student autonomy. But why use CBL in Spanish? On one side, the combination of language and CBL goes beyond accessing the community and hones the student's critical learning into discovering who they are within the context of their second or third language. When learning another language, and then speaking it in a bilingual environment, there is a subliminal personal shift due to how they listen to and perceive others, and articulate who they are in their new language. On the other side, by immersing into a CBL experience in a second or third language, students facilitate the community access to different services and sources in the target language, promoting a sense of sharing, sociability and curiosity for cultural differences and social realities.

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1.   (p XX, translator's notes)

Objectives

In this article we theoretically and pragmatically explore how collaborative projects between Spanish Community-Based Learning and University Museums (SCBLM) create a teaching/learning transformative experience which allows students to become autonomous, but, most importantly, promotes a pedagogy that problematizes inclusion and gives a path for students to understand it by assessing the complex social realities of different community members. The theoretical question we investigate here is *when* instead of how and where active learning promotes a transformation, both in the teaching/learning dynamic that leads to developing and acquiring autonomy, and emancipation, and in the self-realization that can become a path for a praxis of inclusion. The study received approval from the University of Richmond Institutional Review Board (URIRB.)

Our hypothesis is that we learn when students/faculty/community partners engage in an epistemological shift that implies confronting objects beyond a formal analysis, to think and talk about how such objects make us who we are (our social/local history as it affects the creation of our society and affects us as individuals). We observe that learning happens when students acquire knowledge through embodied/physical action as part of the project outcomes. By doing *Museo Ambulante* (traveling museum) in a bilingual setting, they change their ability to look critically and gain confidence as transforming from passive students to active owners of knowledge (akin to teachers). The students are autonomously in charge of research, production, and dissemination of information constantly in a bilingual context. This allows them to connect with, and provide access for, community partners and their populations who typically do not have access to museum collections in this manner. Beyond proficiency and practice in the second language, students gain their autonomy and, by extension, the awareness, reflection and confidence become tools for emancipation (when students move beyond needing a teacher to learn their second language). It is during this whole process of learning and enacting that students subconsciously and consciously deconstruct the concepts of inclusion and diversity[2] as pedagogical and social ideals.

Spanish Community-Based Learning and Museums (SCBLM)

Since the Spring of 2017, the *Museo Ambulante* has become an important venue for reaching out to the Hispanic/Latino communities of Richmond. It also has created a bridge/connection between Spanish faculty, UR museum educators, UR bilingual students, local high school teachers, their students and their families, and general community members who already speak or are learning Spanish. As an inclusive practice, the *Museo Ambulante* promotes an engagement project that makes cultural and educational resources available for the Hispanic/Latino community of Richmond, and at the same time stimulates a concerted effort to better understand and assess Richmond's Hispanic/Latino community needs and challenges. The U.S. Census data shows the metropolitan area of Richmond, Virginia currently has a population of 1.28 million people, with 57.9% of the population being White, 29% African American, and 5.89% Hispanic/Latino. Spanish is the leading non-English language spoken in metropolitan Richmond, and the common country of origin for non-naturalized citizens is El Salvador. Latino and Hispanic communities are concentrated in three local counties, surrounding the city of Richmond. The University of Richmond is situated in one of these three neighboring counties, Henrico County, and is a short drive to the other two counties. The collaboration looks to move beyond the cultural and social awareness and aims to involve university students as active members of the community. Therefore, familiarity with cultural and social aspects related to the Hispanic/Latino community, as well as to communicating in Spanish, are paths for ethical and social responsibility.

The two tenets of the *Museo Ambulante* are Spanish in the Community (LAIS301), an intermediate level Spanish class, and the University of Richmond Museums (URM). LAIS 301 has a Community Engagement component and is taught through the Department of Latin American, Latino & Iberian Studies and is an elective for the minor/major in Spanish. The course is already part of the

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2. We understand the concept "diversity" as different from "diverse" and at some extent paradoxical in the terms that Sara Ahmed has referred to when reflecting on the language of diversity within higher education institutions: "…The language of diversity certainly appears in official statements (from mission statements to equality policy statements, in brochures, as taglines) and as a repertoire of images (collages of smiling faces of different colors), which are easily recognizable as images of diversity […] The language of diversity can also be used normatively, as an expression of the priorities, values, or commitments of an organization…" (52). Diversity appears as a complex word that defines policies and power dynamics in the economy of representations rather than referring to a diverse and constantly changing demography and its needs and rights. As Ahmed observes, "…[w]hat is problematic about diversity, by implication, is that it can be 'cut off' from programs that seek to challenge inequalities […] the institutional preference for the term 'diversity' is a sign of the lack of commitment to change and might even allow organizations such as universities to conceal the operation of systematic inequalities […] [d]iversity could be understood as one of the techniques by which liberal multiculturalism manages differences […] Diversity can thus function as a containment strategy" (53).

catalog offerings and no special curriculum approval was needed for the collaboration project with the University of Richmond Museums. The project partners Spanish language students with the Assistant Museum Curator of Academic and Public Engagement to take parts of the museum collection off campus to the Spanish speaking community.

LAIS301 has three interconnected components: volunteer work through Community Engagement (CE), content-oriented conversation and Community-Based Learning (CBL) project with URM (there are on campus museums tours available each semester, in addition to *Museo Ambulante*). The Community Engagement consists of each student volunteering with a community partner assisting or serving the Hispanic/Latino population of Richmond, such as schools, community centers, clinics, legal assistance offices, mentoring and after school programs, refugee programs and seniors' centers. Upon selecting their community partner, students commit to volunteer two to three hours per week throughout a period of nine to ten weeks. Students report on this experience through in-class presentations, journals, reports, symposium presentations and a final critical essay. The course content investigates the Hispanic/Latino (H/L) experience and the Spanish-speaking communities in the United States, and the community-based learning (CBL) project partners with the University Museums. The course delves into the social demography regarding the H/L community through different sources (short stories, journal articles, interviews, statistics, etc.) to prepare students to perform their Community Engagement (CE) and CBL museum project.

Throughout the course, students become cognizant of the H/L demography in the U.S. as well as critically understand the power dynamics underlying concepts such as identity and community. And through the CE, students better understand the social reality of the Richmond H/L communities which becomes an opportunity to address and understand inequality while becoming active agents of change. Students problematize notions of language policy, race, and ethnicity in the scope of other concepts such as social integration, cultural assimilation, inclusion, cultural hegemony, social inequality, class, gender, and linguistic policies. At the cognitive and linguistic level, students interpret, identify and describe social phenomena directly and indirectly related to the presence and representation of Hispanic and Latino communities across the U.S. By the end of the semester, the students use the experiences of their CE and CBL museum project to further re-investigate the different sources they have read. This brings awareness to the subjectivity involving the use of the words Hispanic/Latino as well as of the dissonances between their public and political use. When reflecting on the whole experience, students integrate all the learning into one transformative lens - a way of seeing the world and how they see themselves in this world.

The second tenet, the University Museum collection, encourages discovering alternative and sensorial ways of accessing and sharing information. By using the museum collection, students access physical objects through which they co-create narratives and connections with participating community members. The *Museo Ambulante* (MA) is created by considering the museum content: geological specimens, cultural ephemera, and works on paper that range from landscapes and portraits to political satire and abstract expressionism. The curator compiles thematic groupings (flowers and animals, emotions and anatomy, rocks and minerals, fossils and shells, family and migration) that would be amenable to discussions at various levels of Spanish language proficiency. These *Museo Ambulante* are compilations of physical specimens from the 'Lora Robins Gallery of Design from Nature' and replicas of works on paper from the 'Joel and Lila Harnett Print Study Center'. The university students meet the curator and form a plan for their specific visit, discussing ways to engage with others in regards to the objects, while focusing the method of communicating on the level of Spanish spoken by their audience. Their visit consists of three 15-minute discussions and three activities (such as word search, vocabulary pairing with the art, narrative writing, role playing, etc.) chosen to support the theme. The entire visit lasts around one and half hours. In one semester, typically four to five *Museo Ambulante* are delivered and it is necessary to note that this article focuses exclusively on k-12 (public and private) schools. From Spring 2017 through Fall 2018, there were eight *Museo Ambulante* with 221 students delivered k-12 schools (this number does not include other community partners).

Theoretical Support

The *Museo Ambulante* operates via object-based learning. Object-based learning has been written about prolifically and is employed by numerous academic and institutional museums. Essentially, object-based learning is the engagement of a museum object (whether art, natural history specimen, etc.) to make deeper connections to curricular content and gain personal understandings

between the self, the object and content, promoting long-term retention of learnings. Simply put, it is the use of museum objects to help teach ideas and help students understand what those ideas mean in terms of their class, the object and its history, and for themselves personally. Hooper-Greenhill (2000) explains that objects themselves do not inherently convey meanings, but within pedagogical contexts they can help shape the meaning for participants and further-more, become a player in the negotiation between the information provided by the museum and the narratives of the visitor. Additionally, Dudley (2010) explains the benefits of engaging with objects through multiple senses helps students deepen their connection with the object and the multi-dimensional learning available through touch, rather than relying exclusively on text or purely visual information. Finally, research presented by Bowen, Greene and Kisida (2014) shows how even a one-time casual interaction with art and museum objects can increase observational skills, critical thinking, and can help with information retention.

For university students, object-based learning becomes a method to flow communicatively with the audience. The museum object becomes a social object through which narratives can be shared and communally created. As Simon (2010) writes, "Every museum has at least one object that can spark conversation and lend itself to a social experience, transforming the artwork to a social object…Social objects allow people to focus their attention on a third thing rather than on each other, making interpersonal engagement more comfortable." Art as social objects become tools for professors to introduce content for open-ended discussion that otherwise may be uncomfortable in the classroom. Expressed by Dimas (2016), teaching with objects has been supported by countless studies and research over the years, illustrating the appeal of objects lies in the ambiguity and arbitrary state of being, lending itself to the process of interpretation. Art objects provide a chance for students to interpret content through their personal lens, while omitting sharing personal history during the discussion. As expressed by Jensen (1999), museum objects can connect students to their thoughts and feelings and help them process issues such as power struggles, conflict, war, and love, within the classroom context. By using art as social objects, conversations are mediated between students and the community to investigate deeper common concerns.

Schwartz (2008) argues that it is through the (re)curation of exhibits by students in academic museums that students can gain experience in the five literacies (verbal, visual, technological, social, and critical). Complimentary to that, Marstine (2007) explains that university museums are able to take more risks and can experiment with diverse designs and viewpoints, providing space for students to disrupt the typical museum narrative through projects and exhibitions. Marstine (2007) suggests, also echoed by Kingsley (2006), that through such projects, students can learn museum literacy (how to critically analyze museum space such as object placement, didactics, etc.), and create a new narrative that is reflective of their own voice. Practice in five literacies trains students in diverse forms of critical analysis. By learning to critically evaluate museum collections and then creatively envision how to curate the *Museo Ambulante* experience, students expand beyond the benefits of object-based learning into autonomously assessing larger discussions present within the selection of museum objects and within the social space of the school, and by the responses of varying narratives present within the audience.

While the discourse is shared through the handling and sharing of museum objects, the multi-layered narratives that ebb and flow between object, student presenter and audience occurs through the body and performance in the shared space. Being able to act directly on situations and confront unknown responses as new possible meanings for fixed ideas and perceptions has been the key pedagogical tool proposed by Boal (2008). The body is a surface for knowledge and for knowing, where words and movements, mental and physical, intellectual and emotional displacements take place at the same time people connect with each other, spaces and objects. In his studies on theater, Boal (2008, 85) utilizes the concept of dianoia to explain the relation between the character's thought and the spectator's thought that follows that of empathy and creates a moment of enlightenment which is attained when spectators stop being passive observers and are free to act and become actors capable of changing situations.

From this perspective, the body turns into an active appraising unit and ceases being a static enti-ty to become a dynamic surface where meanings are rewritten. As Serres (2011, 68) has pointed out: "…there is nothing in the understanding […] which has not first been in the senses: nihil est in intellectu quid non prius fuerit in sensu. Yet, at the end of the path that begun with sensation, sapience gives way to sagacity…". In this sense, the combination of language learning (Spanish in this case,) content reflection, active community participation through community engage-

ment (CE) and *Museo Ambulante* promotes a situated cognition, a particular route to cognitive accomplishment where mind depends on the body, as "… a fluid assemblage of the brain, body, and world" (PITTS-TAYLOR 2016, 51). As such, students develop awareness of self and the other, because of the cognitive presence of their bodies interacting with diverse communities.

Not far from this perspective, in her research on the body as an epistemic object, Anna Maerker (2015, 285) analyzes how different spatial contexts matter for encounters with the body and interrogates the role of the senses and the materiality of objects in exhibitions and displays at museums. Focusing on the shift from a vision-oriented museum pedagogy to a touch centered interaction between audiences and objects, Maerker (2015, 286) proposes touch as a crucial component of knowledge production. The *Museo Ambulante* itself embraces this pedagogical shift as it takes the students to encounter a different spatial context, where the audience in itself will experience a different or non-traditional museum display, and place both groups in a situation where gestures as a form of touch, where moving across display spaces with movable frontiers, become responsible for (re)configuring meaning as the presentation flows along with the interactions. In this manner, both groups actively participate in reconfiguring what is perceived as territory in which both feel included/excluded. As Constance Classen has observed about the history of touch (CLASSEN 2012), the healing and communicative aspect of touching, and as such, of gestures that are prompted to proceed together along with the exhibition of the *Museo Ambulante,* contribute empathically for a mutual understanding among participants, and between them, the objects and the space.[3]

Similarly, Christina Kreps (2015) states museums are spaces for sensorial shift, becoming laboratories for experiential learning and engaged practice. The collaboration with Spanish CBL classes under the modality of *Museo Ambulante* expands the whole experience in its scope and nature as it reaches out to more people, becomes a tool for inclusivity, and integrates the linguistic dimension. Furthermore, *Museo Ambulante* offers participants access to, and discovery of, an experience of material culture in a different manner, unfolding a path for social understanding. Using interactive and experiential learning models based on museum pedagogy for language learning (SEDERBERG 2102, KRAMSCH 2012, VÁZQUEZ & WRIGHT 2018) engage learners' senses and intellect through volunteer work, content-based discussions and interdisciplinary work, a work with sources such as museums (SEDERBERG 2012, 76) and languages (VAZQUEZ & WRIGHT 2018, 127) promoting connections between learning and civic engagement as a central path for students' citizenship and the visibility of institutions' public standing.

Project's Dynamic

The SCBLM project takes time and much communication between community partners and the curator and professor. The plan through which the *Museo Ambulante* occurs is by the Spanish professor and curator reaching out to interested community partners (ranging from public and private K-12 classes to Senior Community Centers, and social gatherings of community of families) to share available themes and inquire if there is any interest in collaborating for the semester. In a time-frame, this is usually done three weeks before the semester starts to give time for school teachers to make curricular and logistic accommodations. By the second week of the semester, the curator and the professor present the project to the students and arrange the *Museo Ambulante* calendar based on community partner and university student availabilities. Then, students work in groups of three or five and arrange meetings with the curator to consider the *Museo Ambulante* theme and devise activities according to the age, language proficiency, size, backgrounds, and other sociocultural considerations of the audience. The curator provides students with preliminary research on the objects, materials on being a docent and information about Visual Thinking Strategies, and demonstrates examples of how to combine inquiry and activity with groups. By this time, students have had discussions in class specific about

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3.   Touch as a part of active learning invites teachers to re-think the spectrum and nature of the CBL projects, particularly their reach and significance for students and community members as they become aware of everyone's reality. (MAERKER, 2015, p. 286) But also, touch as a cognitive dimension poses a pedagogical challenge to teachers: What do we do with the information transmitted by the body by means of emotions and corporal states as it related to course content and student experienced-based learning? When the students offer a Spanish-guided tour as part of the class requirement, they engage in physical activities, while communicating with others in Spanish, and display content incorporating intellectual and emotional appraisal of the environment. As such, this project promotes a student situated cognition that: "Overturns classical ideas of cognition as general and universal, abstract, and symbolic. Instead, meaning emerges from the interaction from the minded body with its environment. Rather than abstracting what is common in all cognition, situated cognition is best suited to examine 'the epistemic significance of particular routes of cognitive accomplishment.'" (PITTS-TAYLOR 2016, 43)

Richmond's demographics and the Hispanic/Latino community, they have already discussed the use of the categories of Hispanic and Latino, and have started working on bilingual education and immigration issues.

By the fifth week of the semester, students have already started their weekly community engagement with local community partners (typically not the same class participating in the *Museo Ambulante)*. During class time over the next few weeks, students meet as groups to work on their project. This means that by week ten students are well prepared to deliver the *Museo Ambulante.* Once students and curator have solidified a plan, the students write their script in Spanish. The professor discusses and revises the plan with them and helps the editing process. Then on the day of the *Museo Ambulante* project, the professor escorts the university students to the audience and observes as the stdents fully engage the audience on their own. The students are responsible for sharing the information, encouraging discussion, engaging in back and forth dialogue with the community members, and facilitating the exercises. While most groups begin quietly and with reservation, more often than not, by the end of the visit participants feel jovial and familiar. Afterwards, the students return the *Museo Ambulante* to URM and then write a reflection of the experience for their course portfolio, incorporating this reflection into their end of the semester symposium presentation (for the entire class) and into their final essay, all in Spanish. Therefore, the *Museo Ambulante* experience is part of an integrated critical reflection that bridges the student's individual experience within the community, and the class experience as a collective. As students say, and will be elaborated below, after the project they see themselves as part of the greater community and as agents of change.

Returning to the importance of Anna Maerker's theory on spatial context and the encountering of the body as essential for promoting empathy, and Christina Kreps article on engaged practice, it is when university students embody the *Museo Ambulante* and engage the k-12 audience they are able to address and respond to issues related to social identity (linguistic, cultural, national...), and social class, and systemic inequalities such as access to educational resources or language usage in the classroom. Aspects such as classroom settings, teacher and student dynamics, prior curricular preparation for the *Museo Ambulante,* and willingness to participate from students and teachers become a dynamic spatial context for university students to encounter and engage.

The k-12 audience represents the full spectrum of speakers from first level beginners to heritage and native speakers. Through *Museo Ambulante* University students are given direct access to younger community members, to share an experience during which speaking Spanish becomes a positive priority. This can become a transformational learning experience for University students, where they see the benefits of their active involvement and speaking Spanish to include changing (albeit in small groups) perspectives on language perceptions and socio-cultural perceptions. The project gives social and cultural agency to the university students to show that they believe becoming bilingual is worthy of time and effort. Students also express that the museum collection provided the link between student and community. For the communities, this translates into an opportunity to access many things: it is a chance to enjoy resources, while usually available in public spaces, are inaccessible due to limitations (transportations, financial, linguistic and social intimidation); it is a benefit for the teacher because it provides a rich resource to supplement and reiterate course content, and focuses on linguistic aspects such as new vocabulary and grammatical structures as well as in content (with particular interest in how the *Museo Ambulante* helps students connect their linguistic skills in their second or third language and part of their curriculum in English); it connects the community with the museum objects, expanding the social profile of the museum; it promotes an inclusive ownership of the shared experience with the museum objects in a bilingual format; and importantly, it shifts the museum pedagogical role from one of passive display and one way instruction to that of active analysis of multi layered nuances and mutually created narratives. Furthermore, by providing students with the tools to deepen their critical thinking skills and to apply course learnings to the museum objects, the student is given the structure to gain ownership over the planning and executing of the experience. This becomes a bedrock experience for future autonomy over coursework which lends itself to the emancipation of the student as a self-teacher/learner.

Results and Discussion

University student's feedback reflects the impact on themselves and the pedagogical and philosophical extent which the SCBLM project *Museo Ambulante* achieves. Students' final essays, integrate critically their CBL experience findings, their symposium observations, their reflections

from the community engagement (volunteer work,) and their class discussions on the course readings.[4] These final essays shed light on how the entire project reaches beyond giving a demonstration of museum objects in Spanish. The *Museo Ambulante* begins inside the classroom (group work, lessons and readings) but also with the professor and the museum curator working together, creating a framework, and supporting the students while remaining aware of the affective component - the significance of the subconscious and conscious role of the student, museum objects, and the exchange of information with other students. The outreach of the project is less about logistics and more about effectively embracing the community. The non-static essence of the project (physical movement, linguistic, intellectual and emotional flow) creates an energy that incorporates all that the senses from the social experience. Therefore, it is during the continuum between the experience of the project and the processing of the experience during the reflection that a transformation can occur.

Among student's reflections, some of the central themes relate to the challenges that Hispanic/Latino communities (particularly children) face daily at school, but also on the value of bilingual education and becoming more open, receptive and engaging with a diverse demography through social change, despite the hard road it might imply. Students' reflections display some of the extent of the transformative experience. In this sense, diversity does not function as a description for maintaining an existing status quo, but as a result of transforming personal, social and institutional values (AHMED 2012, 57). They also illuminate how pedagogy through SCBLM problematizes inclusion and gives a path for students to see how complex inclusion is, and the failures of inclusivity as an imagined reality. For example, 'C.V.' expressed that "[I] learned new things such as how to explain terms in Spanish, which was not easy, to help the students to expand their knowledge about a scientific topic through the use of Spanish, which forced them to really listen. "Presenting and interacting with the museum collection

> …was a great teaching tool because it allowed students to see and touch what we were [instructing them to do] [...] the kids were very receptive to activities and were willing to listen, which I did not expect. I think that reading in class about how kids feel in schools made me want to emphasize the importance of speaking in Spanish [...] I like this experience because it helped me understand how a teacher feels.

Along the same lines, 'E.O.' remarks that:

> The activity was great because the students had to do what we just explained in Spanish. In my opinion, to listen to Spanish in different contexts helps a lot in learning more vocabulary. This experience makes me think that bilingual education is important for many reasons: it is important because I learned different vocabulary, but it is also important to understand the experience of a native speaker who does not speak English."

Both experiences demonstrate how the activities help the students understand the audience's realities. They also saw themselves as active members of that community whose role would have an immediate and direct impact over the others. They crossed the "border" from being passive observers or spectators to engaged agents of change.

For other students, the major impact was an increased awareness of different social realities specifically related to immigration and access to education. 'S.C.' says,

> At the beginning of the semester I took the class to see the possibilities of becoming bilingual before graduating, but I was ignorant about people from other cultures and the difficulties that those people deal with on a daily basis[...] I became more aware of those difficulties - but I also become conscious of the ways in which I could help them overcome those problems. I feel stronger about my goal of bilingualism and also about [understanding] the issues that the Hispanic/Latino communities face[...] Two main impacts of working with a group of students: one is that I was able to show that Spanish is fascinating and that I want to speak in Spanish with them[...] and by doing so I was countering the political influence of the "English only" movement [present in schools] - and the second impact is

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4.   Students write three reports on their community engagement (volunteer work,) one report on the CBL project (the *Museo Ambulante*), prepare notes on their peers' presentations during the symposium, and write several short responses to readings. The final essay prompt requests students to integrate these reflections to elaborate an interpretation of specific social phenomena related to the Hispanic/Latino communities in the US and/or the uses of Spanish in the United States.

that the students improved their learning because they were able to speak in their first language…

By seeing themselves as agents of change in the life and daily reality of others, students acquire a full scope of what is needed to transit the path of inclusivity: a concerted collective/individual effort, a sense of social and civic responsibility that places equality at first.

Considering the impact of speaking Spanish in a bilingual context at an early age, 'Z.P.' noted "Some of [his peers from] class presented problems they have in schools for the Hispanic/Latino community - lack of funding, especially those that have lower socioeconomic groups of people who don't have as much tax money going back into the system, and where instruction is always in English when the kids mostly speak Spanish as a first language[…] these are predominant in the system of public schools in Richmond - and the Hispanic/Latino population is affected by it in a disproportional manner […]" The *Museo Ambulante* project helped the students to see the contradictions in the system so they could ask themselves,

> …how can we intervene in a positive way to help create positivity in a place that is already situated in the community so they start to see the ways (albeit small) that they can make a change in the right direction. To speak in Spanish with emotion in front of the audience, and he practiced many times in front of the mirror[…] It was challenging because he had to speak clearly and quickly all at the same time. These projects are a good way to bring culture and language to a younger community […] the activity was fun and interactive and it was one that was capable of building a strong sense of community between him [and his peers] and the children. I think this that exposure to different cultures and languages at an early age is a good way to promote cultural awareness and to experiment different ideas and to create an inclusive community in the future.

Other students had positive experiences connecting what they learned in class about the Hispanic/Latino community. For example, 'S.V.' was surprised to realize, "…how many bilingual students and Hispanic/Latino students were in a high school only 12 minutes from campus which is predominantly white and Anglo […] While it was challenging for me, I am very thankful for the experience because I could prove to myself that I can control a class completely in Spanish[…] At the beginning of the semester when I heard of this project I didn't think I could do it, but I studied and practiced a lot and I was proud of my ability to learn so much. I liked to go to the community and meet students who are brilliant, intelligent and respectful and I liked talking with them and listening to their questions." This introspective reflection from 'S.V.' indicates that through the *Museo Ambulante* project she integrated class discussions with the perceptions she had during the experiences, in a way that she could see herself changing and becoming more confident. In the same way, 'Z.A.' mentions that she realizes that,

> Spanish is becoming part of my life, even though I am not Latina. All the interactions before the activity went well because it helped the students to have a positive attitude, everything she has learned in the CBL class can be applied to the interactions in the project[…] in my class I learned there were many cultures in South America which helps when working with the community because I am more aware of the diversities within different countries […] so I am aware of that to try and make the kids more comfortable […] The time I spent working with the children has been a time where I learned a lot about myself and the life of the immigrants."

Commitment brings awareness, and becoming aware of their/others realities bring to the students the opportunity to understand their place within the communities and the society in a more complex manner. But also, commitment and awareness appear as steps towards autonomy and inclusivity.

Among the many different comments, a striking theme is self-awareness of who they are within the communities. 'S.R.' reflects,

> …We need a more positive representation of Hispanic/Latina population - before this class I did not know much about the Latino population, even though I am a Latina[…] Although I am Latina, I didn't know the injustice that the community faces. The way I was raised was similar to that of the kids who went to the school I worked with. Those kids do

not learn enough Spanish and that causes a negative effect - because they cannot later become fluent in Spanish or English[...] Iwas taught Spanish when I was young but when I was in school they did not support my language and I was only taught English at school. Years after I had lost many of my abilities in Spanish. I didn't know how to read or write in Spanish. I didn't realize that this wasn't fair - and that the schools [still] have not changed for the kids who have two cultures. Thanks to this project I am more aware of the problems of the Latino community. My parents are immigrants and now I understand the difficulties of being an immigrant. That's the reason why the discrimination against immigrants in the political climate today moves me a lot to be more engaged with my community.

During the interaction with her student group, both the professor and museum curator noted that 'S.R.' opened with "I am a Latina, and I am recovering my language." Finally, after the integration of *Museo Ambulante,* community engagement and class discussions, 'C.S.' explains that "In the first part of the semester I didn't know about the needs from the Hispanic/Latino community and now I know the extent of the injustice that the Hispanic/Latino community faces. These problems inspire me to act because if I understand the problems of the community [then] I have to act. If I do not act, I become part of the problem." Being able to speak on public to an eager audience, and at the same time, being able to listen as this audience find meanings in the presented objects and in the activities proposed, place the university students in the spatial context of the other (in this case, the school students), while at the same time are in charge of the situation. The entire encounter promotes that both groups, tour guides/presenters and audience cross boundaries (linguistic, cultural, social) in order to negotiate meaning as they express their views and interpretations, creating a common ground that does not suppress differences, neither highlights them, but on the contrary, they become a path they transit together.

University students are also concerned with their performance in the k-12 school because they are in the classroom where the teacher is the authority figure. While university students have authority and knowledge, they are aware that their knowledge could be in conflict with the teachers. However, at the same time, university students are in control of the information. University student's invitation to explore could be in contrast to what the teachers may have been teaching. This concept is liberating to the students in the classroom, and it is empowering to the university students. The experience leads to autonomy, and the autonomy allows for navigation of uncertainty, and solving those uncertainties through interpretation and reflection is what leads the students to be emancipated. Though the project is for a semester-long course, and therefore temporary, the impact of the experience is lasting on the students as it provides them with a potential outline for replication in the future. It is the prescription for replication that Ranciere and Jacotot explain as the plan/path for emancipating oneself from the hierarchy of teacher/student power dynamics and into a place of self-education and empowerment.

We learn when we enact emancipatory practices and when we become conscious of our transformation and own agency as a result of integrating different instances of action and reflection. The students' reflections shed light on what Anna Maerker has pointed out about spatial contexts and touch: it is in the gesture, as a form of touching that is produced during the activities that involved the *Museo Ambulante* when students start to experience a transformation. By university students and audiences having to negotiate meaning as the activities of the museum proceed, both attend the challenges of confronting preconceived ideas with new perceptions. The effort to listen to each other makes social boundaries more flexible creating an instance of empathy. Moving from insecurity (linguistic, social, cultural) to being more autonomous and aware, both groups of students transit the spatial context of the classroom for the *Museo Ambulante* in an emancipated manner. Student's learning processes result in elaborate critical reflections based on their own assessment of the experiences and of their personal responses to that assessment. The integration of the *Museo Ambulante* critical reflections to the Symposium presentation and the final essay allows students to access to notions such as identity and otherness by seeing themselves and others interacting (negotiating meaning) and having to critically assess situations, referring them to their own place and agency within the community, indicating that learning happens as an integrative instance when we are intellectually, emotionally and physically in movement.

During the *Museo Ambulante,* students find common ground with university students through discussing the museum objects. Eager to participate, k-12 students express their knowledge, ask questions and accept the challenge to participate in creating interpretations about what they see. For their families, this is an opportunity for increasing their cultural capital, developing awareness of the advantages of their children becoming bilingual, and in the case of Hispanic/

Latino families, of reinforcing the importance of maintaining the heritage language and culture. Consequently, *Museo Ambulante* is in itself a unique dynamic spatial context (different schools and different themes) where inclusion is the result of a constant movement of exploration, expression, discovery and negotiation of meaning, and diversity becomes an expected result rather than achievable goal. Furthermore, the *Museo Ambulante* is a connector, a bridge, between community members, schools, universities and museums making these public spaces flow through individual's civic and socially responsible agency.

Conclusions

Performing projects in a bilingual context allows students to empower self-teaching/learning and encourages them to produce and accrue knowledge for oneself but also share the steps and knowledge with others. Museum objects as social objects and cultural texts, conduits for conversation despite differences of backgrounds, compliment this connectivity between student and community member. Furthermore, the project and reflections on course content help students better understand themselves within the greater community, thus learning to navigate the path of difference and inclusivity. Through the integration of all experiences during the semester, students recognize that there are socio-political structures and power dynamics that reproduce social inequality between groups of people. And that despite important efforts and guidelines, diversity and inclusion across campuses do not necessarily grow from prescriptive policy, but from challenging the routinization of diversity statements as conventional forms of speech (AHMED 2012, 58). But rather, they are the result of transformative practices that are fostered through self-reflection, collaborative pedagogy and action (reaching out to the community, sharing curiosity over museum objects, connecting through discussion, opening university museums to the community challenging institutionalized languages of inequality...). These transformative practices can spark an evolution in the students, where they themselves gain a new lens that allows them to re-explore how they see the world and themselves. This is the significant subtlety of the project: through the work they do, students approach the same world and same injustices with a new lens, a new consideration for those who are impacted by injustices. Because of this lens, students write in their reflections that they have new understandings of the world and their role as bilingual citizens in a diverse community. This is a founding step to open-mindedness and understanding, on dxwhich inclusion can be built. Inclusion as a social and academic goal begins when inclusivity is a path exemplified by students and community as well as by faculty, staff, and administrators working together.

Acknowledgments

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Contact:

Karina Elizabeth Vázquez, Director of Spanish Community-Based Learning Program
Department of Latin American, Latino & Iberian Studies
University of Richmond, 211 Richmond Way, Virginia, 23173, United States

E-mail: kvazquez@richmond.edu

https://lalis.richmond.edu

Martha Wright, Assistant Curator of Academic and Public Engagement
University Museums
University of Richmond, 110 UR Drive, Richmond, VA 23173, United States

E-mail: mwright3@richmond.edu

https://museums.richmond.edu

Critical Museology and University Museums: a road beyond art and science in Mexico

Blanca María Cárdenas Carrión

Abstract

The global context of the 21st century has led us to consider museums as institutions that require an urgent renewal. Critical Museology appears as a theoretical approach that aims to transform museums, by tackling different problems such as the ones related to certain epistemological dichotomies. In particular, this article discusses the possibilities of crossing the borders in the art/science dichotomy, as the one that museums have adopted for the organization of their collections and their display policies. We will focus on university museums, because universities around the world have a close perspective on social changes. We will conclude by presenting some examples from the National Autonomous University of Mexico (UNAM), where museums are trying to make a positive impact in society.

Introduction

Museums are places for social convergence where knowledge, ideas and emotions flow freely; places where restless creativity can emerge and everything that we believed to be true and immovable, can come alive with scrutiny and debate. The divisions of the world –eastern/western, north/south, barbarian/civilized- and of our thinking –beauty/truth, process/product- have been questioned in recent decades and, the strength of museums as sources of knowledge has been weakened. However, museums are places where everything can be questioned and where borders broken in order to create new worlds.

It is greatly surprising the way in which contemporary art, for instance, has achieved harmonious coexistence with scientific knowledge, design and technology. 'Bio Art' stands out for its language of laboratories, test tubes, bioreactors, and procedures for genetic modification; all of this has generated polemic discussions of ethical, political and social matters.[1] Contemporary art museums have included this type of work where the art/science dichotomy fades away and allows visitors to explore a wide spectrum of ideas and sensations.

This article deals with the art/science dichotomy and all the iterations that have emerged from it, considering that they have shaped our Western thought, museums, and exhibitions for a long time. In particular, we will focus on university museums and their possibilities for the future. We will begin with a general exposition of some of the main statements of Critical Museology related to the importance of bridging the gap between art and science, beauty and truth, knowledge and representation, among other dichotomies, and the need to create new exhibition strategies that highlight social reality, political conflicts and cultural struggles.

University museums have an academic and educational definition that undeniably brings them closer to younger generations and to the most recent social demands. Towards the end of this paper, we will present some examples of university museums and projects in Mexico that have pointed in this direction, but there is still a long way to go. However, we will defend the fact that Critical Museology can provide new ideas for the functioning of university museums, for inspiring wonder in our visitors, for being audacious, and to work for a better world.

Museology in times of crisis

The global context of the 21st century, its economic crises and the fragility of our belief systems, has led many to consider museums as institutions that require urgent renewal. Technologies in digital communication, the acceleration of history (AUGÉ 2007, 33), the expression of alternative discourses to official narratives, the defense of new social identities, and the reinterpretation of ethnicity are just some of the many aspects that define our time and that undoubtedly have a strong impact on our museums. We are very far from those times in which we could think of museums as permanent institutions in the service of society, devoted to the acquisition, conservation, research, communication and exhibition of cultural and natural heritage of humanity.[2] Museums have changed through time; their history runs in a parallel line to the history of humanity, and it is pointless to maintain old mindsets.

Consequently, museology –the field focused on the understanding and definition of museums as cultural institutions- has begun a process of analysis and introspection. Times of crisis are times of criticism, but also of reorganisation; times of crisis are doors to new interpretations, paths and decisions (KURNITZKY 2013, 1). In a postmodern context, museums are questioning their foundations as a necessary condition to maintain their social relevance, and museology has generated new perspectives that recognize museum visitors as allies, as the starting point of any project, and the goal of all exhibitions.

Since the 1970s, museology began to configure principles related to the interaction between the museum, its visitors and collections. The times of social, economic and political crisis promoted that museology acknowledge the importance of history and education, cultural diversity, nationalisms, and public images of science. Museology, now critical, suggests that: "[…] the knowledge produced and displaced in museums is culturally, politically as well as economically bounded

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1. See: Eduardo Kac et al.; 2017. "What Bio Art Is: A Manifesto", in http://www.ekac.org/manifesto_whatbioartis.html and "Art Meets Science" in https://artscy.sites.ucsc.edu/

2. See: International Council of Museums; 2019. "Museum definition" in https://icom.museum/en/activities/standards-guidelines/museum-definition/

and therefore reflects a specific moment of that society. That is why, in order to understand and manage these institutions we must be aware of their cultural, political and economical setting." (NAVARRO 2012, 28).

There is no vademécum or founding text of Critical Museology, mainly because true to its spirit it is a dynamic perspective. The anthropologist Anthony Shelton (2013) published in recent years a manifesto that recovers some of the principles defended through this approach. In general, Shelton´s writings have been recognized as theoretical platforms of Critical Museology and for the design of innovative exhibitions.[3] In his manifesto, he defines Critical Museology as a field of study that questions imaginaries, narratives, discourses, agencies, regimes and organizational structures articulated through museums, gardens, memorials, galleries and cultural centers (SHELTON 2013, 8), and fosters the following epistemological positions:

- "History does not exist independent of human perception and cognition, and is constructed by society." (SHELTON 2013, 9).
- Collecting should be studied as a cultural practice, mediated by personal desires and different historical interests.
- "Objects, in the context of museum displays, not only act as signifiers but signifieds too. Their presence is not only a condition of their existence, but also a guarantor therefore of their meaning." (SHELTON 2013, 12).
- There is no single correspondence between the objects and their meaning. The exhibitions should highlight the ethnic and geographical variations.

Critical Museology is not, thereby, a defined method or a set of applicable principles, but "lenses" to see the invisible and think about museums from an approach oriented to social commitment, the democratization of knowledge, trans-disciplinarity, intercultural dialogue, community participation, and the challenge of dichotomies and hegemonic versions of our world;[4] it is a way of thinking about museums as agents of change and reflection over objects (PÉREZ RUIZ 1998, 97). In summary, Critical Museology was born from the postmodern passion for deconstruction and has assumed a self-critical position on the functioning of contemporary museums, opening the way to inclusive, fair, multicultural museums, oriented to their visitors, and promoters of dialogue and exchange of opinions (CÁRDENAS 2016, 73).

Art and science, science and art

A relevant issue addressed by Critical Museology is the one related to the epistemological dichotomies implemented in Western worldview during the 19th century. Each era and each society defends an image of the world and a particular way of relating to reality; however, the revisionist fashion within Critical Museology includes a deep review of nineteenth-century thought structures and their necessary adaptation to the contemporary world.

In this context, the art/science dichotomy stands out for its importance in our daily lives, despite its falsity. Regardless, Greek antiquity already distinguished the episteme (knowledge) from techne (art or technique) as two intellectual virtues, and the truth from contingencies,[5] it wasn't until the 19th century when art was pulled away from science as we know today, derived from the impact of the Industrial Revolution, the enlightened thought and the capitalist system that conceived science as a product of rational thought and true knowledge, and art as a beautiful and subjective expression.

Prior to the 19th century, science and art were part of the same universe. Different examples in history confirm this: the maritime explorations of James Cook (1728-1779) during the splendor of modern imperialism, always included in the crew, a team of experienced artists. The scientific and military goals of the global expedition of HMS Endeavour in 1768 or of HMS Resolution in 1772 did not prevent characters such as Sydney Parkinson (1745-1771) or William Hodges (1744-1797) from leaving an indelible mark with their drawings and watercolors that today can still be found in the archives of the Royal Society in the United Kingdom. On the other hand, naturalists

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3. The "Cultures Project" for restructuring the rooms of the Brighton Museum in the 1990s and the exhibitions of the Museum of Anthropology (MOA) of British Columbia.

4. This aspect has promoted the relationship of museum studies with gender studies, postcolonialism, perspectivism in social anthropology, among others.

5. See: Stanford Encyclopedia of Philosophy; 2014. "Episteme and Techne" in **https://plato.stanford.edu/entries/episteme-techne/**

such as Edward Rudge (1763-1846) or Thomas Roscoe Rede Stebbing (1835-1926) coexisted with art and even marryied prominent artists. Many women found in artistic expression a fertile niche to develop in science; Anne Nouaille (1763-1836) made more than 50 illustrations of great precision and fidelity, which were published in Rodge´s Plantarum Guianae rariorum icones et descripciones hactenus inediate (1805-1806), while Mary Anne Stebbing-Saunders (1845-1927) elaborated watercolors sheltered in the collections of the Royal Botanic Gardens, Kew (SHEFFIELD 2006, 243-245).

Moreover, Ernst Haeckel (1834-1919), a German biologist who defended evolutionism and a tireless researcher of the diversity of marine species, stands out for his scientific career influenced by Goethe's romantic literature and the constant use of graphic expressions as pathways for the study of biological organisms. Haeckel's best known work is "Art forms in nature" (2004) published in 1899, which consists of illustrations that highlight the beauty, symmetry and precision in everything that surrounds us. Thus, while the scientists of the time focused on formulas and mathematical abstractions, Haeckel created a "natural aesthetic" (BREIDBACH 2004, 13) based on the usefulness of artistic composition for the study of nature.

Nevertheless, the structures of thought installed during the 19th century acquired an incalculable strength and the dichotomies such as art/science quickly dominated the panorama, overshadowing the holistic contributions of scholars like Haeckel. The gap between art and science grew and the dichotomy rapidly infused all areas of the Western world. In particular, the border between art and science materialized with clarity in the consolidation of museums as public institutions and in the organization of their display policies. The Greek pinakothéke and the Renaissance galleries (galleria), full of trophies and artworks, were distinguished from the classic mouseion and the cabinets of curiosities (gabinetto) used as places of contemplation, research, teaching, and philosophical disquisition (ALEXANDER 1996, 8; FERNÁNDEZ 2001, 44). The 19th century saw the birth of European museums as "secular temples" and the division between art and science grew when dissected animals, artefacts, antiquities and botanical rarities founded science and natural history museums, whilst the ecclesiastical treasures and the sculptures and paintings were only exhibited in art museums (RICO 2004).

Museum classification has contributed to maintaining the distance between science and art. To this day, the name of many museums reflects its proximity to a particular discipline or field: Sedgwick Museum of Earth Sciences at the University of Cambridge (United Kingdom), Contemporary Art Museum at the University of South Florida (USA), Museum of Natural Science (Naturkunde-Museum Bamberg) in Otto-Friedrich-Universität Bamberg (Germany), or Art Museum of West Virginia University (USA), just to name a few. Research on the typology of collections, however, has also questioned the permanence of these divisions and emphasizes the multi, trans and interdisciplinary quality of museums, just like Georges Henri Rivière expressed it some time ago for museums as machines to collect, an old reality, but one that advances with great leaps, and that revolves around all the disciplines and knowledge (RIVIÈRE 1993, 67).

The division between science and art is reflected in the definition and daily functioning of our museums, but: what virtue does the maintenance of this separation bring? Are these borders forever impassable? Could we conceive museums as places for wonder, beyond any disciplinary difference or epistemological dichotomy? Kathleen McLean (2010), in her "Manifesto for the (r) Evolution of Museum Exhibitions" suggests a new type of museum where we can "Leave room for the imagination", "embrace the incomplete", and "Mix things up", cross boundaries and loosen up. Thus, Critical Museology delves into the interstices of knowledge and explores the fusion between art and science, and a return to the continuity between artistic expression as a form of knowledge and the scientific method as an ally of any representation of the world.[6] Museums are now seen as places for dialogue about social conflicts and experimentation, activation of curiosity beyond any border or limit (EIBL-EIBESFELDT 2004, 19).

University Museums

I will now focus the previous discussion on university museums or the ones associated with an institution of higher education, since these museums coexist with younger generations, have a

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6. A very good example of an experimental project that tried to bring art and science together was the "Science Gallery" at Trinity College in Dublin. Just as this paper suggests, that project tried to go beyond the boundary zone in order to engage new kinds of visitors, and to question the established categories such as art-gallery or science-museum (GORMAN 2009).

close relation to basic and avant-garde research, and are close to social changes. Although they are institutions responsible for carrying out the tasks of acquiring, researching, protecting and exhibiting heritage, these museums have adopted, in addition, the university functions of teaching, researching and the dissemination of culture, and have recognized their importance inside and out their academic communities (RICO 2012, 170).

Like most museums in the world, university museums are assorted by themes and disciplines; that is, science museums and art museums mainly. We do not omit the outstanding presence of museums that exhibit the history of universities (such as the galleries of rectors) or that exhibition works from student groups, but in general terms, the nineteenth-century art/science dichotomy is evident in the organization of these spaces and their collections. According to Critical Museology, however, we must ask ourselves if this division contributes to the creation of the museum of the future: a promoter of critical thinking and the development of curiosity and creative abilities among its visitors.

University museums are a fertile ground because of their enormous potential to stimulate curiosity and creative, fluid and dynamic thinking; "divergent thinking" and the expansion of the mind towards an endless number of solutions, in contrast with the "convergent thinking" dominant in formal education and, in large measure, in classrooms programs. "The visit to the museum does not pretend to specialize the visitors in a certain subject, but to transmit to the student the individual or collective capacity to register and elaborate the knowledge with the intention of applying it in new contexts. To the museum you have to go, discover and question instead of hearing what is written in the books," (MATA 2012, 225).

"Museums are places of knowledge from which social change can emerge; it must focus on creating social awareness about the current situation of the world." (NAVARRO 2012, 32). If university museums don't innovate by setting up dynamic exhibitions or workshops who will? The exhibitions require alternative strategies that, beyond art or science, allow the the inclusion of different views and discourses in relation to the same topic. In this sense, university museums cannot limit their narratives or stay within the comfortable nineteenth-century borders, as they are part of the new social demands that their communities –from the youngest students to senior researchers-head with courage. We have come to an era where learning canonized concepts, finished science, and the appreciation of paintings "that we are all supposed to see before we die" (THOMAS 2016, 15), are no longer of the interest of new generations. In other words, crossing boundaries and finding the intersections is what should come first today.

Beyond art and science in some university museums in Mexico

The detachment of art with science is only apparent; following theoretical chemist Roald Hoffmann, "There are deeper connections between science and art, which wait to be explored. Both human activities are ways of understanding the universe that surrounds us. Art and science share a desire to know the unknown". Currently, the work of Ernst Haeckel has been inserted into successful marketing projects that use naturalistic documents as decorative elements and examples of Western artistic inspiration; likewise, the golden ratio and the geometry of Renaissance art and classical dance manifestations have opened new paths of research and reflection.

In Mexico City, some museums of the National Autonomous University of Mexico (UNAM for its acronym in Spanish) have adopted these critical principles in outstanding exhibitions and workshops. Trying to make a positive impact on society, the University Museum of Chopo[7] is an example of a museum that explores new tendencies through trans- and multidisciplinary initiatives, while the University Museum of Contemporary Art (MUAC for its acronym in Spanish)[8] designs exhibitions that address ethnical, political and environmental issues. Between 2012 and 2013, the MUAC and the University Museum of Sciences and Art-Roma (Muca-Roma for its acronym in Spanish)[9] presented an exhibition entitled "Without origin, without seed" – the first exploration of biotechnological art in Mexico. This exhibition resulted from the collaboration between both museums and "A+C",[10] a group founded at UNAM in 2011 with the purpose of creating research

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7.   See: Museo Universitario del Chopo, in http://www.chopo.unam.mx/ and in http://www.sumyem.unam.mx/museo-universitario-del-chopo.html

8.   See: Museo Universitario Arte Contemporáneo, in https://muac.unam.mx/ and in http://www.sumyem.unam.mx/muac.html

9.   See: Museo Universitario de Ciencias y Arte-Roma, in http://www.mucaroma.unam.mx and in http://www.sumyem.unam.mx/muca-roma.html

fields suitable for the intersections of arts, sciences and humanities.

Another case is the one of Universum, Museum of Science[11] that frequently adds controversial themes that cross the subtle border between art and science. In May of 2018, this university museum worked in collaboration with the Museum Casa Estudio Diego Rivera and Frida Kahlo in an event entitled "Universum is painted with art, two museums at the price of one". The program included lectures on architecture and creative thinking, as well as recreational workshops related to Kahlo´s and Rivera´s work, and the extraction of natural pigments. In the same way, Universum participated with the Museum of Light[12] in 2017, in the "Art in your Genes" meeting organized by the General Directorate of Dissemination of Science (DGDC for its acronym in Spanish) at UNAM. This meeting included various lectures, workshops and games with deep discussions on the convergence of art and science, beauty and nature, and debates on the strategies to overcome dichotomies.

Finally, we offer the course "Art and Science" a program for, school and pre-university visitors in museums. Design of workshops" attracted a lot of attention during the last year. This course was an inter-institutional project managed by the University Seminar of Museums and Museographic Spaces (SUMyEM for its acronym in Spanish)[13] of UNAM, Universum, Museum of Science, and the University Museum "Leopoldo Flores"[14] of the Autonomous University of the State of Mexico. This workshop invited museum professionals and interested scholars within the scope of the university museums; it brought together 74 participants during two days filled with activities about creative thinking and curiosity as key elements for attracting young visitors. During the sessions, the participants visited a contemporary art exhibition and, using their imagination, they created new interpretations and discourses where anatomy, anthropology, archaeology, biology, physics, genetics, among other fields, took the center stage (as seen in fig. 1). It was important that the dialogue between the participants reached a conclusion on the significance of overcoming any disciplinary fragmentation and any thematic pre-establishment.

What's next?

University museums have a big responsibility to their immediate community and to society in general. It is to transform themselves into places for dialogue and critical thinking. Their proximity to the most advanced research and the spontaneity of the young generation of students makes them ideal places to question the barriers that hinder our thinking, and to invite visitors to flow between ideas, beauty, emotions, reason and culture.

All borders, by definition, divide and restrict. The border between art and science must disappear until a construct like this diminishes its meaning and becomes unnecessary. The current world requires union and flexibility, open minds to establish dialogue and create scenarios suited for the creation of new things. What's next? Let's start by reflecting on the names of our museums, the mission, vision and objectives. Let's start by asking ourselves about the motivations of our visitors and to build meaningful experiences –on art, science or any other approach- with a unique purpose: to provoke wonder among our visitors!

Acknowledgements

10. See: Arte+Ciencia, in https://www.artemasciencia.org/

11. See: Universum, Museo de las Ciencias, in http://www.universum.unam.mx/ and in http://www.sumyem.unam.mx/universum.html

12. See: Museo de la Luz, in http://www.museodelaluz.unam.mx/ and in http://www.sumyem.unam.mx/museo-de-la-luz.html

13. See: Seminario Universitario de Museos y Espacios Museográficos, in www.sumyem.unam.mx and in http://www.sumyem.unam.mx/curso-taller.html

14. See: Museo Universitario "Leopoldo Flores", in http://web.uaemex.mx/muslf/presentacion.html

Fig. 1 a, b & c.
Derived from their experience in the contemporary art exhibition, participants made scientific reinterpretations of the artworks. Source: University Seminar of Museums and Museographic Spaces (SUMyEM-UNAM), 2018.

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Contact

Blanca María Cárdenas Carrión,

PhD student in Philosophy of Science National Autonomous University of Mexico (UNAM)

Unidad de Posgrado, Edificio E, primer nivel, Circuito de Posgrados

Ciudad Universitaria, Mexico City, 04510, Mexico.

E-mail: etno23@hotmail.com

Two-way knowledge Natural History at UNAM and its University Museums

Luisa Fernanda Rico Mansard

Abstract

Key aspects of the trajectory that Natural History has followed in Mexico and the role of the National Autonomous University of Mexico (UNAM) in the recovery of such knowledge for its reassessment and cultural decolonization, are highlighted within. Contact bridges -spatial, temporary, cultural, generational, and social- that have produced two-way knowledge surrounding this topic, highlighting specific academic programs and objectives of two university museums that, in different ways, address the Mexican flora and fauna, are discussed. As UNAM is responsible for the study and preservation of the biological richness of the country, the natural history collections and museums are revisited with a critical museology perspective viewing them as a theoretical interdisciplinary platform.

Introduction

In a world where new technologies, social and cultural changes, increasingly prevail, if university museums[1] want to be part of the new cultural ecology, they must make several adjustments in how they communicate their collections. The ancient treasures, research laboratory specimens, art galleries, didactic collections, chancellor's or vice-chancellor's halls, herbariums, halls with incunabula, codex, and original documents, can no longer be static in the face of a changing world. These collections are paramount to the university museums, since they are cultural expressions in themselves, and construct institutional memory. However, many of them have become mere exhibition warehouses, appreciated only by highly specialized audiences, but unknown to the rest of society.

Avoiding this estrangement entails changing presentation perspectives and endeavouring to make the operation of collections and university museums more visible. Diminishing the breach between the cultured and the profane and adding other values to narratives and museographical objects than the merely educational is essential. Recognising local processes and stories; including other forms of knowledge, interpretations and actors in their arrangement and organization are necessary changes to provide them with a meaning of timeliness to attract more audiences, construe new knowledge, foster identities, create communities,[2] and solve social problems. Some of the great advantages of these museums rely on the interdisciplinary backing and the university experience in museum matters, this simplifies the proposition of adequate changes to attract larger audiences.

Particularly in countries as complex as Mexico, considered by some as Many Mexicos,[3] where, after an aggressive conquest and centuries of colonial control, different social groups, stories, traditions, visions, converge in one territory. This is the result of many contact bridges -spatial, temporary, cultural, generational and social-, that have constantly fostered two-way-knowledge that, over time, has shaped the country of today.

In recent decades work on multiculturality has been pursued. It wasn't until the outbreak of the Movimiento Zapatista de Liberación Nacional (EZLN), in 1994, that the analysis of the Mexican reality took on a new dimension. Ever since then, the linear and monothematic interpretations are complemented with inter and transdisciplinary standpoints in order to tackle complex aspects of cultural and social diversity, interculturality, respect, and equity, among others (VALENCIA 2013, 41; 43).

The reassessment of 'the other' and the recovery of what is 'own' has recently entered a new phase. It is a process of cultural decolonization, based on ancient knowledge, practices, and values. There is a pursuit of claims of the rights of the indigenous peoples. This has revolutionized the idea of heritage. Beyond the inheritance of material assets, the cultural and its different forms of expression are emphasized, in the linking of the social groups and the intangible values that these develop.

This process is not exclusive to Mexico, as it has simultaneously arisen in countries of Asia, Africa, Oceania, and America that in previous centuries have endured long periods of western domination and now seek the re-vindication of their history, knowledge, and heritage. In a globalized world, these questions are also current discussion topics in the very countries that were once colonizers.[4]

It must be conceded, that many of the controlling situations are repeated with the current neo-colonial powers that would like to exert a dominant and definitive influence on the history of other peoples.[5] In Mexico, 500 years after the "Discovery", "Clash" or "Encounter" between Europeans and Americans, the recovery and strengthening of proprietary cultural expressions such as lan-

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1. With this category we also refer to all that belong to higher education institutions.

2. In Mexico, the use of the terms "community" or "communities" to refer to indigenous groups is very common. In this paper we refer to people who share common elements, as learning comunities, university community, etc.

3. With regards to the famous book Many Mexicos that Lesley Byrd Simpson published in 1941.

4. For example, we highlight the workshop that took place in Berlin, Germany from Septermber 6-7, 2018, "Politics of Natural History, How to decolonize the Natural History Museum?" where European, Asian, and African standpoints were presented. Among other topics, stemming from the temporary exhibit Rojo mexicano, la grana cochinilla en el arte (Mexico, Palacio de Bellas Artes Nov. 2017- Feb. 2018), the case of transcendental impact that over centuries the Mexican cochineal has had in the European world, without any acknowledgement to the body of autochthonous knowledge.

5. "they did it when they considered us their possession, they continue to do it today, by imposing on the world an economic model unequal and exclusive by definition, that seeks at the same time to secure them and perpetuate them in the exercise of its power …" (QUESADA 2017,11)

guage, uses of knowledge, values, learning styles, and organizing knowledge, ways of transmitting it, among many others is being sought.[6]

The case of our natural history is very clear. During the period of colonial domination, information and specimens that were kept alive were taken from here to Europe for a range of purposes to delight, harmonize, cook, cure, and show other worlds at the centre of empire. They were then returned them centuries later as dissected specimens behind showcases, ordered into western scientific categories, and, later on, as patented medicine for mass consumption.

From the XVI to the XVIII century, Indigenous Mexican herbal practices were silenced. Only after European domination ended, were they re-established at the Natural History Museum (1790), with professorships in botany and a botanical garden, under the influence of Spanish naturalists (BECERRA 1963, 318). They were short-lived, but they germinated an interest in studying these topics, a feat that was accomplished after several decades.[7]

As an example of these influences, we mention the natural history cabinet of the National Preparatory School that, almost a century later, boasted:

> "100 classified specimens of plants from Spain, 60 botanic specimens from the country, 100 classified fossil shells from Europe, 125 fossil shells from the rest of the world, also classified, 15 volumes on natural history, an aquarium in the classroom, two human skulls, one from a microcephalus and another one from a black person, 25 specimens of zoology and botanic cabinet, nine specimens of pepper seeds classified, and five bird and mammal skeletons" (GUEVARA 2002,68).[8]

Here we can identify the first bridge of contact –spatial and cultural- of two-way knowledge. Outward bound knowledge, extracted from the place of origin, is received back again for western notions of educational practices.

A lot of time was required for this natural history to resurface and it was largely due to UNAM that not only recovered the information, but has also gathered and reactivated interpretations and uses of natural products. This was done through collaboration with an outstanding scientist but, very importantly, through the inclusion of the practical knowledge of Indigenous groups that have known how to preserve their knowledge all this time. Some university museums in their programs account for this effort and also include these perspectives.

University museums

Universities and museums in Mexico were established following European models (RICO 2014, 2017).[9] As a consequence, so were the academic collections. These were created incrementally with objects used to teach science and arts. Many as their original usage changed, were exhibited. From these objects, the first galleries and museum-cabinets arose at the beginning of the XX century and became a part of university heritage.[10] The first university duties were teaching, research, and dissemination of culture. In the XXI century, extension, exchange, cooperation, linking, and management constitute duties as well. University museums, like other agencies, must not be detached from the commitments of the institutions that host them.

On the other hand, and the renowned utility and long trajectory of collections and university museums notwithstanding, they are not exempt from general museum movements and changes. They have to adjust to change in order to be a part of the current cultural ecology. In order to fulfill both parts, we highlight four practical aspects for consideration as strategic goals for university museums:

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6. Among them, rites, traditions, music, gastronomy.

7. Natural history had an important place in the National Museum, until in 1907 the collections were released to be installed at the Natural History Museum, in 1913. The biological studies and the botanical garden, after several attempts, were consolidated in the XX century. See RICO 2007; 2010.

8. Taken from Revista Científica Mexicana, "Escuela Nacional Preparatoria", volume I, number I, December 1, 1879. P. 15.

9. In the ancient Mexico there was no record of collections of a European kind. The first conquerors were amazed at the living collections (flora and fauna) of Moctezuma's gardens.

10. UNAM inherits the higher education systems of the colonial era and, afterwards, of the National Schools. This was all formally concentrated in 1910 and later, in 1929 with the acknowledgement of the university autonomy. Since then the official name is National Autonomous University of Mexico (UNAM).

1. Having more presence in their own university community and in society in general.
2. Keeping a constant and increasing visibility, within the university cultural offer (university music, cinema, theatre) and among external cultural offers (presentations, fairs, and cultural parties), both local and regional.
3. Permanently keeping a sense of timeliness in its museum work (theoretical-practical).
4. Actively involving various social groups in the different uses of collections through museum programing.

Like national or regional museums, the museums of higher education institutions have also had to go through an extensive process of formal consolidation of their service offer. From these, the focus of attention was initially research and teaching activities in the topics of natural history, chemistry, medicine, arts, etc. But now attention is directed towards audiences. All sorts of audiences: university, alumni, young, old, real, virtual, potential, long-distance, local communities, etc. the range of combinations grows considerably with each passing day and entails new demands. In light of these growing needs, we consider it important to suggest these specific actions:

- Revisit the university collections, with inter and transdisciplinary perspectives. This will allow the inclusion of new data, or not previously considered data, to extract more varied and complete information to promote new interpretations and rethink didactic applications of previous times and how to strengthen them, in light of the new scientific and technological changes.
- Update and create new databases, to share the new information in other fields of knowledge and with other communities and using the data in other dissemination mediums.
- Digitalise the collections and offer them in repository systems, so that any person may have access to images and information.
- Open warehouses and halls to share and combine collections and museum activities with other museums of higher education, community, or other kind, strengthening what has been done so far and promoting new uses, interpretations and discourses.
- Divulge: extend the museum work of the universities inside and outside campus boundaries.
- Invite new actors, actively engage new generations of students and academic personnel with the university heritage, as well as other communities related to specific topics, with the objective of having their knowledge and experiences enrich the information on values, uses of objects, and archives.

The combination of these actions, many inclusive viewpoints is what will allow us to promote other contact bridges -spatial, temporary, cultural and generational- of two-way knowledge: disseminated outwards from the collections and university museums offer, then back, to construct new knowledge and interpretations with the contributions of specimens, knowledge, and experiences of persons and groups that had not previously been considered.

UNAM and Natural History

In Mexico, the studies of natural topics are very old. When the Europeans arrived in Tenochtitlan they were amazed by the organization of Moctezuma's gardens. In addition to the enjoyment that the gardens offered to the palace dwellers and visitors; research, care, and preservation of plants and animals with very important medicinal and ritual purposes also took place, to such a degree that there was a special supply network of objects to obtain assets of prestige and ceremonial value (ELIZALDE 2018, 80). Here the care of live species in open spaces prevailed; whereas in Europe natural history had hardly expanded from dead specimens locked in scientific cabinets.[11]

The fame and botanical wealth and its healing applications soon crossed the ocean, this is why the king of Spain immediately sent his public-health official, Francisco Hernández, to investigate the natural products of the realm. His work lasted years and the results were sent to Europe but unfortunately, the materials were lost for almost three centuries. The cultural and religious domination of the following centuries completely overshadowed the healing and, mainly ritual, practices that could only be performed in secret, away from the modern cities and ecclesiastic control.

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11. For a long time, the antiquity of the plant gardens has been discussed. Europe registered its first garden in Padua, 1545. Moctezuma's gardens outdate it. These were very renowned for their variety, products, and practical uses. See ELIZALDE 2018: 77-83. "The king's animals. The vivarium in the heart of Tenochtitlan". Surely more research in the muslim and jewish world will broaden the information known so far.

It was not until the late XVIII century, under the influence of the enlightened thinking that interest in the nature of Mexico arose again. For this end the Botanical Expedition of the New Spain (1787-1803) was organized, in order to recover lost information and to send acclimatised material for the newly-created Botanical Garden of Madrid. (LOZOYA 1984, VEGA 2014). By chance, around the same time, the materials sent by Francisco Hernández two centuries earlier, were recovered. Hence, at the beginning of the XIX century there was already a lot of first-hand material and information, but it was necessary to arrange it and study it.

There was not much advance until the National Autonomous University of Mexico, in the mid XX century, restarted the work and the dissemination of this natural richness. First, it published the materials that had been lost or unknown until then;[12] then it promoted their study in biological, ecological, environmental institutes, and other research programs.[13] With this it has created other contact bridges -spatial, temporary, cultural- of two-way-knowledge: outward knowledge taken to Spain as a result of the Botanical Expedition and back again with the recovery and publication of these materials by UNAM.

In terms of collections, UNAM has since 1929 the National Herbarium of Mexico (MEXU) that fosters the most important collection of Mexican plants. With over 1,300,000 specimens it is the largest herbarium of the country and Latin America and is among one of the ten most active herbariums in the world. Since 1959 it has a Botanical Garden, the second oldest in the country[14] and is currently building a National Pavilion of Biodiversity.

Without setting aside the international scientific developments, the natural Mexican products and their traditional uses are emphasized significantly here. Both the Herbarium and the Garden can be visited and they both have programs specific for teaching, research, and dissemination.

Of the 25 museums that UNAM currently has, 11 are on scientific subjects. From these I will highlight two that are important in the recovery of knowledge of Mexican flora and fauna. Their size, location, concept, functions, and objectives are completely different; however, their activities comply directly with current university functions. The first one, the Museo de la Medicina Mexicana, is 3000m^2; the second one, the Museo de Fauna Silvestre, is only 30 m^2.

The Museo de la Medicina Mexicana was inaugurated in 1980 in the historical downtown area, in what was the Old School of Medicine.[15] It is a dissemination museum, created by specialists in the field of medicine and museography to make known the trajectory of this knowledge in our country. In addition to a historical library, some administrative procedures take place there and specialized courses are taught; in such a way that it is an active centre, where generations of young students must attend.

With a historical perspective, the development of Mexican medicine is divided in three periods: prehispanic, colonial, and modern, the most representative thing of each is highlighted. From the prehispanic period, -the topic at hand-, the Sala de Herbolaria: medicina para el cuerpo y el alma is featured, where reproductions, graphic and textual information gathered by the first Spaniards to arrive is included (VOCES 2015, 117 & 119).

This museographic discourse is left behind the showcases but it is complemented by an external area with a garden that has medicinal plants from the purépecha region that reassesses the practices of the local healers (as seen in fig. 1). On some occasions herbalists and healers have attended museum meetings, they arrive with their products and explain their application in daily life and, sometimes also perform healings.

Thus, new contact bridges -generational, cultural and social- of two-way knowledge have been built: outward knowledge, presented by academics and museographers; comes back, enrichened by knowledge and practices from Indigenous groups.

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12.   Among others, the Obras Completas de Francisco Hernández, a work that lasted 30 years, from 1956-1985. Can be readily consultled in the digital version: www.franciscohernandez.unam.mx/

13.   In addition to the studies at Schools, the Institutes of Biology, Ecology; University Program of the Environment (PUMA)

14.   Websites

15.   Also old headquarters of the Holly Office of the Inquisition.

Fig. 1
Botanic Garden at the Museum of Mexican Medicine (Museo de la Medicina Mexicana). Image courtesy of UNAM.

Unlike this museum set out for engagement, the Museo de Fauna Silvestre, of the Facultad de Estudios Superiores Cuautitlán,[16] is an academic museum, set out to support teaching subjects of the Veterinary major. It was inaugurated in 2008 from the initiative of a teacher with the aid of coworkers and students. They gathered specimens of the local environment to make them known to young veterinaries and the local community.

The museum is small and is located within the university campus. It takes up a hall that concentrates a collection of approximately 296 specimens of different taxonomical categories, from arthropods (cockroaches, tarantulas) to vertebrate (snakes, lions, deer), they are preserved complete in alcohol or formalin, or as dissected skins, complete assembled skeletons, turtle shells, or skulls belonging to different mammals, amongst many others.

The origin of most of these pieces has been from the recollection and donations from different people, both students and the general public. Usually the specimens are found in the area near to the school or in different areas of the locality except for specimens from zoo animals that were donated from a particular collection.

As is the custom in the scientific cabinets of yore, the pieces in this museum simultaneously perform educational and recreational functions, as teaching material in support of formal teaching of specific subjects, and for the delight of other non-specialized visitors.

It highlights here too that, in order to create this museum, the interest of teachers and students in the basic works such as: gathering, investigating, preparing, exhibiting, communicating, and explaining contents, as well as managing the functionality of the place, are combined.[17] While they don't attain museographies or sophisticated discourses, the development of other abilities are achieved (related to the museum discourse and outside of their curriculum-specific origin) they inspire sentiments of individual and group satisfaction and pride through the care of specimens, transformed into heritage of the museum (as seen in fig. 2).

This relationship is common in many university, school, and community museums, they generate important links between heritage, exhibit and communication of cultural assets, and the development of identities and a sense of belonging.

Another example of contact bridges -generational, cultural, social- of two-way knowledge: Outward knowledge, organized and taught by the teachers; that comes back fulfilled and reconstructed by the students and shared with the local community.

Both museums, although different in conception and functioning, are very important because of the information that they transmit, and because they promote new knowledge and practices.

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16. Located in the grater Mexico City area, dedicated mainly to husbandry studies.

17. This has the oranisation of courses that generates some income. All the information on this museum was provided by Professor María de la Luz Montero, promoter and head of the museum.

Fig. 2
The Wildlife Museum
(Museo de Fauna Silvestre),
National Autonomous
University of Mexico (UNAM).
Image courtesy of UNAM.

Nonetheless, there are still many challenges to overcome. One of them is to share the experiences between the 11/25 museums at UNAM not from the topic areas, but from the experiences and museological needs to promote them within the university cultural ecology in general.

Final considerations

Firstly, these efforts may seem very uneven, but, they reflect the vision universitatis, of total-ity and inclusion that UNAM and its community have, in elaborating all kinds of museographic expressions. Yet, it begs the question: How much do university museums take work performed by the academic community and how often do they update it? How can students be involved in the preservation of the natural wealth of the country? How do we recover what is ours and prevent this knowledge and cultural practices from being lost? How can the university museums prevent this heritage from being dishonestly used? This leads us to think about the situation in another way: how do we decolonize the natural history that is exhibited in our museums and can it be used in the amplest sense? What policies and actions would have to be implemented to strengthen decolonization?

Facing these questions can be very complex for university museums that don't have academic and institutional support that keeps them current with new research, the problems to be faced or the interpretations to be included. But networked societies require universities, museums, and professionals that are also networked. Taking advantage of these changes and the use of new technologies will surely even the path to a reassessment of natural heritage.

We must remember that in the last decades several governments and some universities have made great advances in the recovery of healing, gastronomic, cultural, and social practices of Indigenous groups. Now we also have textbooks, radio and television programs and material translated into other languages. So, two-way knowledge shortens geographical, cultural, and social distances by seeking common dialogue, in an attempt to recover alternative interpretations and reach a middle ground among equals.

Advances

UNAM continues at the forefront in recovery, research, and dissemination of topics related with the environment and the richness of natural history by creating relationships between scien-tific knowledge and indigenous knowledge, mestizo group and indigenous group, the urban and rural world. By establishing special programs, such as a program of studies for indigenous people who commute from their communities of origin to study majors such as Law or Medicine at the university campus, giving them the opportunity to get their degree in their mother tongue. With this it is also expected that they will return to their communities and support them and, at the same time the communities will have more representation in the modern world, without losing their identity (as seen in fig. 3).

University of Mexico (UNAM)

A similar exercise can be initiated in museums of natural history and the environment in order to link training in terms of knowledge and current uses of Mexican herbology with the traditional knowledge and practices stemming from the triad:

University heritage: from various botanical gardens (at schools of middle-high teaching up to institutes), as well as geoparks, collections (living and on exhibit) and a good part of the biological archives dedicated to research and teaching.

University museums: and exhibit spaces that deal with the topics of herbology, zoology, and health.

Critical museology: in a broad sense and not restricted to musealised objects or artistic topics, but a museology with the intent of promoting a better society by means of study and critical analysis, along with communication of knowledge and heritage and the peoples that created it.

This includes the entire spectrum of cultural and natural heritage in its historical, social, political, and economical context. A museology that sets aside the museum as a place of memory to turn it into an emancipated place that promotes the wellbeing of society (NAVARRO 2006). In this case, a questioning museology backed by the university community with an inclusive and interdisciplinary vision. This is like Gaynor Kavanagh's 1992 proposal (in Lorente, 2003): from diverse intellectual standpoints that open eyes and minds to the potential of the museum by means of criticism, revision, and discussion. Combining these three fields can lead to the reassessment of our natural history giving our characteristics and social needs a more practical and personal sense.

To go beyond the gaze of the western colonizer at UNAM we have the prime concern of heritage and museums. We must implement new contact bridges to highlight their value and utility in the current society and the principles of critical museology can smooth the way for us.

As this special program of education of Indigenous young people is already well advanced, we propose that it be expanded to other programs and fields in action, inviting these and other students to know what UNAM has and offers in terms of natural and cultural heritage, the preserva-

tion and exhibition of collections and the natural history studies that are promoted today. In this manner building new two-way knowledge bridges between different experts, local communities, regions and generations will be promoted, bridges that lead to new knowledge, actions, partici-pations and social implications.

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Contact

National Autonomous University of Mexico
University Seminar Of Museums and Museum Spaces
sumyem@unam.mx
lfrico@dgdc.unam.mx

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Natural history, contact bridges, reassessment and decolonization, critical museology.

Documentation of University Collections: an Exercise in Inclusion and Equity on and off Campus

Karin Weil G., Claudia Ordóñez R. & Constanza Chamorro P.

Abstract

Since its foundation, Universidad Austral de Chile has sought to preserve the tangible and intangible cultural heritage characteristic of its territory, its inhabitants and the development of the region. This set of institutional collections of diverse character, gives an account of a territory constructed from the multiculturality, in our pre-Hispanic, colonial and contemporary history. Under a new paradigm in the generation of knowledge, of the management of dynamics that democratize the roles of documentation, and valuation of these collections, it is proposed to systematize three exercises that consider community participation as a tool that allows the construction of identity, belonging and the generation of common senses and meanings.

Introduction

"University museums have the tools – they have the real objects, the real researchers, and real laboratories. They have access to knowledge as it is produced now and are therefore probably in a better position than any other institution to reflect the complex issues of collecting, studying and interpreting contemporary scientific, artistic and cultural material and immaterial heritage…" (Lourenço 2008)

The Universidad Austral de Chile, constituted as the southernmost university in the country since its foundation in 1954, has established a commitment to its community and territory, through a strong component of social and cultural development. It has become an institution that has responded not only to educational needs, but also to the professional requirements, economic strength and cultural interests of the region. Over the following ten years, the socio-cultural link with the territory was consolidated through the principle of conservation of tangible and intangible heritage. In this way, the collections that are protected today are a reflection of the pluriethnic history and multicultural development of the pre-Hispanic, colonial and contemporary southern territory of Chile and today constitute an identity and sense of belonging.

The Museological Direction (DM) is a unit that is currently under the direct administration of the Academic Vice-Rectory.It is responsible for planning, organizing and managing university activities at the academic level. In coherence with the Strategic Plan 2018-2022, a document that systematizes development perspectives and their corresponding strategic objectives, the Museological Direction is the unit that develops its work around users and mediation focused on heritage education, researchers and the general public; it resources and finances linked actions through organizations such as the Museum Network of the Region of Los Ríos,[1] the Network of Heritage Educators, the International Council of Museums (ICOM) and International Committees, such as UMAC. As for internal management, research activities are carried out through state and private funding, such as the National Fund for Scientific and Technological Development (FONDECYT), the Research and Development Division of the Universidad Austral de Chile (DID-UACh), international projects associated with the EU Innovation and Research Program, H2020, and the National Fund for Culture, Arts and Heritage (FONDART). Finally it also oversees development and learning, focused mainly on the conservation and management of collections and heritage assets, such as the German Colonial Museum of *Frutillar,* the Museum of Exploration Rodolfo A. Philippi, the Mauricio van de Maele Historical and Anthropological Museum, the Franciscan Mission *Cristo Crucificado de Niebla,* the *Santa Laura de San José de la Mariquina* Park, the *Millahuapi* Island Park in *Coñaripe,* and the University Collections of historical, patrimonial and scientific character.

In this way, the Museological Direction (DM) has responded to the interest and institutional commitment to safeguard the regional heritage, as a source of knowledge, community linkage and university extension; a mission recognized since the foundation of UACh: "to value the historical, scientific, archaeological heritage of the province of Valdivia and the Tenth Region, through research, teaching and museology. Since the very creation of the University, the need to protect the historical-scientific-cultural heritage of the Tenth Region, a very rich heritage, barely known, was taken into account through sporadic, as well as private, systematic research" (ADÁN 1998).

Over the years, the projects developed by the Museological Direction have been characterized by a strong community component, even in the instinctive work of its early years. Today, the guiding principles that command the work of the unit have meant the expansion of the professional team and the diversification of disciplines, according to sustainable management of heritage assets with emphasis on the territorial perspective, in coherence with the new challenges and the growing positioning of the DM at local, regional and national levels.

To describe the conformation of the collections gathered in the Museological Direction means to speak of Maurice van de Maele, Father Gabriel Guarda, and the donations made by the German families of Valdivia and its surroundings. Since the foundation of the Centre for Historical and Archaeological Studies, Maurice van de Maele carried out a series of field trips that allowed the recognition of various historical enclaves within the territory. As an example, in 1967, he made a series of maps - very clarifying - in which he identified the location of fortifications and batteries on the Valdivian coast, *Mapuche* communities, bonfires, shells and other archaeological sites, as well as the Missions founded during the colonial era and those after 1900, throughout the territory. It was from these field activities that a series of objects of pre-Hispanic, colonial, contemporary

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1.   Around the Santiago round table, 1972.

and different historical interest were collected. Unfortunately, the collection of these objects was not accompanied by appropriate documentation, contextualization, and in many cases, only a basic inventory; becoming a rescue of the local heritage, propitiating its conservation and exhibition, but suffering a debt of identification and link with the territory.

Fig. 1
Geographical Context. Picture:
Museological Direction, UACh.

It is these obvious lines of separation - as subtle gaps in meaning and content - that are one of the most visible obstacles to the processes of interaction between museums and their communities. A biased reading of territorial identity can provoke suspicion, problems in the recognition and delegitimization of established discourse. Acceptance and awareness of the "problem of recognition and appreciation of heritage", as in the case of traditional museums, can become an opportunity to rethink the paradigm of the functions, roles and mission of the contemporary university museum.

Under this renewed interest, the activities carried out during 2017 and documented in this article are based on the principles proposed by the 1972 Santiago Bureau. This meeting took place in Chile as a decisive instance for the reformulation of the museum as an institution that works to raise awareness of social, cultural, and ecological problems, among others. Currently, adopting the idea of an "Integral Museum", the Museological Direction has proposed dynamics that allow for the horizontalization of work within museums, not only in the search for contextualization of their collections, but also in the consensual construction of knowledge and contents.

Challenge: Appreciation and Recognition
The questions that are being asked today within the museums of our institution are the same problems that have been revealed as a traditional obstacle at a global level. The social demand that communities have placed on museums, as a response to socio-cultural changes resulting from historical processes that have marked territorial identity, the recognition not only of ethnic diversity but also of other contemporary phenomena, such as human rights, the defense of natural resources, discrimination, among others, have forced institutions to focus their gaze in a decentralized manner.

When we observe for the first time diversity and democratization, then we begin to discover the patrimonial problems of hegemonic discourse, thus revealing the presence of the museum as a deposit of objects whose formal discourse is an expression of the dominant classes and/or groups. These practices, inherent in the museum in its most conservative sense, call into question the value of heritage based on the lack of consensus and dialogue between the culture represented and that which is omitted. As Florescano (1993) puts it, traditionally "the selection of cultural goods and testimonies is made by the dominant social groups, according to criteria and values that are not general, but restrictive or exclusive". From this concept, it can be established

that the patrimonial value is socially constructed, there is no intrinsic value. It is possible to be owner of an object, a collection and nevertheless, nobody is owner of the patrimonial valuation around the object, neither is the state-. Valuation acquires consistency when it is shared and socially sustained.

The incorporation of the social component and the participation of the community in the generation of the formal discourse, allow this desirable state of recognition and dialogue from parity, settling the condition of marginality of certain segments of the population and/or how they are represented by the dominant culture. For a university museum, these dynamics of equity must be transversal to the different levels within its institutional organization and, at the same time, with the communities that surround it, even the broadest part of the territory; as a divergent network that needs and requires reflection in the cultural heritage that belongs to it.

In this way, the dynamics of equity and inclusion have been built very slowly and the concept of the museum has changed over time, adapting to the new demands of society. In the 1970s, a theoretical-methodological trend raised the need for a new way of integrating communities and strengthening their cultural identity. The new museology was born in 1971 when the IX International Conference of ICOM was held in Grenoble, France, where the concept of the "eco-museum" was conceived; and in 1972 when the round table "The Importance and Development of Museums in the Contemporary World" was organized by UNESCO and held in Santiago de Chile, where it was agreed to develop experiences based on the concept of the "integral museum."

Faced with this paradigm shift, university museums, as those responsible for the development of the educational and socio-cultural axes of our societies in continuous progress, "must aim at strengthening work with communities to generate the value of historical, cultural, tangible and intangible, artistic, scientific and natural heritage in the territories" (Letter of Intent, VIII Meeting of University Museums of Mercosur, Lima, 2017). Under this framework of interest, the breadth of perspectives not only considers the multidisciplinary or multicultural scope, but forces us to see the "difference" as the different levels of community: inside the museum, inside the university, local and regional community, and its relationship at the national level; and, in turn, identify how to establish the representativeness and participation of the various segments within each of these levels: students, officials, academics, retired professionals, and families connected to the university.

When Hugues de Varine established the "concept of global heritage to be managed in the interest of man and of all men" (2012), he repositioned to second place the collection and conservation functions of the traditional museum. However, the integral museum must be conceived as a platform that accounts for all social problems and as an instrument for articulating social change. In this way, all those commonly exclusive practices - in this case of documentation and registration - must be transformed into conditions for the greater purpose of consciousness and social action.[2] A reciprocal action between the recognition and valuation of the heritage, towards the recognition and valuation of the community, as the main actors and protagonists of its history and memory.

Part of the success of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage is linked to its democratizing proposal, which seeks to make groups, or in some cases individuals, visible and to give them a leading role, since it positions them as entities capable of recognizing their cultural identity. This relevance to communities takes a diversion with respect to previous UNESCO Conventions, which were characterized by a hegemonic vision for the selection and attribution of values to heritage objects belonging to a given community. Giving the legitimacy of the patrimonialization of cultural goods to local communities or groups, accounts for a profound transformation, which the authors call "the new participatory paradigm of heritage" (ADELL et al. 2015, CORTÉS et al. 2017).

Continuing with the sense of democratization, the processes of heritage recognition and valuation do not need to be polarized or centralized by specific groups either. On the contrary, university museums and their collections can be built on the same principles on which today's community museums have been built, that is, through a convoking effort that validates multisectoral dialogue, from multiculturalism, multiple disciplines and the authentication of the social voice as part of the institutionality itself, the important thing being the strengthening of the cul-

2. Interview Viviana Riquelme, september 2017, www.museosaustral.cl

tural heritage of the institutions and actors responsible for the management of the project, giving the objects themselves legitimacy, "which is equivalent to saying that no document or object has an absolute and intrinsic value but that this is the expression of a certain social consensus" (GREZ 2009).

Finally, "the museum is an institution at the service of society, of which it is an inalienable part and has in its very essence the elements that allow it to participate in the formation of the consciousness of the communities they serve and, through this consciousness, it can contribute to bringing these communities into action, projecting its activity into the historical sphere that it must end in the current problematic; that is to say, knotting the past with the present and committing itself to the prevailing structural changes and provoking others within the respective national reality" (Round Table on the Importance and Development of Museums in the Contemporary World, Resolutions, 1972).

Community Involvement Exercises

The historical context according to museological theory, presented above, has allowed us to rethink the processes of recognition and valuation of communities, through their museums and collections, as tools for validating the local and particular context. In this way, based on the three exercises of community participation that will be presented below, we address various ways in which collaborative documentation becomes a tool for the generation of parity and recognition of university collections. These actions allowed the strengthening of the relationship between the institution and three different community levels: the internal community of the museum (the object of the month), the university community (first cadaster of university collections) and the regional/national community (the "Pluri-ethnic Memories in the textile collections of the Region of Los Ríos" project).

Object of the month

This exercise consisted in the realization of a small monthly exhibition, which considered the assembly of an object and a sheet of infographics (Figure 2), whose organization and process of work was carried out in a collaborative way between the officials and professionals of the Museological Direction (DM). For the planning of the process, a calendar, a descriptive work protocol, design parameters, and standardized inputs for the entire project were elaborated. Thus, there was a defined space within the Mauricio van de Maele Historical and Anthropological Museum, where there was a display case (50x70x50 cm) and an infographic sheet (70x40 cm), composed of basic fields of documentation and institutional colors.

Fig. 2
Temporary exhibition
"Object of the Month"
selected by René Beroiza
and Carla Ellez.
Picture: Museological
Direction UACh.

The calendar, by way of commitment, allowed each person, or couple of officials and professionals of the museum, to organize themselves monthly and annually to exhibit a selected object from the collection repository. The descriptive protocol was constituted as a way of systematizing the work process, identifying the stages of the project, the delivery dates and formal aspects of the contents, as well as the graphic material that accompanies it. The order of the work was configured according to: 1.- programming of visits to the warehouse for the selection of objects; 2.- times for the conservation processes (cleaning, photographic registration and assembly format); 3.- elaboration of text, contextualizing and highlighting some particular aspect of the object; 4.- edition of texts and plate design; 5.- assembly and diffusion process.

At the end of the annual program of the 'Object of the Month', it closed with an exhibition of 12 objects (Figure 3), with its corresponding infographics and a small compilation dossier of diffusion for the users of the museum. The attractiveness of this exercise and its results were manifested through the itinerancy of the exhibition to other museum spaces of the Museological Direction, which are outside the region, and also caused new colleagues to want to participate for the following year.
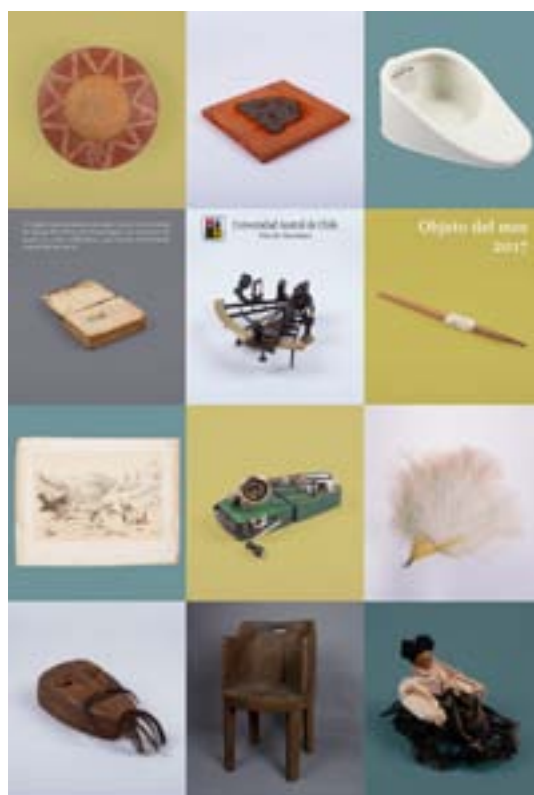

**Fig. 3
Complementary dossier
of the temporary exhibition
Object of the Month.
Picture: Museological
Direction, UACh.**

In this way, from a small activity of enhancement of collections, a process of collaborative work and transversality was achieved, not only between professionals and staff, but also between the various areas of responsibility within the museum. Likewise, a strengthening in the relational and labor dynamics was achieved, starting from the continuous support during the different phases of the work, as long as the final result is normalized and has the same quality throughout the project.

The results have been positive not only because of the fulfillment of the calendar, but particularly, because this was a first exercise for the democratization of the documentation process within the Museological Direction (something that normally seems to be relegated to the conservation laboratory). On the other hand, the value of the points of view has been recognized at the time of investigating and rescuing a trait of interest for each one of the pieces, from a multidisciplinary and multi-interpretative point of view.

Likewise, a new sense of ownership between the object and the curator could be observed, as well as a concordance between the piece in exhibition and the personality of the subject who

selected it, in such a way that it was possible to distinguish those small details that characterize each one of us, represented in this set of objects: from the femininity of a fan of feathers, to that which reminds us of childhood in a set of wooden dolls, a sample of professional interests in English chinaware or the silent personality behind a wooden mask of the *Mapuche* culture.

It is in this same sense, observed in the Letter of Intent of the VIII Encounter of University Museums of Mercosur, that these new links of interest between the participating community - at its most internal and diverse level: director, officials and professionals of the different areas within the museum-, and the collections are reinforced in recognition and value is generated from the affective development of knowledge. It is no longer simply a *kollón* (Figure 4), it is "that" mask in particular, which was chosen and documented by our colleagues.
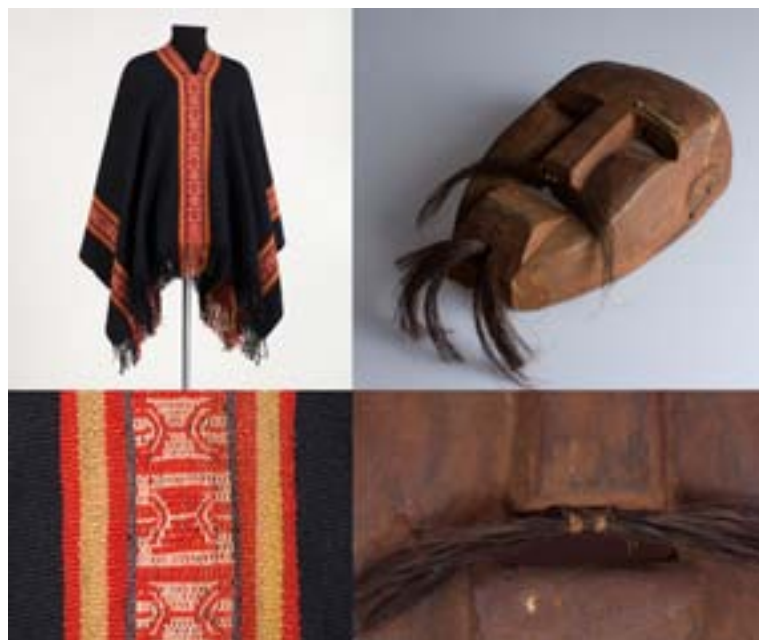

Fig. 4
Left: Makñ or Mapuche blanket with iconography of marriage, Multi-ethnic memories in the textile collections of Los Ríos Region project. Right: Kollón or Mapuche mask made of wood and horsehair, Object of the Month. Pictures: Museological Direction, UACh.

On the other hand, to understand the relevance of this exercise in the context of the Museological Direction, it is necessary to know that it has an important material cultural heritage, showing the diversity of its collections of approximately 8,000 pieces, between the historical and the archaeological. Of these, only approximately 10% are permanently exhibited in the university museums managed by this unit, and 18% are on loan in other cultural spaces in the region of Los Ríos.

In this case, it should be considered that between the Mauricio van de Maele Historical and Archaeological Museum (MHAMM), the Frutillar Colonial Museum and the R.A. Philippi Exploration Museum, there have been no major changes, except the renovation of the museography in the *Sala de Platería Mapuche* in the MHAMM and the replacement of some pieces, but keeping a significant fraction of the collections in storage. That is why, from the point of view of the collections, this exercise meant a valorization of invisible pieces, a revision of their state of conservation (cleanliness and packaging), and the generation of a complete and integrated documentation from diverse perspectives; but it also involved a new dynamic of associativity, of relationship between professionals and how they are linked to the collections. This democratizing practice within the museum allowed a work of shared authority, through the transversalization of processes such as the use of protocols, revision and selection of objects from the collection, edition of texts and layout of posters, as well as support in the display assembly.

The experience of the object of the month meant, not only the possibility of exhibiting and documenting from diverse research experiences in greater depth, but also to value collections other than the permanent exhibition contextualized from the script. The objects that were selected allowed diversifying and deepening other types of objects; materiality, epoch, historical and symbolic context. Each of the pieces chosen on the basis of personal motivation, interest and curiosity suggests that in each of the stages of the process, in the selection, documentation

and research, as well as in the montage, there was a sense of "subjective" identity that gives a synthetic account of the processes of patrimonial significance based on objects, places, historical contexts and memory. The exercise, for the group of officials who work in university museums, not only allowed the understanding and approach from their own experience of each of the actions and roles that must be performed by museum workers, but also validates the work as a whole; each of the processes behind an object on exhibition has a value and is part of a process in which we all participate.

Fig. 5
Scheme, Social function and documentation of university collections, UACh.

The scheme presented (figure 5) proposes to synthesize, from the museological functions, the practice developed by the entire team of museum workers of the Universidad Austral de Chile, mainly emphasizing the social function of this process and how it in turn is transversal to others and allows in the process to "personalize" the symbolic values behind the museological work.

First Cadastre of University Collections

The Universidad Austral de Chile was founded on September 7, 1954, in Valdivia, "as a response to the urgent need for a university higher education institution" in southern Chile. Among the first faculties that established the first plans and study programs offered to the community, were Fine Arts, Agronomy, Forestry Technical Engineering and Veterinary Medicine.

From the beginning, these faculties had important foreign contributions, mostly from German families living in Valdivia and international cooperation projects, as was the case of the interuniversity agreement with the Faculty of Forestry Engineering at the University of Gottingen, in Germany. From this agreement, an important team of professionals, instruments and equipment arrived, as well as vehicles necessary for the work. In a similar way the same happened with the faculties of Agronomy and Veterinary Science.

From the structuring of these bases, founded mainly on collaboration, a great strengthening of scientific careers is seen, giving way to the constitution of laboratories of botany, zoology, chemistry, physics and general biology; these were soon provided with educational material, such as plates, models, bibliographic compendia, avant-garde equipment and didactic material, the majority brought from Germany or ordered by the professors themselves. These laboratories became the foundation of the present-day Faculty of Science. After 64 years, the University currently has 10 Faculties, 59 institutes, 43 majors, and a great history of development in the various branches of knowledge.

Progressively, from the first professors and the formation of the first generations of graduates, until the last few years and before the important diversification in careers, teaching spaces, restructuring of institutes, and extension and incorporation of professionals, there has been a powerful sensation of renewal of the academic staff. Currently, the renewal of teachers has meant a sense of estrangement for the previous lines of research and the collections generated from them. Therefore, without a student or adjunct professor who receives this legacy, ignorance of the value of these collections has left them in a precarious position between 'disposable' and 'possibly useful'.

Fig. 6
Raulí (Nothofagus alpina) **Clone Bank, Biotechnology Laboratory, Conservation, Biodiversity and Territory Institute, Faculty of Forest Sciences and Natural Resources. Universidad Austral de Chile. Picture: Museological Direction, UACh.**

Although there are teachers who have conserved instruments and equipment as a heritage that is re-signified through an ornament, closer to vintage, it is not a general practice. They prefer to dispense with the material due to the lack of space, in the same way that the office of a recently retired teacher is cleaned.

This ignorance is transferred to the new generations of academics who feel alienated by the work of their predecessor. However, this situation can be averted by visualization at the faculty level. This is how a record of the existing teaching material or of the sets that are the result of research is not kept, but is maintained as the heritage of a private teacher or a laboratory and is hardly socialized. These assemblages that can carry great value, often and despite their characteristics, quantity or diversity, do not come to be considered as collections and in some cases, lack any inventory or visual record.

The need for a cadaster of university collections arises from the institutional interest in safeguarding their history through the memory of their employees and the results of research in multiple fields. The history linked to the university allows a holistic vision of the territory it is part of and allows the understanding of development and sustainable projection. A determining fact was the fire that occurred in 2007, which caused the loss of the Herbarium, recognized by the *Index Herbariorum* as VALD. Created at the beginning of the 20th century, it was made up of more than 16,000 specimens collected by national and foreign botanists, such as Hugo Gunckel, Gerhard Follman and Peter Weinberger, among others; and included species that are now extinct. The loss of this herbarium not only meant a decrease in the valuable patrimony of the university, it also directly affected the conservation of the phytodiversity and the normal development of the activities in the Botanical Garden of Austral University, as well as, its importance as a reference, since it served for the evaluation of the ecological damage after the fire in the National Park of *Torres del Paine* in the Region of Magallanes and Chilean Antarctica (RAMÍREZ 2008).

In this way, the project became a first instance of the rescue of university heritage. It consisted of developing processes of documentation, but outside museums and incorporating university spaces, which see themselves far from the field of heritage.

For this cadaster the articulation and the dialogued work of a multidisciplinary and transgenerational team of professionals of different faculties, directions and academic structures was neces-

sary. This allowed a convergence into a register that considers and responds to the diverse visions of the knowledge, as well as for the generation and development in its different processes of production. Its realization considered the documentation with the participation of teachers, academics and officials in direct relation with the collections, sets of objects and archives registered. It also allowed the recording of stories about the university environment that were not previously visible. These stories have made it possible to understand the historical interweaving and socio-cultural dynamics related to the development of the faculties and the intimate world within the institutes and laboratories.

In order to socialize the proposal, meetings were scheduled with the deans and those in charge of liaison of each faculty, who communicated with the directors of the institute and those in charge of the laboratory, giving the first indication about the collections or sets that, could be found.

In order to register, a differentiated file was made, which was developed through an interview with the person in charge of the set or collection. It incorporates information such as: the person in charge and formal location, typology of the collection (scientific, historical, teaching, archive or real estate), description and background, conservation conditions, as well as associated regulations and protocols. Photographs were taken in the register of collections and archives to contextualize their characteristics, state of storage, conservation and dimensions.

During the visit to the 59 institutes, we tried to establish contact with the most senior academics and secretaries, who allowed us to visualize the history and development of professional work within their educational spaces. Through the registration of some collections, it was possible to distinguish some relational dynamics where the legacy of previous generations and the notion of "teacher-student" gave meaning to how current teaching processes are articulated and, thus also, how these are linked to the objects and collections themselves.

In this way, the patrimonialization of a space is generated from the relations between its occupants, who perpetuate the dynamics of use of these collections (keeping them active and in constant growth) and protecting objects as a way of preserving history. That is why we see a trans-generational content in those older faculties whose academic team has been professionally trained in the same institution. In contrast, academic renewal and the lack of this trans-generational link result in displaced, unrecognized and worthless collections.

Considering that originally the university was constituted by a set of faculties, most of them focused on scientific teaching, it is possible to establish a line of kinship between some collections and therefore, the initial links between faculties. This shows that collaborative work was necessary to achieve specific material and/or technical requirements. Such is the case of microscopic samples of animal tissue, between the Faculties of Veterinary Medicine and Medicine.

One of the achievements of this first cadaster of collections is the establishment of the idea of a "collection" as formal heritage of the university, this goes beyond the presence of an academic or the relevance of its current use. A collection made visible through an institutional catalogue, grants validity and recognition to the work of its professionals, inside and outside the university. In the same way, it makes it possible to read the history of teaching and research of a university vigorously linked to the city and its surroundings.

In contrast to the previous project, the cadaster allowed the identification of the collections by its own community. There was no imposition of contents, discourses or scales of value; on the contrary, and as established by Grez (2009), the collective consciousness of the laboratories, professors and civil servants supplied the history, the outstanding characters and the objects that represent them. Beyond being an inventory, this project was an exercise for the university community to recognize its own institutional patrimony, allowing the generation of an awareness of historical heritage and the value around the objects.

The process of this first cadaster, in a way, makes us think of an evaluation after 64 years of operation, glimpsing strengths, weaknesses and forcing us to establish a basis on how to conserve and manage this heritage "in the interest of man and all men", how to maintain these dynamics of strengthening within the institution and its link with territorial identity.[3]

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3.   Around the Santiago round table, 1972.

Fig. 7
Juan Huichicoy, Mapuche weaver and goldsmith of the coastal community Fei Tañi Mapu, iconographic identification process and textile techniques. Picture: Museological Direction, UACh.

Textile Project: Pluri-Ethnic Memories of the Los Ríos Region

During 2016 a general cadaster of the textile collection of the Museological Direction was undertaken. From this review, a heritage of approximately 500 pieces of varied regional origin was realized. Within these, 193 historical pieces were identified, 169 liturgical pieces, 72 ethnographic pieces and 61 accessory pieces; almost 80% of them presenting conservation problems. Like other collections, the variety of its origin was the result of a collection and donation process that, unfortunately, led to a significant degree of decontextualization and scarce documentation.

Faced with the obvious requirements of documentation, the need for a visual record and in some cases packaging, state funding was sought and awarded. From the FONDART project Multi-Ethnic Memories of the Los Ríos Region n°419448, a first instance of valorization of the textile collection was carried out, this resulted in a process of participative documentation and the elaboration of different products, which allowed a greater knowledge of how these pieces give us a sense of belonging in terms of regional history.

In addition to building a consensual story embedded in the territory, this project considered forms of dissemination that had regional and national reach, with a wide range of audiences and employing inclusive strategies, these focused on non-traditional modes of exhibition and heritage access. These dissemination products include a calendar for public institutions and the Valdivian community in general; an inclusive didactic book in Braille for the different educational establishments in the region; and a catalogue for cultural organizations and specialist researchers at the national level (Figure 8).

The project began with conservation of the textile collection, proceeding with superficial cleaning, packing and storage of the pieces, according to their different materials, dimensions and structure. As for the documentation work, the diversity of the textile typologies and their related contexts made it necessary to have a multidisciplinary team of local and national professionals. This allowed an adequate territorial valuation of the collection. In the process, Angela Herrera, a designer from the University of Valparaiso, was in charge of the identification and characterization of the liturgical collection, being able to determine approximate dates, the possible relationships between pieces and the relevance of some of these pieces of clothing. For the categorization of the ethnographic pieces, identification and contextualization of both iconography, use of local colors, traditional techniques and the origin of production of different pieces, was supported by Juan Huichicoy, a weaver and *Mapuche* goldsmith of the coastal community *Fei Tañi Mapu*. At the same time, for the production of texts and edition of contents, there was the collaborative support of the team of the Museological Direction, to complement and give emphasis from the visual arts, anthropology, archaeology, conservation and architecture. Hans Ulloa, Occupational Therapist, was in charge of the production process of the inclusive material for the

didactic books destined for educational establishments and, specifically, for the edition of texts in Braille and the generation of the audio guide.

The diversity of the textile collection, not only in its typologies, but also in the variety of aesthetic characteristics, the use of specific techniques or the origin of each of these pieces, makes documentation based on associativity a necessary component.

A blanket of ethnographic origin has a variable name depending on its dimensions use, colors, iconography and technical definition of its manufacture. Also, the contextualization of iconographic elements with the cosmovision of the Mapuche culture incorporates a determined value to the piece in study. The amplitude of these variants and their complete reading means that the documentation is not a unilateral task for a single person. On the contrary, the recognition of the multiple visions and interpretations, from the diverse areas of knowledge, enrich the value of objects and the documentation process becomes a way of articulating history in a more holistic way. Equally diverse is the multi-ethnicity of our cultural chronology, the correlative of characters, spaces and experiences give meaning to the collections and to a museum in the territory.

On the other hand, from aesthetic sensibilities, this collection and textiles in general, invites touch, as a reflection of its own nature, to feel the thickness of a blanket or the delicacy of a velvet; touch and the visual combine to give us a complete appreciation: to see with the eyes and with the hands. That is why, along with the interest in integrating different visions for formal documentation, new forms of dissemination and access to knowledge were also considered. In this case, an inclusive didactic book was elaborated for the School Integration Programs (PIE) of the educational establishments of the region. In addition to being a chronological description of regional history based on textiles, it contains information in Braille and reproductions of the four typologies used (ethnographic, liturgical, historical and accessories) for recognition and appreciation through touch.

From this project, the multiplicity of the media and above all, the incorporation of inclusive aspects, have revealed our need to think about new strategies for the construction and consensus of traditional and territorial knowledge around a specific collection.

Discussion

The social demands that the contemporary world has placed on museums have posed a challenge to institutionality, an obligation to rethink the functions and ways in which we are linked to our communities. The path of university museums towards the concept of an integral museum is grounded on principles of consciousness and social action. This considers a paradigm shift in the roles, processes and strategies of traditional work, towards dynamics of democratization that allow the validation of subjects within the community and in front of an "other".

In this sense, these three documentation exercises carried out during 2017 were based on the instrumentalization of university collections and museum processes, with the purpose of recognizing and valuing human groups at various levels: within the museum, university community, and local, regional, and national communities. Attending to plurality in its diverse manifestations implies the visibility of segregated groups, the recognition and possibility of changing the hegemonic discourse towards consensus, as well as the inclusion of social problems.

Thus, faced with the prospect of a world that seeks better and more appropriate forms of management within university museums, museum management assumes the challenge of reconciling a new paradigm in the generation of knowledge, managing dynamics that democratize the roles of documentation, and creating networks of interaction that allow the construction of identity and belonging to the territory through the generation of common sensibilities and meanings. The incorporation of the social component and the participation of the community in the generation of the formal discourse, allowed recognition and dialogue from parity, solving the condition of marginality at the moment of recognizing what is valued as cultural heritage.

In the case of the object for the month of Viviana Riquelme, an official of the Directorate of Museums, her choice was due to the characteristics and elegance of this type of accessory (Figure 10). "I believe that the fans of yesteryear were beautiful objects. The one I chose stands out in particular for the materials and details with which it is made; after researching I discovered that it is composed of rods, imitation hawksbill edges, guides with ostrich feathers and a metal handle. All these elements together transmit an air of elegance to whoever carries it and that is visible in the archive images I was able to check.[4]

In the case of the First Cadaster of University Collections, institutional recognition was achieved through the formation of a multidisciplinary team working in dialogue. Gabriela Velásquez mentions that "the project in its first stage was a very significant experience for the university community. In my opinion, knowing what historical/administrative documentation the university houses helps to reinforce the identity with the university and democratize the knowledge of all the members of the community. It is also important to highlight the active participation of professors, secretaries and auxiliaries in this process, all of whom had an excellent willingness to provide information at this stage. In this dynamic there was a double feedback: to obtain reliable information on the status of the Historical/administrative documentation of each institute of the UACh, and also it helped to acquire a greater conscience to the community on the importance of safeguarding, taking care of and making known the documents of historical value for the University."[5] The recognition of university collections as a formal heritage, gives validity to the work of its pro-

4. Interview Viviana Riquelme, september 2017, www.museosaustral.cl
5. Interview Gabriela Velásquez, 2018. Graduate from Pedagogy in History and Social Sciences UACh.

fessionals, on and off campus. In the same way, it makes it possible to read the history of teaching and research of a university linked to the city and its territory.

Fig. 10
Launch of the itinerant
exhibition Object
of the Month.
Picture Museological
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3. Interview Gabriela Velásquez, 2018. Graduate from Pedagogy in History and Social Sciences UACh.

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Contacts

Karin Weil González, Director Museological Direction Universidad Austral de Chile.
Address: Campus Cultura UACh, Los Laureles s/n Valdivia, Chile.
E-mail: karinweil@uach.cl
http://museosaustral.cl

Claudia Ordóñez Rivero, Museological Direction Universidad Austral de Chile.
Address: Campus Cultura UACh, Los Laureles s/n Valdivia, Chile.
E-mail: claudia.ordonez@uach.cl
http://museosaustral.cl

Constanza Chamorro Palma, Museological Direction Universidad Austral de Chile.
Address: Campus Cultura UACh, Los Laureles s/n Valdivia, Chile.
E-mail: constanza.chamorro@uach.cl
http://museosaustral.cl

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