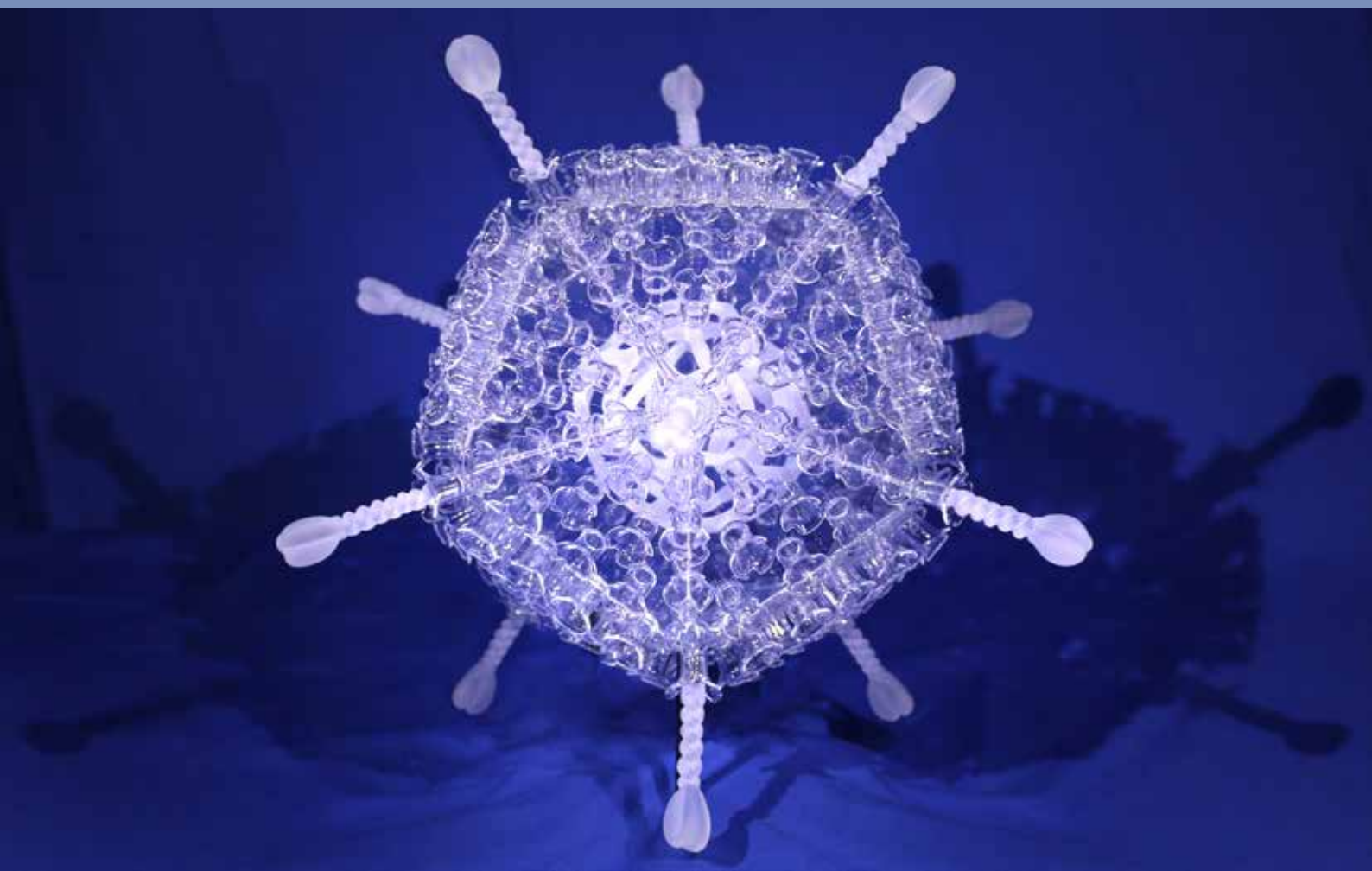




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VOLUME 13 No. 1 2021

UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL



VOLUME 13 No. 1 2021

UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL ◀

UMAC / UNIVERSEUM / 2021



Cover image:
 Luke Jerram
 2021
 Oxford-AstraZeneca model
 34cm across, one million times its actual size.
 Glass sculpture
 Image and video courtesy of the artist ▶

Top:
 Luke Jerram
 2021
 The renowned artist with his glass
 sculpture, which marks the ten millionth
 vaccination in the UK.
 Image courtesy of the artist

Bottom:
 Photo Ian Wallman
 2021
 The History of Science Museum, Oxford University
 Oxford-AstraZeneca model.
 Image courtesy of the History of Science
 Museum, Oxford University

The University Museums and Collections Journal (UMACJ) is a peer-reviewed, open call, on-line journal for the International Committee for University Museums and Collections (UMAC), a Committee of the International Council of Museums (ICOM).

If you would like information about upcoming thematic issues, or would like to propose a topic for possible consideration prior to submission, please contact the editorial office via umacjeditor@gmail.com

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UMAC Universeum 2021

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Universities, museums, collections and heritage: A time of challenge and change

Maria Economou, Marta Lourenço, Nathalie Nyst, Andrew Simpson, Sébastien Soubiran

Editors UMACJ 13 (1)

The COVID-19 pandemic has posed significant new challenges for universities, as it has for all sectors of society. It is reshaping the global higher education sector profoundly. Its impact will be felt for many years into the future. However, universities and their museums and collections have been confronted with difficult times before. In fact, the university is seen as one of the most persistent and resilient of human organisations, reshaping and adapting as society changes and new challenges emerge. Universities have survived great wars, revolutions, cultural shifts, religious upheavals, plagues, tyrants and despots. With this sort of a track record extending over millennia, you would think there should be grounds for optimism about higher education after humanity either defeats, or more likely learns to somehow live within tolerance levels of the virus and the current pandemic abates.

Around twenty years ago, Universeum (in 2000) and UMAC (in 2001) were created in what was seen as a period of crisis and profound change for university museums and collections. In 2000, the representatives of collections and museums of twelve European universities met at the University of Halle-Wittenberg, Germany, and created the Universeum network, aiming at the preservation and promotion of academic heritage in Europe. The meeting resulted in the Declaration of Halle 'Academic Heritage and Universities: Responsibility and Public Access' (16 April 2000). UMAC was formed the following year after a series of meetings on the state of the museums and collections of higher education globally after much debate and advocacy within ICOM (Nykänen 2018). Both professional associations were formed out of a need to take action because of perceived threats to collections and heritage in the higher education sector. Both associations have charted independent courses in the ensuing twenty years, Universeum on behalf of an essentially European constituency and UMAC on behalf of a global membership.

Over the years, UMAC and Universeum have often collaborated in seminars, public statements and projects. There is significant overlap between UMAC and Universeum objectives, strategies and communities. Many UMAC members are also Universeum members and vice-versa. However, a joint conference had never been organised until this year. Although planned long before COVID-19, it is appropriate that UMAC-Universeum 2021 happens with higher education in the grip of its most profound period of challenge and change in the last two decades. The time to discuss the present and help shape the immediate future is now.

Apart from the shared aspects of organisational ancestry, Universeum and UMAC have other reasons for collaboration at this time. It is the European model that has become the globalised edition of higher education in organisational form. It is challenged not only by the big questions that daunt humanity at the present time such as climate change, environmental catastrophism, inequality and social injustice, but it is also challenged by economic and existential questions related to purpose that test its own capacity for adaptability, resilience and even survival.

At times of crisis and transition such as this, how we work together as an international

community, sharing problems, ideas and new perspectives is both an aspect of chance and also a crucial element for understanding the potential for change. This is therefore an underlying theme of this joint Universeum UMAC 2021 conference. In 2020, we had new opportunities to share our experiences of COVID-19 and its impact on our practices, our capacity to respond, survive and adapt (Cioppi et al. 2020, Simpson & Lourenço 2020). This 2021 joint conference is building on these experiences to explore broad lessons of adaptability and resilience. Although there is much diversity among university museums and collections from across the world, we all share the need to remain relevant to contemporary higher education, particularly regarding the core business of research and teaching, but we must also remain relevant to numerous university communities and to society at large. This need is especially important in times of crises, which the COVID-19 pandemic has made more salient. We must find a way to clearly define and articulate the relevance and potential of university collections and museums in times of social, economic and cultural uncertainty. This is the underlying purpose of the joint UMAC Universeum 2021 conference. There are three distinct themes in the discourse of this conference.

Collections: Documenting the Past and the Present

The relevance of university collections in time of crises: when the future is unknown we try to mobilize knowledge of a known past. A first reaction to understanding COVID-19 was to mobilize a body of knowledge already established in the past and likely to provide answers. Some of those answers were provided by scientific collections preserved in various universities, research institutes or museums (i.e. samples of Spanish flu virus; 1960s artificial breathing machine). How much do university collections participate in the building of new knowledge? What collections are being created as a result of COVID-19?

Collections and Museums Closed: New Ways of Access

Access to our collections for the many: with lockdowns, closed borders, limitations on mobility, this pandemic raises the question of the accessibility of our collections and museums, whether for research, teaching or communication and engagement more broadly. How much did we learn about this forced digital experience on the one hand, and the need to “keep some distance” during physical engagement with our museums and collections? How much can we learn from these experiences? What has become new practices and what are their limits?

Engaging with Society, Taking Stances

University museums have a special position in breaking through the walls between the public and the academy to facilitate dialogue. This is a very important but difficult role in these polarized times with a growing distrust towards science and knowledge elites, in this era of ‘Fake News’ and conspiracy-driven activism. The communication of knowledge generated by universities is therefore, more than ever, of great importance for the academic community. How do university museums pick up on this role of assisting academics to reach out to all parts of society? How do they position themselves in these lively contemporary debates? Do they act merely as facilitators or conduits of information or do they take a stand as advocates?

At the time of our writing, over 300 participants have registered for the conference, from almost 50 countries around the world. A total of 36 oral papers will be presented. For the first time, video submissions were accepted. This is the second time we have used our journal as a platform for the annual conference abstracts. The first time was volume 11 issue 1 for the conference in Kyoto in 2019, the last time UMAC could hold a face to face annual conference because of the disruption of COVID-19. As you will see in this collected volume of abstracts, there is plenty that fills out the three streams outlined above. There are examples on rethinking many of the practices, services and professional activities conducted by, and delivered through, university museums and collections. There are many examples of how the pivot to digital formats has prompted a rethink of both practice and purpose.

There are also a number of round tables and workshops that tackle some of the big challenging issues confronting humanity, including sustainability and universal access to culture and identity. There are arguments in favour of advocacy and influence through our unique position between the academic world and the civic world, rather than merely acting as conduits of information. University museums and collections and the people who work with them will need to be purposeful and proactive. The 'post-covid' world of higher education will probably look quite different from what many of us know. Now is the time to rethink our practices reassess our purpose and advocate for the value that we bring not just to our universities, but also more broadly to society and the future.

References

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- Nykänen, P. 2018. First steps in global advocacy: some perspectives on the formation of UMAC, an international committee of ICOM. *University Museums and Collections Journal* 10, 10-21.
- Simpson, A. & Lourenço, M. 2020. A year of chaos and disruption in higher education. *University Museums and Collections Journal* 12 (1), 6-11.

UMAC Universeum 2021

PROGRAM

All times are GMT +1 (Lisbon, London, Dublin).

VERSION 4.0 (23 August 2021)

The conference will be held entirely online. To access the links and attend the sessions, please register in UMAC or Universeum website.

Note that the program is tentative and subject to change without notice. If you have questions, please contact Wenjia Qiu (qiuwenjia (at) sjtu.edu.cn).

1 September 2021

- | | |
|-------|---|
| 10.00 | Opening Session
Marta C. Lourenço, President of ICOM-UMAC
Sébastien Soubiran, President of Universeum |
| 10.30 | Keynote Address
Chair: Marta C. Lourenço
University museums like the future matters: the roles of university museums and collections in sustainable development
Speaker: Henry McGhie, Curating Tomorrow |
| 12.00 | Break |
| 12.30 | Session 1: Collections and Museums Closed: New ways of Access I
Chair: Andrew Simpson, University of Macquarie, Australia

The digital challenge: Curatorship in and post pandemic
<i>Gustavo A. Ortiz Serrano, Director Museo de Arte Contemporáneo de Bogotá, UNIMINUTO University, Colombia</i>

Celebrating the bicentennial during the COVID-19 pandemic
<i>Fay Tsitou, Myrsini Pichou, Evangelos Papoulias, Athens University History Museum, National and Kapodistrian University of Athens, Greece</i>

Transformation of the textile collection into an online exhibition in the pandemic period: The case of the High Agriculture Institute, Turkey
<i>Ayşem Yanar, Ankara University, Turkey</i>

What moves (us) in exhibitions? From representations to relationships
<i>Lauren O'Neal, Boston University/University of the Arts Helsinki, Finland</i>

Ankara University Toy Museum in resistance: New challenges in times of COVID-19
<i>Ceren Güneröz, Müge Artar, Ankara University, Turkey</i> |

12.30

Session 2: Collections and Museums Closed: New ways of Access II (PARALLEL)

Chair: Roland Wittje, IIT Madras, Chennai, India

Rapid response collections in university museums: COVID-19 as a driver

Susana Medina, FEUPmuseum, University of Porto, Portugal; Rita Gaspar, Museu de História Natural e Ciência, University of Porto, Portugal

Closing time, learning time: A medievalist in a medical university museum

Maciej Badowicz, Museum of the Medical University of Gdańsk, Poland

The challenges and opportunities of social engagement faced by the University of Pretoria Museums in the light of the COVID-19 pandemic

Nicole B. Hoffmann, University of Pretoria Museums, South Africa

The MHNC University of Porto collections 'on air': Communicating botany, archaeology and ethnography collections through storytelling and podcasting

*Rita Gaspar, Museu de História Natural e da Ciência, University of Porto, Portugal**Paulo Gusmão, Unidade de Cultura da Reitoria, University of Porto, Portugal**Manuel Miranda Fernandes, CEGOT, University of Porto, Portugal**Maria João Fonseca, Museu de História Natural e da Ciência, University of Porto, Portugal**Cristiana Vieira, Museu de História Natural e da Ciência, University of Porto, Portugal*

The art of the pivot: Keeping collections accessible through digital engagement in COVID-19

Raechel Kaleki Cook, Dara Lohnes-Davies, Anthony Teneralli, University of Wyoming Art Museum, USA

14.00

Workshop A

'Living with viruses': Informing and educating the public against all conspiracy odds

Dominick Verschelde, GUM Ghent University Museum, Belgium; Hanne Windels, Kathy Messens, Mieke Uyttendaele, Faculty of Bioscience Engineering, Ghent University, Belgium

14.00

Workshop B (parallel)

Online teaching and learning with digitised collections in Higher Education contexts

*Neil Curtis, University of Aberdeen, Museum and Special Collections, UK; Catherine Eagleton,**Libraries and Museums, University of St Andrews, UK; Maria Economou, University of Glasgow,**Hunterian Museum, UK; Kamila Oles, Libraries and Museums, University of St Andrews, UK;**Susannah Waters, Glasgow School of Art, Archives and Collections, UK*

15.30

Workshop C

Theorising access in museum practice

*Nicky Reeves, Hunterian Museum and Art Gallery/University of Glasgow, UK; Ana Baeza Ruiz,**Museum of Domestic Design and Architecture/Middlesex University, UK; Annelies Van de Ven,**Musée L/Université Catholique de Louvain, Belgium*

17.00

VIDEO CLUB I

Chair: Esther Boeles, University of Amsterdam, The Netherlands

The Machine Hall of Lviv Polytechnic National University, Ukraine: Seeking the Ways to the Revitalization on the COVID time

Svitlana Muravska, Lviv Polytechnic National University, Ukraine

Di(ver)sidades Collection 2021: Photoethnography, Identity and Sexuality

Carmen López-San Segundo, Francisco Javier Frutos-Esteban and Marta Cerezo Prieto, University of Salamanca, Spain

2 September 2021**8.00****Workshop D**

Live from...! Workshop of the Universeum Working Group Digital Initiatives I
Delphine Issenmann, Université de Strasbourg; Frank Meijer, Dutch Foundation for Academic Heritage; Martin Stricker, Humboldt-Universität zu Berlin

8.00**VIDEO CLUB II (PARALLEL)**

Chair: Wenjia Qiu, Shanghai Jiao Tong University

NUS Museum Archaeology Library Virtual Tour
NUS Museum, Singapore

Esna Pottery Research Project
Holly Millward, Macquarie University, Sydney, Australia

The Virtual Museum of Human Disease
Museum of Human Disease, University of New South Wales, Sydney, Australia

UPLB Museum of Natural History Audio-Visual Presentation (2016)
Florante A. Cruz, UPLB Museum of Natural History, Philippines

9.30**Session 3: Networking impact of COVID-19**

Chair: Maria Economou, Glasgow University, UK

'Treasure Houses of Polish Academic Heritage': How the pandemic shaped multicenter teamwork in Poland
Hubert Kowalski, University of Warsaw Museum, Poland; Marek Bukowski, Museum of the Medical University of Gdańsk, Poland; Marta Piszczatowska, Museum of the History of Medicine and Pharmacy at the Medical University of Białystok, Poland

The social impact of the COVID-19 pandemic on the higher education sector and closing of University Museums in South Africa
Sian L. Tiley-Nel, University of Pretoria Museums, South Africa

Closing status and community formation of university museums due to COVID-19 in Japan
Yurika Saito, Nature and Science Museum, Tokyo University of Agriculture and Technology, Japan

10.30**Session 4: New Ways of Teaching I**

Chair: Sian L. Tiley-Nel, University of Pretoria Museums, South Africa

Reorienting digital futures in museum programming
Mary Ann Lim, NUS Museum, Singapore

Museums and the new normal: E-learning responds
Sofia Thomaidou, University of Naples Federico II, Italy

Out of touch
Maya Weber, Maria Gerbaulet, Muthesius Kunsthochschule Kiel, Germany

Museum + Class: A new engineering education model
Zhao Ke, Wang Nianci, Hao Congting, University of Electronic Science and Technology of China, Chengdu, China

Whose microhistories? Pursuing historical literacy in and beyond classroom
Fang-Tze Hsu, NUS Museum, Singapore

10.30

Session 5: New Ways of Teaching II (Parallel)

Chair: Isabel Garcia Fernandez, Universidad Complutense de Madrid, Spain

How to create an experiential online science education workshop?

Jonna E. Timonen, Anna K. Blomster, Jyväskylä University Museum, Finland

Object handling in a virtual world: Creating virtual 3D models of museum objects for teaching and outreach

*Charlotte Sargent, Garstang Museum of Archaeology, University of Liverpool, UK**Arderne Hulme-Beaman, Department of Archaeology, Classics and Egyptology, University of Liverpool, UK*

Di(vers)idades collection: A university collection of photo-ethnography at the service of training future audiovisual communication professionals

*Carmen López-San Segundo, Francisco Javier Frutos-Esteban, Marta Cerezo Prieto**Instituto Universitario de Ciencias de la Educación, University of Salamanca, Spain*

Engaging the university community in informal and non-formal geoscience education: A South African example

Tanja Reinhardt, University of KwaZulu-Natal, Durban, South Africa

12.00

BREAK

12.30

Presentation of ICOM and UMAC 2022 Prague

Marta C. Lourenço, UMAC

Martina Lehmannová, ICOM Czech Republic

Martina Galetová, Chair of UMAC 2022-LOC

13.00

ROUNDTABLE - University Museums Without Walls

Hugues Dreysse, University of Strasbourg, France

Sébastien Soubiran, Universeum, University of Strasbourg, France

Andrew Simpson, UMAC Vice Chair, Macquarie University, Australia

Marta Lourenço, UMAC Chair, University of Lisbon, Portugal

14.00

Session 6: New Perspectives, New Roles I

Chair: Margarita Guzmán, Universidad del Rosario, Colombia

Spanish universities: What websites tell us about the collections

Marina Salse Rovira, Núria Jornet Benito, Javier Guallar Delgado, University of Barcelona, Spain

Science stories: The scientific theories and stories at NCKU Museum, Taiwan

Chiahsin Chen, NCKU Museum, Taiwan

How can a university museum connect scientists and artists?

Hwang Nayoung, Hanyang University Museum, Seoul, South Korea

Making movies at the university museum: "first the earthquake - then objects from the collection!"

*Marek Bukowski, Museum of the Medical University of Gdansk, Poland; Hubert Kowalski,**University of Warsaw Museum, Poland*

Improving outcomes for visitors to the Museum of Human Disease, Sydney

*Derek J. Williamson, Museum of Human Disease, UNSW Sydney, Australia**Patsie Polly, Garry Velan, School of Medical Sciences, UNSW Sydney, Australia*

14.00

Session 7: New Perspectives, New Roles II (PARALLEL)

Chair: Nicole Crawford, University of Wyoming, USA

Many ways of looking: Physical and digital approaches to art in 2020 and beyond

Florian Knothe, University Museum and Art Gallery, The University of Hong Kong

Digital Niemeyer House: Gambiarra as a strategy to promote a connected university art museum

Ana Avelar, University of Brasília, Brazil

'Serving humanity': How museums can fight 'fake news' – and possibly win

Martin Bommas, Macquarie University History Museum, Australia

A new online magazine to disseminate the value of university cultural heritage, Italy

*Elena Corradini, University of Modena and Reggio Emilia, Italy; Roberta Giunta, University of Naples**'L'Orientale', Italy*

Research during the pandemic: Plaster casts from the collection of the University of Warsaw, Poland

Monika Dunajko, Museum of the University of Warsaw, Poland

15.30

Workshop E

Live from...! Workshop of the Universeum Working Group Digital Initiatives II

*Delphine Issenmann, Université de Strasbourg**Frank Meijer, Dutch Foundation for Academic Heritage**Martin Stricker, Humboldt-Universität zu Berlin*

17.00

Workshop F

Artistic Research at the Interface of Object Cultures from University Teaching Collections, Science and Contemporary Art

*Anton Ginzburg, Schaufler Residency TU Dresden, Germany**Ralf Weber, Head of the Color Research and Teaching Collection, Technische Universität Dresden, Germany**Kirsten Vincenz, Director Office for Academic Heritage, Scientific and Art Collections, Technische Universität Dresden, Germany***3 September 2021**

8.00

Workshop G

Intangible cultural heritage at the university: let's explore!

Lieselot Cornelis, ETWIE - Centre of Expertise in the field of technical, scientific and industrial heritage in Flanders & Brussels, Belgium

9.30

Session 8: Issues of power, authority and ethics in university museums and collections

Chair: Sébastien Soubiran, University of Strasbourg

From the colony to the university: The decolonization of mineralogical collections

Nathalie Nyst, ULB Museums Network, Université Libre de Bruxelles, Belgium

Creative agency: Research, advocacy and cultural action in civic spaces

Fiona Kearney, The Glucksman, University College Cork, Ireland

Between criticality and populism: Docent and volunteer training at the NUS Baba House

Danielle Sim, NUS Museum, Singapore; Chang Yueh-Siang, NUS Museum, Singapore

Festive, fraudulent or just strange? Shared authority and the ethics of an anniversary

Laila Zwisler, History of Technology DTU, Technical University of Denmark

10.30

21st UMAC Annual General Meeting*Everyone can attend but only UMAC members can vote. If you are unsure what UMAC member means, please contact UMAC secretary Wenjia Qiu (qiuwenjia (at) sjtu.edu.cn)*

12.00

BREAK

12.30

UMAC AWARD 2021 CEREMONY

Chair: Akiko Fukuno, Chair of the UMAC Award Committee/ Hachiro Yuasa Memorial Museum, International Christian University, Tokyo

13.00

UMAC GUIDELINES ON RESTITUTION AND REPATRIATION

Presented by Steph Scholten, UMAC Vice-Chair, Hunterian Museum, University of Glasgow, UK

13.30

ROUNDTABLE - Restitution and repatriation: perspectives from university museums and collectionsSteph Scholten, UMAC Vice Chair, University of Glasgow; Michael Pickering, National Museum of Australia; Mangubadijarri Yanner, a Gangalidda man from Mounigibi, Aboriginal Activist and Human Rights Advocate; Esme Ward, University of Manchester; Bankole Sodipo, Babcock University
Neil Curtis, University of Aberdeen

14.30

Keynote

Chair: Sébastien Soubiran, President of Universeum, University of Strasbourg

Title: Crisis as opportunity

Speaker: Silke Ackermann

15.30

Closing Session

Marta C. Lourenço, President of ICOM-UMAC

Sébastien Soubiran, President of Universeum

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New Opportunities & New Challenges in Times of COVID-19

*The University Museum Proceedings of the
13th Conference of the International Committee
of ICOM for University Museums and Collections
(UMAC) held jointly online with Universeum*

1 - 3 September 2021

Keynote Addresses

University museums like the future matters: the roles of university museums and collections in sustainable development.

Henry McGhie, Curating Tomorrow.

Crisis as opportunity

Silke Ackermann, History of Science Museum, Oxford University

University museums like the future matters: the roles of university museums and collections in sustainable development

Henry McGhie

Curating Tomorrow

henrymcghie@curatingtomorrow.co.uk

Abstract:

In 2019, ICOM and its members committed to direct their efforts towards supporting and creating a sustainable future. What does this mean, sustainable for whom, and what particular roles can university museums and collections play? Universities can be powerful enablers of sustainable development, but they can also cause issues where students are not educated to be forces for good or where they lack the practical or interpersonal skills, or where their management and leadership are not directed towards sustainable development. In fact there are many ways in which university museums can both support and impede sustainable development. This talk will explore these topics, and how there is a tremendous opportunity to steer away from the unsustainable course of the past, towards a future that works for everybody. There are many, many possible tools and solutions to embracing sustainable development, and some of these will be discussed, to ensure that university museums and those who work in them are not the ones who are 'left behind'.

Henry McGhie has a background as an ecologist, museum curator and senior manager. He set up Curating Tomorrow in 2019 to help empower museums to contribute to sustainable development agendas, including Agenda 2030 and the Sustainable Development Goals, climate action, biodiversity conservation, and human rights. He is the author of *Museums and the Sustainable Development Goals* (2019). He is a member of the ICOM Sustainability Working Group, IUCN Commission on Education and Communication, and UNFCCC Education, Communication and Outreach Stakeholders.

Crisis as opportunity

Silke Ackermann

History of Science Museum, Oxford University
director@hsm.ox.ac.uk

Abstract:

One of the positive outcomes of the pandemic is the emergence of completely new opportunities that enable our sector to rethink itself in hugely exciting ways. Collecting COVID at Oxford University is a brilliant example that will be introduced. 'Oxford' and 'Science' have suddenly become synonymous for people around the world - but how can we tell the stories of the individuals behind this breathtaking endeavour while we are experiencing history in the making - and for generations in the future? And how can we involve our communities in these questions?

Dr **Silke Ackermann** has worked in a variety of curatorial and managerial roles at the British Museum and academic positions in Germany and the UK. Since 2014 she has been leading the History of Science Museum at the University of Oxford and is currently working with her team on Vision 2024, the ambitious strategy for the complete transformation of the Museum for its centenary.

Session 1:

Collections and Museums Closed:

New ways of Access I

Chair: Andrew Simpson, University of Macquarie, Australia

The digital challenge: Curatorship in and post pandemic

Gustavo A. Ortiz Serrano, Director Museo de Arte Contemporáneo de Bogotá, UNIMINUTO University, Colombia

Celebrating the bicentennial during the COVID-19 pandemic

Fay Tsitou, Myrsini Pichou, Evangelos Papoulias, Athens University History Museum, National and Kapodistrian University of Athens, Greece

Transformation of the textile collection into an online exhibition in the pandemic period: The case of the High Agriculture Institute, Turkey

Ayşem Yanar, Ankara University, Turkey

What moves (us) in exhibitions? From representations to relationships

Lauren O'Neal, Boston University/University of the Arts Helsinki, Finland

Ankara University Toy Museum in resistance: New challenges in times of COVID-19

Ceren Güneröz, Müge Artar, Ankara University, Turkey

The digital challenge: Curatorship in and post pandemic

Gustavo A. Ortiz Serrano

Museum of Contemporary Art, Bogota, 111021, Colombia
gortiz@uninimuto.edu

Keywords: digital museum, arts and culture, virtual curatorship, social engagement

Abstract:

In this paper I will discuss the digital strategy implemented for more than a decade in the Museum of Contemporary Art of Bogotá, a cultural entity of the UNIMINUTO University, first to meet the specific needs of students with different disabilities and later, with the TESIS project, what it calls to Colombian universities that offer fine and visual arts programs. How it allowed us to face the challenges of the pandemic and opened new possibilities for pioneering curatorial projects in Ibero-America and to position ourselves as one of the museums with the largest online audience.

The value of alliances and the crucial aspect of the digitization of collections as well as the construction of a strong community of users, including students, professors, researchers and visitors, to achieve success in a good digital strategy.

Gustavo Ortiz is the director of the Museum of Contemporary Art, UNIMINUTO University of Bogotá, Colombia. His research interests encompass digital culture, virtualization of collections, museums and social meaning, virtual curatorships. His areas of expertise include museums and community, digital platforms for museums, virtual collections, online communities, museum education, strategic alliances, museum accreditation.

Celebrating the Bicentennial during the COVID-19 pandemic

Fay Tsitou, Myrsini Pichou, Evangelos Papoulias

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Keywords: digital platform, online student competition, adaptability

Abstract:

The year 2021 marks the bicentennial since the outbreak of the Greek Revolution of 1821 which led to the liberation of Greece after approximately four centuries of Ottoman rule. The majority of greek museums and other institutions planned to celebrate this historical event with a plethora of scientific and cultural events. However, the outbreak of the COVID-19 pandemic forced a change of these plans and many initiatives were transferred into digital formats. In the same spirit, the Athens University History Museum adapted two of its projects:

A. The Museum's annual student competition, introducing high school students to the Athens University heritage and basic museum interpretation and communication techniques, was transformed into a digital format. The competition was titled "From the war of independence to the cultivation of knowledge. The Athens University in the newly formed Greek state" runs online, in collaboration with the Athens University Historical Archive.

B. Together with the Historical Archive and the Department of History and Archaeology, the Museum participated in the pre-production and coordination of an exhibition, originally designed for its physical exhibition space. Due to the pandemic, this project turned into a digital platform, a website focusing on the history of the University of Athens from 1821 to the present day.

Both events are realized under the auspices of the "Committee Greece 2021", a national governmental committee that funds, catalogs and promotes internationally, events organized for the bicentennial. This paper will present the two initiatives, before and after their transformation into online experiences, the challenges to prioritise our digital interpretative means and to restructure our projects from a new perspective, as well as the basic lesson learned: to stay alert and flexible.

Evangelos Papoulias: PhD, Archaeologist, Expert on Heritage Management and Administrator of the Department of Museums and Historical Archive of the University of Athens.

Myrsini Pichou: Cultural Manager (PhD Candidate at the University of Bern, MSc, MA). Research interests: university heritage interpretation, museum communication, university heritage and the city, interactive activities for adults.

Fay Tsitou: Curator/Museum Educator, PhD (Puppetry techniques and museum interpretation and communication). Research interests: museum communication, art & science, interactive museum experiences & storytelling based museum narratives.

Transformation of the textile collection into an online exhibition in the pandemic period: The case of the High Agriculture Institute, Turkey

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Keywords: textile, ethnographic product, digital cultural heritage, digital exhibition

Abstract:

Ankara University Faculty of Agriculture became one of the foremost academic institutions specializing in traditional handicraft education in Turkey. Founded in 1933 as the Agricultural College, it joined Ankara University in 1946. Many textile artefacts from across Turkey were brought to the Institute to be used as course materials during the 1930s, resulting in the first academic studies on raw materials, textures, contents and forms. The Institute's written academic documents became sources of handicraft research while the textiles used during the courses have since acquired ethnographic artefact status. Many universities have textile collections in Turkey and abroad and the objects in their collections are theme-oriented, dynamic and comprehensive practices. Nowadays, classifying the objects according to the contents of the collection and transferring the label information and object visuals to web-based platforms are important for public accessibility. Within the scope of these exhibitions, videos, live broadcasts and virtual trips related to the themes are prepared and educational activities are designed by linking themes with the curriculum. In short, web-based platforms have become forums where information is shared with multiple sources, rather than being the environments where the object and information are protected. Ethnographic products and textiles belonging to the period of the High Institute of Agriculture were digitized and transferred to the web portal. Thus, textile collection of The Higher Institute of Agriculture is intended to be presented to many audiences. In this paper, the importance of the collection in terms of digitalization process and digital cultural heritage will be examined.

Ayşem Yanar: Ayşem Yanar is an associate professor at the Ankara University Fine Arts Faculty. Yanar's department is Conservation and Restoration of Cultural Properties. Yanar continues her academic studies through national and international perspectives on geographical indication, traditional arts, textile conservation and museology. She continues her second Master Programme in Museology at Başkent University.

What moves (us) in exhibitions?

From representations to relationships

Lauren O'Neal

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Keywords: curate, care, representation, relationships

Abstract:

What 'moves' (us) in an exhibition project, if not the objects and artists and audiences? If movement is restricted, what else emerges? This presentation examines the Being & Feeling (Alone, Together) exhibition, held at the Lamont Gallery at Phillips Exeter Academy in the spring and summer of 2020. While some of the components of the exhibition (including the title), were developed well before the pandemic, most of the project unfolded during and in relation to myriad cultural, spatial, temporal, and civic situations that the pandemic produced. While the pandemic drastically reconfigured the project, it was not cancelled. It did require that we recommit to the roots of the word curate: to care. Academic museums and galleries have an opportunity to create spaces and situations of care that persist beyond one exhibition, program, or platform. 'To care' evokes healing. Does the phrase contain the expectation that once administered, our work is done? No. Care in the academic gallery setting includes a deeper and ongoing commitment. It includes advocacy for employees, artists, and aesthetic experiences. In Being & Feeling, we shifted the emphasis from representations to relationships. Both externally and internally, the shift centered on fostering inclusion and welcome, discovery and connection. At that point, everything felt like an experiment, the days ahead uncertain. For a few short months in 2020, we moved alone and together, creating new paradigms for conversation and care.

Lauren O'Neal served as the director and curator of the Lamont Gallery at Phillips Exeter Academy. Currently, she is a doctoral candidate at the University of the Arts Helsinki, a lecturer at Boston University, and a visiting fellow at the Harvard University Graduate School of Arts and Sciences.

Ankara University Toy Museum in resistance: New challenges in times of COVID-19

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Keywords: : toy museum, museum education, digital exhibition, online activities, pandemic

Abstract:

Museums around the world went dark in March 2020 due to COVID-19. The year 2020 has been one of crisis, innovation, anxiety and introspection for many museums. Museums in several countries have seen a new wave of interest from locals or residents in nearby cities and searched for new ways to interact with their audiences. Museums are adapting their physical space and instituting new safety measures to reopen, new museums may see the current moment and take on new forms. Museums especially increased their online presence, they have changed staff tasks to accommodate current needs, some of them changed staff tasks dedicatedly to add to the digital team and in addition to all these new challenges they started virtual tours, so online visits have increased. Museum education became key point during this time of crisis.

Resources for visitors using play and different learning methods are one of the characteristics of museum education. Ankara University Toy Museum develops educational collection-based activities for different ages and interest groups. During the pandemic, the museum has started a new evaluation of web design process to share the education booklets online, created new social media content and onsite temporary exhibition with online activities delivered as livestreams from the museum. This study evaluates the practices of the museum during the closure caused by the COVID-19 pandemic, taking the perspective of museum's activities and social media challenges.

Ceren Karadeniz is an Associate Professor at the Ankara University, Faculty of Fine Arts, Department of Museology. She is co-director of Ankara University, Toy Museum. She researches museum education and museology. She attended scholarship and volunteer programmes at the Miami Children's Museum, Dubai Moving Images Museum, Frankfurt and Klick Children's Museums.

Müge Artar is a Professor at the Ankara University, Faculty of Educational Studies, Department of Educational Psychology. She is the Director of Ankara University, Toy Museum. She continues her academical research on the educational psychology, and learning in the museum. She proposed lectures in scientific conferences and workshops in learning in the museum.

Session 2:

Collections and Museums Closed:

New ways of Access II

Chair: Roland Wittje, IIT Madras, Chennai, India

Rapid response collections in university museums: COVID-19 as a driver

Susana Medina, FEUPmuseum, University of Porto, Portugal

Rita Gaspar, Museu de História Natural e Ciência, University of Porto, Portugal

Closing time, learning time: A medievalist in a medical university museum

Maciej Badowicz, Museum of the Medical University of Gdańsk, Poland

The challenges and opportunities of social engagement faced by the University of Pretoria Museums in the light of the COVID-19 pandemic

Nicole B. Hoffmann, University of Pretoria Museums, South Africa

The MHNC University of Porto collections 'on air': Communicating botany, archaeology and ethnography collections through storytelling and podcasting

Rita Gaspar, Museu de História Natural e da Ciência, University of Porto, Portugal

Paulo Gusmão, Unidade de Cultura da Reitoria, University of Porto, Portugal

Manuel Miranda Fernandes, CEGOT, University of Porto, Portugal

Maria João Fonseca, Museu de História Natural e da Ciência, University of Porto, Portugal, Cristiana Vieira, Museu de História Natural e da Ciência, University of Porto, Portugal

The art of the pivot: Keeping collections accessible through digital engagement in COVID-19

Raechel Kaleki Cook, Dara Lohnes-Davies, Anthony Teneralli, University of Wyoming Art Museum, USA

Rapid response collections in university museums: COVID-19 as a driver

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Keywords: rapid response collecting, collections development, participatory experience, university museum

Abstract:

In the past months, memory institutions around the world have been gathering material evidence and records related to the COVID-19 pandemic. Museums have taken up the challenge to act as trusted organizations, namely providing online visitors with cultural resources, promoting information literacy related to the novel disease and offering support for the development of collective memories repositories for future generations.

At the University of Porto museums, there is also a growing commitment to create Covid-19 collections with an emphasis on academic research and on civil society's immediate responses to key challenges brought on by the pandemic. Two of University of Porto museums have joined forces to collect tangible and intangible evidence in order to document individual and collective practices, as well as voluntary and collaborative processes of research and product development, such as the low-cost PNEUMA ventilator or the variety of 3D printed products with increasing implementation during the pandemic. The main questions are: How to depict authentically these processes and their contexts, and how to determine their historical significance. This requires ongoing and rapid selection, detailed empirical analysis and the adoption of a collection development methodology.

This paper will examine the creation of Covid-19 collections as a participatory experience within University of Porto's community and with civil society. It will also explore how Rapid Response Collecting methodology was applied in this project and how it can be adapted to the needs, purposes and contexts of university museums. Finally, factors contributing to the success of the experience and the obstacles that challenged the Covid-19 collection development will be discussed.

Susana Medina is the curator of FEUPmuseum (Faculty of Engineering of University of Porto - Museum) and her research interests are documenting the research processes and public engagement with technology.

Rita Gaspar is an archaeologist, and the curator of the Archaeologic and Ethnographic collections of MHNC-UP since 2015. Developed and collaborated on national and international projects in her field and as a curator, she is also interested in the development of mediation strategies between the university, as a knowledge hub, and the public.

Closing time, learning time: A medievalist in a medical university museum

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Keywords: medievalist, medical museum, history of science, history of medicine

Abstract:

Covid-19 brought no possibility of external engagement with the public. Nevertheless, closing of museums provided opportunities to stimulate personal skills by connecting broad resources in each institution in a long, unknown, period of time. This paper presents an experience of a medievalist in a new area of research, and interest- the history of medicine. It will present a personal experience of work at the Medical University Museum of Gdansk, including:

- contact with new objects, and sources;
- forms of catalogue;
- learning a new form of narration;

The paper will have three parts. First, the author had to educate himself in a new area of science, and the situation of the Museum included in the Medical University structure. In the first part, the set of new instruments and skills are presented. Second, the author had to revise his personal assets, and to combine it with a large number of tasks, usually divided into departments in any other narrative museums. It became a motivation to seek out differences within the same area of science; its story, objects, and forms of its presentation. A subject of additional reflection was the forms of participation of the academic community in the university museum.

Last but not least, the author had to become a specialist in the history of medicine. In summary, the author will concentrate on a thesis that personal experience, and knowledge of the context is the key to learning about a new place of work, its mission, and assets.

Maciej Badowicz, PhD candidate at the University of Gdańsk, Department of History; former employee of Museum of Gdansk-Mouth of Vistula Fortress, Museum of the battle of Grunwald, Museum of the Second World War; former lecturer of Medieval History and Science Workshop seminars at the Department of History.

The challenges and opportunities of social engagement faced by the University of Pretoria Museums in the light of the COVID-19 pandemic

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Keywords: University of Pretoria Museums, Covid-19 pandemic, new opportunities, digital media

Abstract:

The Covid-19 pandemic has disrupted lives, livelihoods and generated far-reaching consequences for university museums nationally and internationally. As a part of tertiary learning institutions, university museums have harshly felt the impact of the pandemic as museum doors were forced to close to all audiences. Due to the health and safety regulations and lockdowns set by the South African government, schools and tertiary institutions closed 'temporarily' and turned to implement blended learning. The University of Pretoria has offered remote online learning since 2014, however not within the museums. Furthermore, tourism is one of the economic sectors that was hit the hardest because of Covid-19. The arts and cultural sector, including museums, heritage sites and monuments, is the critical cultural resource base attracting tourism. However, in the face of more pressing priorities due to the pandemic, the South African government classified the tourism industry as "non-essential". The consequences were devastating across the arts and cultural sector in South Africa, and museums suffered. This paper reflects on the emerging social opportunities and challenges, where university museums, although not equipped due to being under resourced, thrived creatively within the dormant heritage sector. The staff of the University of Pretoria Museums worked remotely from home while closed for 10 months in 2020, until the museums reopened in February 2021. In reaction to the Covid-19 pandemic, the UP Museums changed their strategic trajectory: finding alternative ways to enable wider access through digital curation, a drive-through exhibition and online public engagement as part of the University of Pretoria's social responsibility.

Nicole Hoffmann is the Museum Interpretive Officer at the University of Pretoria Museums. Her areas of expertise include museum education, interpretation and public engagement, as well as film-induced tourism and archaeological tourism. Her research interests include the interdisciplinarity of archaeology and tourism and the protection of cultural heritage.

The MHNC University of Porto collections 'on air': Communicating botany, archaeology and ethnography collections through storytelling and podcasting

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Keywords: collection-based research and communication, podcasts, storytelling, public engagement museum collections

Abstract:

Promoting museum collections in times of coronavirus pandemic has turned out to be a challenging, yet interesting experience. Moreover, given the recent increase in the popularity of podcasts, it is not surprising that audio narratives are also reaching museums. In this regard, the Natural History and Science Museum of the University of Porto (MHNC-UP) is no exception. Responding to a timely invitation from a wider cultural platform of the University of Porto – Casa Comum Podcasts Project –, the MHNC-UP's botany, archaeology and ethnography curators, along with communication and culture staff members, have devised two series of podcasts. In *Ficções Botânicas* (Botany Fictions) and *Terras sem Fim* (Endless Lands), the MHNC-UP botany and archaeology/ethnography podcasts, respectively, we bring out more about the specimens and objects, and the people behind them, in an appealing way to all audiences. By engaging in collections-based research, we took hold of digital media and a wide range of production strategies (including storytelling, interviewing, sound effects and podcasting). We revisited scientific, cultural and historical information on each collection through a science communication lens, making available two enticing podcast series, still growing in popularity.

In this paper we will present the essential content and development elements of these

podcasts, providing details about their conceptual and research schemes, writing processes and inspirations, formats, purposes, recording and editing phases and software options. We will also present examples of the feedback received from the public on this new way of experiencing and effectively communicating the power and magic of collections: by listening.

Rita Gaspar, Archaeologist, is the curator of the Archaeologic and Ethnographic collections of MHNC-UP since 2015. Developed and collaborated on national and international projects in her field and as a curator, she is also interested in the development of mediation strategies between the university, as a knowledge hub, and the public.

Paulo Gusmão, Responsible for the podcast project of Casa Comum (University of Porto), his interests lie mainly within the fields of history (mainly history of science and contemporary history), ethnomusicology and sound in all its forms, particularly music, which he practices at an amateur level.

Manuel Miranda Fernandes, Degree in forest engineering, MSc in rural development and a former assistant professor and fellow researcher. External consultant at several academic and governmental institutions, collaborated in the organization of ethnobotanical projects. He is currently a researcher developing a thesis on the introduction and diffusion of acacias in southwest Europe.

Maria João Fonseca, Head of Communication at the MHNC-UP since 2017. Among her research and action interests is the assessment of the effects of the communication inroads set by narratives focused on collection objects in university museums and how they are perceived and taken mobilized by the public.

Cristiana Vieira, PhD in Biology by the University of Porto. Since 2015 is the curator of the Porto Herbarium (MHNC-UP). With experience in field and laboratory work, is responsible for botanical collections. Collaborates and supervises works related to conservation, ecology and diversity of Flora, and in educational and promotional events of the MHNC-UP collections.

The art of the pivot: Keeping collections accessible through digital engagement in COVID-19

R. K. Cook, D. D. Lohnes-Davies, A. T. Teneralli

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Keywords: art, virtual learning, rural access, digitized collections

Abstract:

Transforming in-person educational experiences and art exhibitions into equally engaging online content is a challenge that requires cross-departmental collaboration and creative problem solving. In response to COVID-19 restrictions during the 2020 academic year, the University of Wyoming Art Museum (UWAM) in the USA created a Digital Engagement Team (DET) composed of the Collections Manager, Collections Preparator, and Curator of Academic Engagement. UWAM's parent institution, the University of Wyoming (UW), is the only four-year university in the state and serves as a resource for PreK-12 schools, community colleges, and rural communities. COVID-19 forced the UWAM staff to reimagine how we facilitate quality art experiences online and provide collections access to audiences of all ages throughout Wyoming and beyond.

The DET tested and implemented new methods of interacting with students and visitors through our collections in virtual spaces. From setting up live-stream virtual collections visits for UW students, to collaborating with other departments on campus to create 3D models of collections, we adapted access to collections with engaging and varying methods. Class visits with students from different academic disciplines yielded unexpected conversations about art experiences and digital mediation. New learning opportunities for UWAM student interns were created and important discussions about cultural ownership have occurred. Documentation of our exhibitions and resources for educators have evolved to be more accessible for all audiences regardless of geographic location. This paper will discuss details of our experiments, logistical challenges, lessons learned and what these lessons mean for our institution moving forward.

Raechel Kaleki Cook is the Curator of Academic Engagement at the University of Wyoming Art Museum and a practicing artist. She works with university faculty and students from all academic disciplines to facilitate meaningful art encounters with the museum's collection. Research interests include arts-integrated learning experiences, textiles, and performance art.

Dara Lohnes-Davies has been the Collections Manager at the University of Wyoming Art Museum since 2017. She facilitates access to the collection through physical and digital interactions with students, researchers, and general visitors. The interactions and influences people have with objects guides her research in creating meaningful experiences with audiences.

Anthony Teneralli is the Collections Preparator at the University of Wyoming Art Museum. His expertise includes maintaining, fabricating, and installing public art across the United States. During the COVID-19 pandemic, Anthony's role at the museum expanded from physical collections preparation to also include digital engagement and documentation of the collection.

Session 3:

Networking impact of COVID-19

Chair: Maria Economou, Glasgow University, UK

Treasure Houses of Polish Academic Heritage: How the pandemic shaped multicenter teamwork in Poland

Hubert Kowalski, University of Warsaw Museum, Poland., Marek Bukowski, Museum of the Medical University of Gdańsk, Poland., Marta Piszczatowska, Museum of the History of Medicine and Pharmacy at the Medical University of Białystok, Poland

The social impact of the COVID-19 pandemic on the higher education sector and closing of University Museums in South Africa

Sian L. Tiley-Nel, University of Pretoria Museums, South Africa

Closing status and community formation of university museums due to COVID-19 in Japan

Yurika Saito, Nature and Science Museum, Tokyo University of Agriculture and Technology, Japan

Treasure Houses of Polish Academic Heritage: How the pandemic shaped multicenter teamwork in Poland

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Keywords: pandemic COVID-19, teamwork, opportunities, threats

Abstract:

The COVID-19 Pandemic has been a stressful and frustrating period, but it also led university museums to adapt to new forms of cooperation. In this paper, the story of editing and publishing the catalog "Treasure Houses of Polish Academic Heritage" during the COVID-19 pandemic is explored. Creating this catalog, describing 106 Polish university museums, took more than one year. In our paper, we treat each step in the publishing process as a case for analysis in order to recognize opportunities and threats for this multicenter operation. Moreover, we highlight the biggest challenges of cooperation. We were surprised that scheduling the photographer and ensuring standards for photos and their description produced so many logistical issues. We also found out that sometimes it was very hard to coordinate project details like the number of photos sent by a museum to editors, quality of photos or preparing a venue and objects for a photo session. And we also noticed that there were significant differences in the way we organize our work. Overcoming them influenced our common understanding of the purpose of this brand new catalog of AUM (Association of University Museums). Some of the conclusions will include: the pandemic shifted some aspects of our understanding of, and the way we organize, teamwork to new forms as a consequence of this unique social situation; these new forms of teamwork surprised us with a number of small but disturbing collisions; and goodwill and cooperation usually leads to success: this experience influenced our understanding of the common purpose of the brand new catalog of AUM.

Hubert Kowalski, PhD, assistant professor at the Department of Archaeology, University of Warsaw, Director of the University of Warsaw Museum. His research focus is the reception of the artistic culture of ancient Greece and Rome in European art, looting of the cultural goods in the Early Modern Era, history of museology.

Marek Bukowski MD, PhD, senior specialist at the Museum of MUG, also active pediatric surgeon. Main fields of interest: history and philosophy of medicine. He is also a vice-president of UMA of Poland.

Marta Piszczatowska, PhD, curator. Research interests: medical museology, medical museums in Great Britain, history of gynecology and obstetrics, academic heritage, author of exhibitions at university museums. Member of the Association of Polish Museum Professionals, treasurer of the Association of University Museums (2014-2019). Since 2019 vice president of the Association of University Museums.

The social impact of the COVID-19 pandemic on the higher education sector and closing of University Museums in South Africa

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Keywords: university museum, pandemic, social responsibility, higher education

Abstract:

Globally, there is a heightened awareness that higher education institutions play a crucial, more contemporary role in society. While it is also recognised that university museums are often overlooked for their contributions and impact on society. The ramifications of the Covid-19 pandemic have reshaped the South African higher education sector to blended learning, and at the same time, created the instantaneous need for a radical change to rebalance university museums. Covid has opened pandora's box and pushed institutional museums to recentre their intellectual, digital and accessibility approach towards the social. The temporary closure or lack of interest in university museums lies predicted beyond the pandemic, accelerated by economic collapse, dormant tourism, no digital content and lack of appropriate resources. This social impact has rippled across the art and culture sector in South Africa. Globally it is problematised by 21st century demands for a new museum definition, decolonisation, wider accessibility, inclusivity and the deliverance of collections back to Africa. The paper will focus on how the pandemic opened pandora's box of inevitable problems, yet unleashed unexpected strategic opportunities. I argue that university museums are at a crucial historical turning point during the pandemic. They need to seek alternative, if not radical perspectives on the contemporary value of university museums, as an integral part of higher education's social responsibility. Beyond teaching, training and research, the reputational value of university museums should not be underestimated and their sustainability lies in their social responsibility and contemporary care of their collections. Trajectories towards social responsibility, transdisciplinarity, redirected specialised museum resources and museums as institutional cultural ambassadors. This future-focused turn of the 'museumscape' within higher education is an urgent one.

Sian Tiley-Nel is the Head of the University of Pretoria Museums, Curator of the Mapungubwe Collection and Mapungubwe Archive. Her research lies in contested archives, advocacy, conservation, curation and the social responsibility of museum collections and archives as ambassadors of universities. She is also a recent alumni member of the Oxford Cultural Leaders Programme at the University of Oxford in the UK.

Closing status and community formation of University Museums due to COVID-19 in Japan

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Keywords: COVID-19, university museums in Japan, closing status, online community

Abstract:

Due to the COVID-19 pandemic, university museums in Japan were closed temporarily from around March 2020, and some of them are still closed. We surveyed the opening status of 56 university museums in Japan (42 national and 16 private) from June 2020 to January 2021 and found that normal opening recovered from 12 in June to 26 in November but declined again to 17 after the emergency declaration was reinstated in January 2021. Some museums chose to open by appointment only or with restrictions such as on-campus or in-prefecture. To ensure the safety of classes, it is more difficult for university museums to open than general museums.

Additionally, a "museum curator certification program" exists in Japan, and museum teachers were forced to steer the practice of handling materials to an online procedure. In this situation, many museum teachers were isolated with their own challenges. To share the criteria for decision-making, a group of university museum faculty members exchanged information via Zoom in June and confirmed the situation. Moreover, a mailing list was set up to exchange information on changes and report on progress. Thanks to this innovation, people involved in national, private, and other specialized fields of university museums, who are usually difficult to gather in one place, were able to exchange information. We would like to utilize the newly created community to confront issues around COVID-19 and develop activities that take advantage of the characteristics of university museums.

In this paper, I will present and discuss these initiatives of university museums networking during the pandemic in Japan.

Yurika Saito is an industrial materials historian (Sericulture) and responsible for the management of museum programs and university museums and the development of educational and curatorial programs.

Session 4:

New Ways of Teaching I

Chair: Sian L. Tiley-Nel, University of Pretoria Museums, South Africa

Reorienting digital futures in museum programming

Mary Ann Lim, NUS Museum, Singapore

Museums and the new normal: E-learning responds

Sofia Thomaidou, University of Naples Federico II, Italy

Out of touch

Maya Weber, Maria Gerbaulet, Muthesius Kunsthochschule Kiel, Germany

Museum + Class: A new engineering education model

Zhao Ke, Wang Nianci, Hao Congting, University of Electronic Science and Technology of China, Chengdu; China

Whose microhistories? Pursuing historical literacy in and beyond classroom

Fang-Tze Hsu, NUS Museum, Singapore

Reorienting digital futures in museum programming

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Keywords: digital, museum programs, internship, film, student, engagement

Abstract:

Limited physical access this past year to the NUS Museum and the university campus as a whole has compelled its strategies to grow the intellectual and cultural life within and beyond the university towards different directions. However, rather than make a simple transposition of all materials and labour to the digital realm, the NUS Museum has re-examined the question of the digital as the fabric for the Museum's broader programming and exhibition threads to be developed: how does the Museum's digital output evolve from its historical trajectory of interests and strategies? What are the Museum's foreseeable needs and opportunities? How can the Museum repurpose pre-existing digital content to sustain its relevance and ensure continuity? Where are common nodes between the Museum's various functions of curatorial, outreach, and collections management that allow for consolidation and mobilisation of their various efforts?

This paper examines these questions by analysing the implementation, reception, and afterlife of two case studies: the NUS Museum Internship Program 2020, and a film program 'Whisper of History' (2020). In so doing, the analysis speculates on the Museum's digital futures and posits new ways to reconsider treatments and applications of digital strategies within a museum's system of cultural and intellectual production.

Mary Ann Lim is an Outreach Senior Executive at the National University of Singapore (NUS) Museum, where she develops public programs, while overseeing aspects of student development through the Museum's bi-annual internship program. Having graduated with a degree in Philosophy, her research interests lie in the self-reflexive aspects of museological narratives.

Museums and the new normal: E-learning responds

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Keywords: e-learning, MOOCs, COVID-19, museums, education

Abstract:

The COVID-19 pandemic has shown that digitalization cannot be ignored, and the forced digital experience represented a great challenge for museums of every type. If the so-called normal has to be redefined, access and reach for new audiences is one of the main pillars that museums should focus on beyond the emergency.

The Covid-enforced transition to the online space for all curricular teaching and learning activity signaled a new era for digital education, as teachers and students alike gained familiarity with the platforms, tools, content and methods that comprise successful online hybrid learning. And researchers focused firmly on the learner experience, student engagement and how to achieve it.

University Museums are party to this ongoing narrative around the evolution of e-learning, and find themselves in a unique position to be able to channel the research findings from their own, and other HE Institutions, into the development of innovative multimedia content that moves beyond virtual tours, online exhibitions and social media. This includes certified open online courses like MOOCs. University Museums are in a position to offer guidance to other cultural institutions on how to provide educational content that enables lifelong learners to get actively involved and become informed, educated and engaged participants.

The paper explores the added value of e-learning and MOOCs for museums and their audiences in order to establish a new perspective of the new-normal where lifelong learning has a crucial role in the educational portfolio of museums.

Sofia Thomaidou is a digital education specialist with a main focus on education within the cultural sector. By working at Federica Web Learning, the e-learning platform of the University of Naples Federico II, she designs online courses and she follows research on digital education in the museums sector.

Out of Touch

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Keywords: exhibition, touch, research

Abstract:

We are suffering from a common problem due to the distance that the pandemic has brought upon us, namely, the loss of physical contact. Something as ubiquitous as a handshake has become associated with danger and fear. We want to explore the theme of touch in university collections and the design of exhibitions as an integral part of learning during pandemic and post-pandemic times.

We are a group of Master students at Muthesius Kunsthochschule. We research how our spatial surroundings impact us, how we experience spaces and things through movement, sight and touch. Covid has given us first hand understanding of how our physical and conceptual learning environment has changed. Of interest to us are not only the present changes, but also their effect on our behaviour after the pandemic subsides. Will the way we experience collections have changed forever due to newly acquired habits of haptic experience?

As students in Spatial Strategies we are the interface between learning from collections and creating collections to maximize learning. Thereby we see the potential of our work and research on the question of how touch can appear, how we can learn about it and pass this knowledge on as a research project which we will document in our presentation. Through the fictitious design of a prototypical collection/exhibition format, we will explore new and different ways of displaying and experiencing things and concepts. Alongside our design process, we will consult with European university collections and exhibition design-offices. We will involve different disciplines such as culture studies, evolutionary biology and psychology and hopefully enable visitors to regain a new appreciation for alternative forms of contact with objects.

Maya Weber is a Scenographer and Spatial Designer with a degree from Basel School of Design. Her focus is on the narrative potential of space. She has worked in renowned Scenography Ateliers on theatre stages, film sets, interior architecture and exhibition designs and is now a Master's student in Spatial Strategies at Muthesius University.

Maria Gerbaulet is an interior architect and spatial designer with a focus in Human Centered Design. Her academic life has been interspersed by internships and professional experiences at interior design firms and in set and stage design. Her work focuses on spatial installation. She is interested in confronting the cosmos of cultural and museal contexts with questions of responsibility and identity.

MUSEUM + CLASS: A new engineering education model

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Keywords: MUSEUM + CLASS, engineering education, course group

Abstract:

Under the COVID-19 pandemic, the Electronic Science and Technology Museum (ESTM) promotes two course groups and combines online and offline mode. This new engineering education model, MUSEUM + CLASS, helps ESTM change the ways of access.

The first group consists of 13 engineering courses, that cross the boundaries of the museum. Professors from different departments collaborate with ESTM to offer these courses. Currently, there are 4 categories of 13 courses, including 4 discipline history courses, 3 introduction courses, 4 engineering technology courses, and 2 engineering ethics courses. All the courses are taught in the museum or in the storage room, with collections and research results of ESTM. They provide a new way of thinking about the history of science and technology for students from different majors.

The other group is History of Electronic Science and Technology offered online and offline by ESTM, including a livecast course for the whole country. It breaks the boundaries of the campus and has benefited 7506 students, this included 2600 people from five different universities who have signed up for the online course. The course has expanded from campus to society.

The new engineering education model, MUSEUM + CLASS, not only enriches the engineering teaching with material heritage but also breaks the boundaries of the museum and the campus. Under the pressure of Covid-19, students get to study their majors in more diverse ways. They could think deeply about the connection between the history and their majors. These courses connect the museum with the university, the campus with society.

Dr Zhao Ke is the director of the ESTM. He teaches History of Electronic Science and Technology course. His research interests include university museum and history of science and technology.

Wang Nianci is a researcher in the ESTM. Her research interests include history of technology and university museum.

Hao Congting is the education coordinator of the ESTM. Her research interest is museum education.

Whose microhistories? Pursuing historical literacy in and beyond classroom

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Keywords: public pedagogy, historical consciousness, curation, microhistories

Abstract:

The defining characteristic of the university museum is its pedagogical purpose. This paper focuses on the modes of knowledge production that can be explored to cultivate and encourage historical literacy, especially through the conditions of historical relationality, and beyond disciplinary boundaries. Through an analysis of an NUS Museum exhibition *Wishful Images: When Microhistories Take Form* and its related module engagements and public programs, the case study presents how research-driven curatorial practice in a university museum can reinvigorate discursive debates about the transregional connectivity of traumatic histories.

Presented here is a dialectical process of reception facilitated by foregrounding historical specificity of sensorial encounters – between seeing and hearing, or between corporeality and temporality — that encourages an understanding of the past in present time. Could transposing a classroom to an exhibitionary context foster a sense of human "togetherness" that transcends the nationalistic narratives of history? How can a curatorial proposition addressing the difficult history of war make itself relevant to various disciplines within the humanities? What does it mean for a university museum to speak for solidarity and social justice? This study explores a range of interdisciplinary engagements in which acts of reflexive understanding occur within a communicative context. Studies of critical historiography, decolonial sensorium, and commemorative museum pedagogy will serve as the guide to this examination, shedding light on the importance of historical literacy that is often neglected in the classroom.

Hsu Fang-Tze is a lecturer at the Department of Communications and New Media, National University of Singapore (NUS), and a curator of the NUS Museum.

Session 5:

New Ways of Teaching II

Chair: Isabel Garcia Fernandez, Universidad Complutense de Madrid, Spain

How to create an experiential online science education workshop?

Jonna E. Timonen, Anna K. Blomster, Jyväskylä University Museum, Finland

Object handling in a virtual world: Creating virtual 3D models of museum objects for teaching and outreach

Charlotte Sargent, Garstang Museum of Archaeology, University of Liverpool, UK
Arden Hulme-Beaman, Department of Archaeology, Classics and Egyptology, University of Liverpool, UK

Di(vers)idades collection: A university collection of photo-ethnography at the service of training future audiovisual communication professionals

Carmen López-San Segundo, Francisco Javier Frutos-Esteban, Marta Cerezo Prieto Instituto Universitario de Ciencias de la Educación, University of Salamanca, Spain

Engaging the university community in informal and non-formal geoscience education: A South African example

Tanja Reinhardt, University of KwaZulu-Natal, Durban, South Africa

How to create an experiential online science education workshop? Lessons learned

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Keywords: Science education, online teaching, collection-based, exhibition-based

Abstract:

Due to Covid-19 pandemic, we took a leap of faith and offered collection- and exhibition-based science education online workshops to over 1 300 first grade pupils as a part of their school curriculum and as a part of the curriculum of Jyväskylä University students. To compensate for the pre-pandemic, original 2-hour hands-on workshop at the museum, we created an online workshop that included visual and audio materials, real-time interaction and physical activities. The aims of the workshop were to increase the awareness of science and scientific process, to increase the nature 'connectedness', and introduce the university museum as a source of scientific information. We trained our university students in science education activities in general, and tutor workshops. Each student was responsible of running 9 workshops and observing other student's workshops for feedback. Students operated workshops in Zoom, one classroom at the time. Based on the feedback given by teachers, pupils and tutor students, online workshops provided positive, experiential and versatile learning experiences both for first grade pupils and for tutor students. The project taught us that suitable technical equipment and sufficient technical know-how by museum staff and schoolteachers are essential because it enables interaction and learning during an online workshop. Although the optimal place to carry out a collection-and exhibition-based museum workshop would be at the museum, this project showed us that the educational aims of such workshops can also be achieved online, given that the contents of the workshop support interaction and active participation, and are experiential and diverse.

Jonna Timonen's main interest lies in science education and outreach activities with a background in conservation biology, and a belief that a multidisciplinary approach to science education and outreach activities will increase people's understanding of science and the construction of knowledge, leading to responsible citizenship.

Anna Blomster is interested in topics related to museum audiences, science education and museum communication. As a biologist, there is special interest in these themes in the context of natural history museums.

Object handling in a virtual world: Creating virtual 3D models of museum objects for teaching and outreach

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Keywords: photogrammetry, 3D, digital collections, Sketchfab

Abstract:

Having previously been a curiosity for public engagement, virtual 3D models are now becoming central to remote learning. Since 2019, the Garstang Museum of Archaeology has worked with the department of Archaeology, Classics & Egyptology at the University of Liverpool to produce virtual 3D models of artefacts. Though this project started before Covid-19, we accelerated our efforts during the first lockdown in March 2020. We deployed our advanced expertise and used it to mitigate the impact of Covid-19 for our existing and wider audiences.

The expansion of our project led us to focus on virtual teaching materials for both emergency teaching material in 2019/20 and then for planned online classes in 2020/21. Our project created and published over 100 virtual 3D models, which were also used by other universities. The 3D models allow online visitors to actively engage with the collection in unique ways: they can be virtually and remotely 'handled' in 360 degrees and high-resolution imaging allows for a closer inspection than is possible in person with no risk to the original artefact. Not only has this allowed museum-based teaching to continue, it has provided students with a more engaging online experience.

Finally, through our extensive work we laid the foundations for a collaborative training network, which at the end of 2020 received funding for a future project. As virtual 3D collections are being established by multiple museums in the push for museums online, our project's integrated approach employing new technologies has pushed the boundaries of digital collections.

Charlotte Sargent specialises in digital heritage specifically in areas relating to photogrammetry and the use of 3D material in teaching, outreach, and research. Other areas of expertise include the textual expression and social context of interpersonal relationships in the Egyptian Old and Middle Kingdoms (2663 – 1650 BCE).

Arden Hulme-Beaman is a zooarchaeologist who originally used photogrammetry to build 3D models for statistical shape analysis of mammalian crania to examine the evolution of traits. Arden founded and currently leads the University of Liverpool Photogrammetry Team, which focusses on training anyone interested in photogrammetry and developing new photogrammetric approaches.

DI(VER)SIDADES Collection: a university collection of photo- ethnography at the service of training future audiovisual communication professionals

Carmen López-San Segundo, Francisco Javier Frutos-Esteban, Marta Cerezo Prieto

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Keywords: university collection, photo-ethnography, coeducation, higher education

Abstract:

How to combine the development of a university collection of photo-ethnography, with the training of future audiovisual communicators and the contemporary discussion on gender identity and affective-sexual diversity approaches? 'Di(ver)sidades' faces this challenge as an action integrated into the experience of responsible research and innovation 'FotoC3: citizenship, creativity and care'. It is an initiative that actively promotes community health in terms of diversity, inclusion and equity, through the systematic use of collaborative photography, teaching innovation, ethnographic inquiry, cultural creation and heritage education. In practice, 'Di(ver)sidades' combines the practice of photo-ethnographic portrait and the coeducation in order to promote and foster a scientific culture in line with three sustainable development Goals: health and well-being, quality education and gender equality. 'Di(ver)sidades' is renewed every academic year in the socio-educational context of the University of Salamanca. Based on three methodological practices of participatory action research -Photovoice, Project-Based Learning (PBL) and Service-Learning (ApS)- and the adoption of ISO 9000: 2015 standard for the continual improvement of its management processes. 'Di(ver)sidades' obtains results in three specific dimensions: the implementation of good teaching innovation practice, civic participation and social responsibility; the creation and dissemination of collective cultural content -such as travelling photography exhibitions and short audiovisual productions-, and the implementation of 'Di(ver)sidades' Collection as a web repository integrated into the Network of Scientific Collections of the University of Salamanca.

Carmen López-San Segundo is a doctor from the University of Salamanca (Doctoral Program Education in the Knowledge Society). She was a researcher in the projects 'A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning'. Her research is focused on fields such as Cultural Heritage, Archaeology and History of Science.

Francisco Javier Frutos-Esteban is professor at the Department of Sociology and Communication of the University of Salamanca where he teaches photography, media history and social studies of science. His research is focused on fields such as Communication History, Photography and Media Psychology.

Marta Cerezo Prieto is a researcher in training through the aid for predoctoral recruitment from the Junta de Castilla y León, co-financed by the European Social Fund. She is currently doing her doctorate in the University of Salamanca: Doctoral Program Education in the Knowledge Society.

Engaging the university community in informal and non-formal geoscience education, a South African example

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Keywords: informal and non-formal education, geoscience education

Abstract:

At the beginning of the millennium, South Africa began a radical restructuring of the higher education sector. As a result, two major universities in Durban, the University of Natal (UND) and the University of Durban Westville (UDW), merged into a new entity - the University of KwaZulu-Natal (UKZN). Consequently, the former UND Geology Education Museum (GEM) was incorporated in the 2008 established Science and Technology Education Centre (STEC@UKZN). This novel arrangement opened up new avenues of community engagement for the museum. Over the years, GEM and STEC@UKZN, together with UKZN academics and students explored those new possibilities to communicate geoscience knowledge. The result was a spectrum of informal and non-formal geoscience education material and activities that reached out to all parts of society, inside and outside of the university.

The paper will highlight the development of low-cost geoscience-related materials and activities, the establishment of geoscience-related simulations and 3-D models of geological and mining environments and the involvement of academics and students in those activities.

Tanja Reinhardt is the Science Centre Coordinator at STEC@UKZN and was instrumental in establishing the centre in 2008. Tanja is responsible for the science centre, the Geology Education Museum collection and the development and delivery of workshops and science shows. Her interests include geoscience education and science communication.

Session 6:

New Perspectives, New Roles I

Chair: Margarita Guzmán, Universidad del Rosario, Colombia

Spanish universities: What websites tell us about the collections

Marina Salse Rovira, Núria Jornet Benito, Javier Guallar Delgado, University of Barcelona, Spain

Science stories: The scientific theories and stories at NCKU Museum, Taiwan

Chiahsin Chen, NCKU Museum, Taiwan

How can a university museum connect scientists and artists?

Hwang Nayoung, Hanyang University Museum, Seoul, South Korea

Making movies at the university museum: "First the earthquake - then objects from the collection!"

Marek Bukowski, Museum of the Medical University of Gdansk, Poland

Hubert Kowalski, University of Warsaw Museum, Poland

Improving outcomes for visitors to the Museum of Human Disease, Sydney

Derek J. Williamson, Museum of Human Disease, UNSW Sydney, Australia

Patsie Polly, Garry Velan, School of Medical Sciences, UNSW Sydney, Australia

Spanish universities: what websites tell us about the collections they house (from a GLAM perspective)

Marina Salse, Nuria Jornet-Benito, Javier Guallar

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Keywords: GLAM, Spanish university collections, academic heritage, heritage documentation

Abstract:

GLAM is an acronym used by heritage professionals to encourage the use of common practices in Galleries, Libraries, Museums and Archives. Universities are places where departments have kept and collected many GLAM collections over the centuries, usually with a high historical value. Academic heritage documentation could benefit from the GLAM approach because it leads to a more integrated approach on heterogeneous academic heritage, usually encompassing scientific collections, art collections, libraries and archives.

Our study aimed at analyzing the websites of 39 Spanish universities represented in the ARWU 2019 ranking (also called 'Shanghai Ranking') to examine the extent of the application of GLAM philosophy (e.g. types of heritage reviewed, presence or absence of libraries and archives, existence of collective catalogs). Our research follows a mixed quantitative and qualitative orientation, which has used content analysis as a fundamental research technique by consulting the studied websites. The results seem to indicate that, although actions to preserve and promote university heritage in Spain are increasing (online catalogs, exhibitions, new museum infrastructures), the GLAM vision is not yet a reality. Universities do not always present the wealth of their library and archival heritage on their websites. Moreover, they often do not take advantage of the experience of libraries and archives in documenting collections. In this paper, we will argue that a greater collaboration between GLAM institutions within the universities is needed to create well-documented collective catalogues from a vision of integrated heritage collections, as already done in some European Universities. Moreover, we will argue that good online tools are now more important than ever.

Marina Salse is an archeologist and librarian by training, teaching metadata since 1994 at the Information and Audiovisual Media Faculty of the University of Barcelona. Since 2019, she has been collaborating with the Vice-Rectorate for Art, Culture and Heritage as a specialist in metadata in the creation of the Virtual Museum of the UB.

Nuria Jornet-Benito is a professor in the Department of Information Science and Media Studies of the University of Barcelona (UB), Spain. Her main research interests are Personal archives, Memory of Feminism, Archive History and Documentary Heritage.

Javier Guallar is a professor in the Department of Information Science and Media Studies of the University of Barcelona (UB), Spain. His main research interests are content curation, audiovisual documentation and scholarly communication.

Science stories: the scientific theories and stories at NCKU Museum

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Keywords: science communication, storytelling/narrative, public history, public engagement of science and technology

Abstract:

As a university museum, National Cheng Kung University (NCKU) Museum uses its influence as a bridge for science communication between the society and the university. For example, the project "Integrated Marketing Sciences: Science Café at University Museum" provided a field for speakers and the public to freely discuss and learn scientific knowledge in "science café." Another project "Developing Science Communication Platforms for Multiple Stakeholders—the Theory and Practice of Science Agora at University Museum" held an experimental popular science activity "Science Agora" to combine theoretical construction with practical cases. These projects show the importance of popular science activities in university museums as a bridge of science communication between cultural communication and cultural products.

Therefore, based on the projects mentioned above, this proposal combines the diverse collections and the past experiences, aiming to hold new popular science activities that are not only relevant to the principles of science popularization, but also full of humanistic significance. Meanwhile, this proposal will keep promoting and exploring the past memory of NCKU. By public history and storytelling, this proposal can showcase science communication and practical science in a different way. This proposal includes introductions to the collections of NCKU Museum, simple experiments, keynote speeches, and exhibits related to memories of collections with contents of conveying science theory, science history, operating principles of experiment equipment and gathering memories of the audience. Through the above activities, this proposal is expected to provide the public with opportunities by using NCKU Museum as a medium to engage in cultural communication and improvement of their scientific literacy.

Chiahsin Chen, is assistant researcher at NCKU Museum. She is an expert in science communication. Her research interests include visitor research, stakeholder's cooperation, and public participation.

How can a university museum connect scientists and artists?

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Keywords: art and science, museum TO BE CMS, platform for scientists and artists, the origin of universe

Abstract:

May 2021, the Hanyang University Museum building is transformed into a CMS, one of the four detectors installed in LHC (Large Hadron Collider) at CERN. It is a part of an exhibition that introduces scientists and artists who seek the origin of the universe. This project is not just an exhibition but a science and art festival that introduces the recent research achievements of scientists from CMS, ALICE at CERN, LIGO, and ICECUBE, and the work of artists expressing the universe at the university museum.

It began with the suggestion of Dr. Michael Hoch, a scientist and artist at CERN, and various Korean scientists and artist joined in. The exhibition will introduce the research achievements, participation and interviews of Korean scientists participating in global science projects. It also introduces the works of Korean artists, including Park Jin-woo, who newly embodies "The Origin of Space" in Korean traditional materials and ways, sci-artist prof. Kim Sung-hee, and documentary video writer Lee Eui-rok, who seeks gravity waves.

This project will establish an online exhibition page as well as an exhibition at the museum, and will feature concerts, workshops, and talks with scientists and artists. It will be provided online so that not only Hanyang University students, but also local residents, and even those interested in art and science at home and abroad can participate together.

Under the Covid-19 situation, How can Hanyang University Museum build an attractive platform for science and art to meet by utilizing the human and physical infrastructure of the university?

Nayoung Hwang entered a science high school, but dropped out. She studied architecture in college and history of Buddhist art in graduate school. Nayoung worked as a curatorial assistant in the history department and Asia department of the National Museum of Korea and has been working as a curator at Hanyang University Museum since 2013.

Making movies at the university museum: "First the earthquake - then objects from the collection!"

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Keywords: academic heritage, media, collection objects

Abstract:

Using media to present academic heritage seems to be a straight forward task. A rushed approach however can end with a poor result. In the recent months, the University of Warsaw Museum and the Museum of Medical University of Gdansk has produced movies dedicated to the history of University. One was about a former workshop of architecture and sculpture now converted to a gallery. Another was a series of short movies (about 120 seconds each) named "Secrets from a museum's shelf". Each one focusses on a chosen object from the collection. Preparing and producing these movies, encouraged us to plan a documentary series about the history of science and the universities.

Here we share our preliminary conclusions on the most important aspects of making documentary movies:

- the topic should be chosen carefully, ones that seem interesting may end up being boring,
- the script is the most important basis for creating a movie.
- although it would be documentary movies the tension in the film should followed principle of A. Hitchcock: at the first the earthquake and then the build-up of emotion.
- sophisticated technology should be used during movie shooting eg: animation, backshots, macro lens,
- post-production should be used do improve the quality of scenes and it's dramaturgy.

We hope in the future to present results of our new project and test them against the remarks from this paper.

Hubert Kowalski, PhD, assistant professor at the Department of Archaeology, University of Warsaw, Director of the University of Warsaw Museum. His research focus is the reception of the artistic culture of ancient Greece and Rome in European art, looting of the cultural goods in the Early Modern Era, history of museology.

Marek Bukowski MD, PhD, senior specialist at the Museum of MUG, also active pediatric surgeon. Main fields of interest: history and philosophy of medicine. He is also a vice-president of UMA of Poland.

Improving outcomes for visitors to the Museum of Human Disease, Sydney

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Keywords: health, behaviour, impact, virtual

Abstract:

Anecdotal observations suggest that people who visit the Museum of Human Disease (MoHD) make health choices and decisions subsequent to those visits. To date, there has not been a study that directly addresses the effectiveness of the MoHD visit in instigating this change or testing the efficacy of the MoHD's exhibitions in effecting that change. The research study we will present in this paper questioned the current impact of a MoHD visit on measures of visitor knowledge acquisition, valuing of medical sciences and health learning, and health behaviour intentions.

Following this benchmarking study, two experimental procedures suggested by the literature were implemented and tested for their impact on those same measures. The first was to have visitors identify a simple learning goal. The second was to create a focused learning experience addressing a significant area of concern for visitors.

Outcomes from the benchmarking and goal-setting experiments are presented. They demonstrate that the MoHD visit is seen by visitors as a place to not only learn about health but also to value it. Importantly, that the MoHD visit provokes positive lifestyle choices for audiences in general, whereas goal setting had less of an impact. These experimental outcomes are discussed and implications for the MoHD and future research is presented.

Development and deployment of the digital version of the MoHD, the Virtual Museum (VM), was an unexpected outcome of this study which facilitated planning of a modification to the focused learning experience. Details of the process and study outcomes from virtualisation of the MoHD in response to COVID-19 and the implications for virtualised experiences in general are discussed.

Derek Williamson is interested in how university museums can best help showcase the work of the university and translate this into measurable outcomes for visitors. As director of the Museum of Human Disease this has involved development of new ways to tell stories in virtual environments.

Patsie Polly is an education focussed academic teaching into the pathology program of the Faculty of Medicine at UNSW. A successful oncology researcher, Polly is currently focussed on the use of technology in medical education.

Gary Velan is Associate Dean of Education in the Faculty of Medicine at UNSW. An accomplished Pathology academic and curator of the Museum of Human Disease, Velan's current research focusses on successful medical education and its relationship to technology.

Session 7:

New Perspectives, New Roles II

Chair: Nicole Crawford, University of Wyoming, USA

Many ways of looking: Physical and digital approaches to art in 2020 and beyond
Florian Knothe, University Museum and Art Gallery, The University of Hong Kong

Digital Niemeyer House: Gambiarra as a strategy to promote a connected
university art museum
Ana Avelar, University of Brasília, Brazil

'Serving humanity': How museums can fight 'fake news' – and possibly win
Martin Bommas, Macquarie University History Museum, Australia

A new online magazine to disseminate the value of university cultural heritage,
Italy
Elena Corradini, University of Modena and Reggio Emilia, Italy
Roberta Giunta, University of Naples 'L'Orientale', Italy

Research during the pandemic: Plaster casts from the collection of the University
of Warsaw, Poland
Monika Dunajko, Museum of the University of Warsaw, Poland

Many ways of looking: Physical and digital approaches to art in 2020 and beyond

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Keywords: guided museum visits, focused art classes, internships, online museum access, introductory videos, interviews and worksheets.

Abstract:

This paper is on the different and multi-layered approaches to visiting permanent collections and special exhibitions galleries at the University Museum and Art Gallery (UMAG) at The University of Hong Kong. During the pandemic, UMAG developed guided visits to its galleries that were designed for small numbers of participants to offer a focussed educational experience and comply with government and university guidelines. This concept offered important constituents from the community and students limited, but none-the-less important access.

In addition, larger numbers of stakeholders were given online access to digital exhibitions and video recordings of introductions to special exhibition topics and interviews, as well as art making. The latter idea was accompanied by worksheets for children and an art enthusiast to stimulate interested parties to make their own art and thereby engage with museum objects, their iconography and patterns, at home. Our 'museum from home' access connects multiple layers for recipients of our social media posts and visitors to our website (these media being connected too) to explore different exhibition projects as well as different aspects of the same display that remain highly important now that UMAG has opened again.

Florian Knothe, PhD, is the Director of UMAG responsible for curating, physically and digitally, exhibitions of different artforms, cultures and time periods, as well as of student-oriented teaching experiences and public outreach. He also teaches Museum Studies and lectures and publishes on early modern art focussing on cross-cultural and technological influences.

Digital Niemeyer House: improvisation as a strategy to promote a connected university art museum

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Keywords: educational program, digital, university art museum, Niemeyer House

Abstract:

In December 2019, the University of Brasília's Niemeyer House opened "Triangular: art of this century" presenting its recently established collection of contemporary Brazilian art. The exhibition, planned for six months, was closed in March 2020 due to the COVID-19 pandemic. It remains closed today.

As a response to this scenario, it was necessary to implement an online educational program. However, as a consequence of budget cuts and government attacks on public universities' autonomy on research and self-governance, Niemeyer House could neither count on an adequate digital infrastructure, nor the work of a specialized team of web designers and programmers.

Therefore, an experimental educational program was planned specifically for social media. As a plan of action designed to achieve a major aim, research was developed about connected museums (institutions in tune with digital communication), while also exploring notions such as hacker art – particularly its position against technological segregation – and *gambiarra* – a Brazilian word that means to improvise by using whatever is available.

Niemeyer House's digital activities resonated among artists, curators, and art professors as the Instagram profile created in March reached 4800 followers by August 2020. Also, social media's operating mode of communication contributed to improving the perception of our audiences, helping the museum to efficiently fulfil its role of making the collection available and accessible. The project won the best online version of institutional exhibition at a public poll promoted by Brazilian Select Magazine for contemporary art. In this presentation, I explore this experience from a theoretical point of view by bringing to the debate references that guided the project.

Ana Avelar is a professor of Art Theory, Criticism and History at the University of Brasília (UnB). From 2017 to 2021, she was the curator of Casa Niemeyer (Niemeyer House). In 2019, she won the Curators Exchange Program, promoted by the Brazilian Contemporary Art Association - ABACT and the Getty Research Institute.

"Serving Humanity" – can university museums fight 'fake news' – and possibly win?

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Keywords: media and communication, ancient cultures, archaeology, reception

Abstract:

'Fake news' is misinformation. Disregarding truth is a symptom of the decline of shared values. In 2016, erosion of truth was first discussed widely, but fabricated information is as old as human nature. Proof of urban legends and conspiracy theories flattering people's biases exist since ancient times. More recently, the advent of social media promoted favourable conditions for the spread of misinformation. Research conducted in 2018 concluded that false news spreads significantly faster, deeper and more widely than the truth.

Based on a case which emerged in February 2021 regarding the legacy of ancient cultures, this paper will trace how misinformation spreads through academic lectures and academic publications before news outlets disseminate contents worldwide, helping politically motivated misinformation to gain ground.

Exercising greater transparency and self-regulation as advertised and promoted by the EU in 2018 are inadequate solutions. As the market remains largely un-regulated and misinformation still spreads, University museums are called upon to play a decisive role as regulators to maintain trust environment.

UMAC is in an ideal position to work towards a consensus on what 'fake news' is. Based on unmatched access to peer-reviewed scientific research, primary evidence and their tight relationship to the public, university museums are best placed to design a road map that addresses academics, journalists and governments who support the curb of misinformation while simultaneously maintaining a free market of opinions. The establishment of IC Ethics (2019, currently revised) may serve as an example.

As a Professor and Museum Director at Macquarie University, Sydney, Australia, **Martin Bommas** designed the permanent display of the University's History Museum that opened in 2021. His major interests are ancient Egypt, archaeology and cultural memory. He is an advocate for the repatriation of stolen and illicitly trafficked artefacts and decolonisation.

A new online magazine to disseminate the value of university cultural heritage, Italy

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Keywords: online magazine, cultural heritage, museum professionals, digital culture

Abstract:

In the framework of the Italian University Museums Network, established in 2012, 44 curators of 22 Italian university museums promoted in October 2020 a new online bilingual (Italian and English) magazine, www.universityheritage.eu. The magazine is a virtual platform to share experiences with professionals involved in conservation, valorisation, and protection of cultural heritage in the spirit of the Faro Convention, i.e. through an interdisciplinary and transdisciplinary approach to the good practices of sustainability, accessibility, and participation in the new digital culture.

The quarterly publication aims to be an active channel of communication, as shown by the number and variety of topics, ranging from University Museums to Civic Museums, Ecclesiastical Museums, Anatomical Theatres, Museum Education and Digital Technologies, to various disciplinary fields such as archaeology, visual arts, architecture, demo-ethno-anthropology, biodiversity and veterinary medicine. Particular attention is devoted to the organization of University Museums, to the use of digital technologies both as a new challenge for museums and to specific databases, to museum education and communication, to the activities carried out during the pandemic and to reflections on new ways of public engagement after the reopening, as well as in-depth studies in more specific disciplinary areas such as art history, archaeology, anthropology or paleoanthropology.

The magazine also provides space for the dissemination of results of national and international congresses, which will not interfere with the scheduled issues. In the current year the publication of two supplements in English of the 2020 ICOM CIDOC International Conference on 'Digital Transformation in Cultural Heritage Institutions' is planned.

Elena Corradini is Adjunct Professor of Museology and Restoration at University of Modena Reggio Emilia. She is MIUR scientific evaluator, Coordinator of Italian University Museums Network. She was a board member and Deputy President of UMAC. She is a freelance journalist, author of more than 170 publications about museology, history of collecting, conservation and valorisation of cultural heritage.

Roberta Giunta is Associate Professor of both Islamic Archaeology - Art History, and Islamic Epigraphy at the University of Naples "L'Orientale", deputy director of Annali di "L'Orientale". Since 1993 she has carried out archaeological and epigraphic research in many countries of the Near and Middle East. She is the author of several monographic studies and numerous papers published in national and international journals.

Research during the pandemic: Plaster casts from the collection of the University of Warsaw

Monika Dunajko

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Keywords: research, plaster casts, collections, cast markings

Abstract:

Although the COVID-19 pandemic may create multiple obstacles for our projects, it also facilitates concentration on issues that are often overlooked. Closed exhibitions and lockdowns give us more time. The digitized archives provide the necessary material. This paper presents the results of research on markings used by casting workshops carried out during the pandemic. The case study is on a collection of plaster casts of the University of Warsaw. Despite its short history, the royal-university collection grew significantly: from 542 casts purchased by Stanislaus Augustus in the second half of the 18th century to over 750 sculptures finally gathered at the University before 1939.

For years, agents purchasing artwork for Stanislaus Augustus, university professors and museum directors tried to cooperate with numerous casting workshops throughout Europe which produced copies of prominent ancient works of art. Plaster casts were especially important to the University of Warsaw. For a long time, they functioned as *ars*, a priceless collection presented to the wider public at the Column Hall, as well as *educatio* when they were utilized as a basic educational tool for students of painting, sculpture or architecture. Conducting research during the pandemic allows not only to deal with neglected topics but also to build a network of contacts between researchers and facilitate online access to numerous materials.

Monika Dunajko is a graduate of Italian philology and archeology at the University of Warsaw, a PhD candidate in Doctoral School of Humanities. She completed partial studies at the universities of Lecce and Trento and participated in excavations in Tanais, Czerwony Dwór and Paphos. Currently, she studies the royal-university collection of plaster casts.

Session 8:

Issues of power, authority and ethics in university museums and collections

Chair: Sébastien Soubiran, University of Strasbourg

From the colony to the university: The decolonization of mineralogical collections
Nathalie Nyst, ULB Museums Network, Université Libre de Bruxelles, Belgium

Creative agency: Research, advocacy and cultural action in civic spaces
Fiona Kearney, The Glucksman, University College Cork, Ireland

Between criticality and populism: Docent and volunteer training at the NUS Baba House
Danielle Sim, NUS Museum, Singapore, Chang Yueh-Siang, NUS Museum, Singapore

Festive, fraudulent or just strange? Shared authority and the ethics of an anniversary
Laila Zwisler, History of Technology DTU, Technical University of Denmark

From the colony to the university: The decolonization of mineralogical collections

N. Nyst

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Keywords: mineralogical collections, provenance, decolonization, research

Abstract:

In 2018, Belgian reporter Michel Bouffioulx published several papers in *Paris Match* about skulls of Congolese people preserved in different museum collections, including that of the Laboratory of Anthropology of the Université libre de Bruxelles (ULB). In February 2019, the ULB authorities organized a colloquium about the management of human remains in university collections. A subject of debate and controversy in Belgian society, the issue of decolonization -and restitution- is also relevant to the University, extending not only to topics such as development cooperation, but also to other kinds of collections.

The mineralogical collections of the Département des Géosciences, Environnement et Société (Faculté des Sciences) is no exception in this process. Composed mainly of rock and mineral samples, this research and teaching collection was established around 1900 through purchasing ("beautiful pieces") and collecting samples in the field, but also donations, which makes provenance tracing and identification difficult even though many of them originate in the Congo, as evidenced by the incomplete or even erroneous labels in the showcases.

This is why the Laboratoire G-Time (Geochemistry: Isotopic, mineral and element tracing) chose to work on the provenance of the samples. The first step is to recruit student workers (historians and geologists) to draw up an inventory by identifying the mineralogists involved, localizing their archives, browsing their publications, and so on, with a heuristic approach. This could be a way to contribute to the "decolonisation process" in the ULB and, beyond that, in Belgium.

Nathalie Nyst (PhD) teaches in the Master of Cultural Management programme at the Faculty of Philosophy and Social Sciences, and coordinates the ULB Museums Network. Her research interests are relations between museum public policies and university museums and collections. Her areas of expertise are mainly museology and public cultural institutions.

Creative agency: Research, advocacy and cultural action in civic spaces

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Keywords: equality; access; activism; public art

Abstract:

How can university museums empower communities to engage with the relevant issues of our time, and in doing so platform diverse voices and views in the public realm? This paper considers ways in which creative projects at the Glucksman, University College Cork have facilitated and promoted academic research, supported and developed the emergence of new artistic voices and in doing so enabled knowledge exchange with marginalised groups in society.

From public realm presentations in urban settings that platform the ideas and imagination of young refugees and asylum seekers, to an art-led consultation with over 1000 young people to shape the Cork City Development Plan, to the co-commissioning of artworks for the University Art Collection with academics and healthcare workers, to loan exhibitions sent out to care homes, reception centres and rural school classrooms, the curatorial team at the Glucksman have worked in partnership with university colleagues to conceive, inform and deliver projects that provide access not just to art, but to new learning pathways, civic activism and creative agency.

Professor Fiona Kearney is the founding Director of the Glucksman, an award-winning contemporary art museum at University College Cork. In this position, she has curated numerous exhibitions of Irish and international art, with a particular emphasis on how contemporary art practice relates to research directions within academic discourse.

Between criticality and populism: Docent and volunteer training at the NUS Baba House

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Keywords: museum programs, docents and volunteers, criticality, academic engagement

Abstract:

The NUS Baba House runs regular trainings for individuals interested in volunteering and engaging with the house either as docents through leading guided tours for the public, or as volunteers on a project basis. A heritage house showcasing the Straits Chinese collection at NUS Museum, the NUS Baba House is often privy to the larger discourses and controversies regarding Straits Chinese or Peranakan culture in Singapore. This includes in particular the culture's risk of being essentialised or "tourist-ified" due to public focus on its material culture, and subsequent downplaying of the socio-economic or political issues surrounding the culture.

The setting of the university museum allows the integration of academic perspectives and pedagogy to the topic that is otherwise not the case in the public setting. The NUS Baba House has structured the docent and volunteer training syllabus to involve academic criticality by engaging learning resources and academics from the university, while also unpacking populist themes that are the initial draw for much of the public.

This presentation addresses the process and challenges regarding content and delivery in the execution of the training program through curatorial direction, research into collections, and academic collaborations, concluding with the ways such an exercise adds value to the larger discourse on Peranakan culture.

Danielle Sim is Assistant Manager, Outreach and Education at NUS Baba House where she plans programs and education visits, manages the docents and volunteers, and coordinates public access to the house. She holds a BA in Anthropology with an interest in cultural identity and representation.

Festive, fraudulent or just strange? Shared authority and the ethics of an anniversary

L. Zwisler

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Keywords: anniversary, shared authority, public history, science

Abstract:

In 2020 my university – the Technical University of Denmark (DTU) – headed a 200-year celebration for the discovery of electromagnetism. This discovery is often ascribed to dane Hans Christian Ørsted, who was a central figure at DTU. For my history and heritage group, the Danish story of electromagnetism could come to play a role in the shared national memory as well as create a dialogical space between researchers at Danish universities and the national public.

DTU headed the celebration project, which was planned as an open project, allowing a great number of voices and plurality of stories and interpretations. But there were also critical voices. As historians and curators, we would share our authority on history and hence were we acting unethically? In this talk, I will outline the process of the shared authority in this project and the results of this process. As discussed by Thomas Cauvin in Public history, we encountered passionate debates with stakeholders, who had their own historical views. Also, we often experienced very blurred boundaries between expert groups. The celebrations touched a great number of Danes despite COVID and even though we faced difficult negotiations and some battles were lost, I would probably do it all again...

Laila Zwisler is head of the History of Technology group. Her research interests are the history and interpretation of technical academia, technoscience, knowledge and academic heritage. She is responsible for the historical collection of DTU and she teach history of technology and knowledge history.

Workshop A

'Living with viruses': Informing and educating the public against all conspiracy odds

Dominick Verschelde, GUM Ghent University Museum, Belgium
Hanne Windels, Kathy Messens, Mieke Uyttendaele, Faculty of Bioscience Engineering, Ghent University, Belgium
Andrew Simpson, Library and Archives, Macquarie University, Australia

'Living with viruses': informing and educating the public against all conspiracy odds

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Abstract:

There is hope to get the coronavirus (SARS-CoV-2) under control, but it will continue to leave its marks on the global society. Adapting to a new way of working and communicating has influenced everyone, including the (university) museum community.

Wanting to address the public's call for information, and its fear resulting from the stream of disinformation on the internet, in the media, and from rising conspiracy theories, we engaged ourselves to inform teachers and students on 'living with viruses', and organized debate sessions in the university museum.

In a cooperation between the University of Ghent Faculty of Bioscience Engineering, and the Ghent University Museum an educational master's thesis was written out to find a way to educate the public on the biology of viruses, and their impact on society, in order to arm the public against misinformation, and wrongly induced fear due to the present 'infodemic' and conflicting reports related to these coronaviruses providing fuel to conspiracy theories. This information is aided by emphasizing scientific method and critical thinking. As a result a teacher's package was produced enabling teachers to address the subject with secondary school students, and a follow-up debate in the Ghent University Museum.

We propose a way for university collections to inform and engage the general public and students in debate in order to ensure critical scientific thinking, and induce calmness and reason instead of fear of unknowns and uncertainties. This kind of debate and reflection can be used in any type of collection or object. A well-prepared debate is a strong means to have people open to informed decision-making and reflect on other points of view, and angles of perception. Hence we invite the entire UMAC community to join and to give their thoughts and ideas on the subject. This approach has been developed at the University of Ghent. UMAC Board member, Andrew Simpson, will moderate the session.

Dominick Verschelde is a marine Biologist with expertise in taxonomy. He is the Ghent University Museums Zoology Collections manager, and the Sciences Research and Educations Coordinator in which he aims to bridge the public and collections with the universities research and education programs.

Hanne Windels is a bio-engineer who recently finished an educational masters thesis on 'Living with viruses' at the Faculty of Bioscience Engineering in cooperation with the Ghent University Museum, in which she focusses on critical and scientific thinking in context of the current pandemic.

Professor Dr **Kathy Messens** is an associate professor at the Department of Biotechnology of the Faculty of Bioscience Engineering. Her research focuses on the genetics behind the flavor of cocoa and chocolate. She teaches a wide variety of courses from biotechnology to nutrition.

Professor Dr **Mieke Uyttendaele** is a professor in food microbiology at the Department Food Technology, Food Safety and Health of the Faculty of Bioscience Engineering. She is also the Faculty Director of Education and Internationalization and engaged in the Educational Master's program in Science and Technology.

Andrew Simpson, UMAC Board member, will moderate the discussion on the Ghent University Museum's model of engagement.

Workshop B

Online teaching and learning with digitised collections in Higher Education contexts

Neil Curtis, University of Aberdeen, Museum and Special Collections, UK
Catherine Eagleton, Libraries and Museums, University of St Andrews, UK
Maria Economou, University of Glasgow, Hunterian Museum, UK
Kamila Oles, Libraries and Museums, University of St Andrews, UK
Susannah Waters, Glasgow School of Art, Archives and Collections, UK

Online teaching and learning with digitised collections in Higher Education contexts

Neil Curtis^a, Catherine Eagleton^b, Maria Economou^c, Kamila Oles^d, Susannah Waters^e

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Abstract:

Covid-19 has led to a rush by museums to digitise and to create digital content, in parallel with a dramatic shift to online and hybrid teaching and learning by universities. This rapidly accelerates and expands activity that was already in progress, building on existing and long-standing work, but with many new features.

Members of the University Museums in Scotland (UMIS) group have initiated a joint research project, supported by the UK Arts and Humanities Research Council (AHRC) through its Covid-19 urgency funding.

As neither museums nor universities were prepared for this sudden change, this project is undertaking high-quality research at speed. It is exploring the opportunities, capacity and barriers for digital engagement with collections, interoperability between institutions, and evaluating the impact of collections-based university teaching that has been pushed to online and digital delivery.

This workshop will present the research project's initial findings, before hosting a broader two-way discussion (with break-out groups if numbers are sufficient). This will enable us to learn about best practise and possible case studies from university museums across Europe, and ensure that the project responds to the questions, concerns, and needs of the sector at that point in this changing and changeable year.

This workshop is for anyone working in University Museums and anyone teaching with collections.

The workshop convenors, **Neil Curtis**, Dr **Catherine Eagleton**, Professor **Maria Economou**, Dr **Kamila Oles** and **Susannah Waters** are working together as a project research team. They are based in four different university museums in Scotland, and are interested in collections digitisation, the future of teaching and learning, and digital tools and technologies for and in museums and collections.

Additional information on the project and project team is on our microsite: collectionteaching.wp.st-andrews.ac.uk

Workshop C

Theorising access in museum practice

Nicky Reeves, Hunterian Museum and Art Gallery, University of Glasgow, UK
Ana Baeza Ruiz, Museum of Domestic Design and Architecture, Middlesex
University, UK., Annelies Van de Ven, Musée L, Université Catholique de Louvain,
Belgium

Theorising access in museum practice

Nicky Reeves^a, Ana Baeza Ruiz^b & Annelies Van de Ven^c

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Abstract:

Facilitating or expanding access are fundamental goals of museum work in higher education, yet the term itself can be ill-defined and under-theorised.

What is being accessed, by whom, and why, and what, most of all, does access consist of?

We will facilitate an interactive workshop in which we reflect on the complexity of access in university museums.

We will consider experiences of access in a university museum context: Why has touching been framed as unmediated, basic, authentic, particularly accessible? Why, at the same time, is visibility framed as a synonym for accessibility? How does this impact learning with collections? Can access mean physical and temporal proximity, and what might it mean to put access on display? Can access literally be on display?

Our workshop will also engage with the history and politics of access, accessibility and assistive technologies: What normative assumptions about people, their bodies, and their interactions with things and the world are queried, queered, overcome, or reinforced, in the recent history of access? Can we find a generative history of access through reading museum collections themselves, and can university museums be a place to give a critical account of the history, politics and phenomenology of access?

We particularly encourage university museum practitioners who have been involved in facilitating or enabling access, and developing access strategies, to contribute to this critical discussion about the nature of access.

We also believe this workshop would be of particular interest for museum educators in higher education who perhaps have less or no direct experience in developing accessibility policy but have found that the topic has become increasingly relevant to their practice given the changes that the pandemic has introduced to the field.

The format will involve some presentation, but it will primarily focus on interactive digital discussions in break-out groups around particular questions. We hope this will ensure a dynamic and informed session.

Nicky Reeves is curator of scientific and medical history collections at The Hunterian, University of Glasgow. A historian of science, he has recently published critical accounts of the aesthetics and politics of visible storage. With his collections management colleagues, he is currently involved in a major decant of the Hunterian's scientific instrument collection from remote to more centralised storage.

Ana Baeza Ruiz is curator with a focus on student engagement at the Museum of Domestic Design and Architecture (Middlesex University). Her research explores discourses and practices of publicness, cultural democratization and pedagogies in twentieth-century and contemporary art museums. She has previously worked at the V&A, University College London and University of Leeds.

Annelies Van de Ven is a postdoctoral fellow (FNRS) at UCLouvain. Her project, in collaboration with Musée L, focuses on how the production of archaeological knowledge is entangled with the history of museum collections. Besides her research she is involved in educational projects deploying object-based learning practices.

Workshop D

Workshop E

Live from...! Workshop of the Universeum Working Group Digital Initiatives

Delphine Issenmann, Université de Strasbourg
Frank Meijer, Dutch Foundation for Academic Heritage
Martin Stricker, Humboldt-Universität zu Berlin

Live from... ! Workshop of the Universeum Working Group Digital Initiatives

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Abstract:

This April, the Working Group Digital Initiatives organised an experimental live online visit in the Observatory of Astronomy of the University of Strasbourg via Zoom. With only the use of an iPad and an iPhone, Delphine Issenmann and Sébastien Soubiran (as camera operator) guided us through the building and its collections.

The experiment was a great success. The live element and impromptu aspects of the guided tour made it feel like a real shared experience. This was the closest we could get to an actual 'conference visit', we all have had to miss this year.

Therefore, the working group digital initiatives is going to repeat this experiment for the upcoming Universeum / UMAC conference with working group workshop sessions: Live from...!

For these sessions, we have asked colleagues from various institutions and countries to participate in an online experiment and who want to open up their collection, museum or buildings to the Universeum and UMAC community.

Please join us for this experimental workshop and:

- be part of the shared experience of a virtual live visit
- get a glimpse into collections or museums – objects, depots, exhibitions, laboratories ...
- be part of an exciting experiment and find out together what is possible with a smartphone and a microphone

Delphine Issenmann studied history and art history and holds an MA in cultural heritage management as well as an MA in science studies. In charge of collections of the Jardin des Sciences at University of Strasbourg, she has been coordinating since 2004 the inventory of scientific instruments and the study of architectural heritage of the campus.

Frank Meijer is the coordinator of the Dutch Foundation for Academic Heritage, a university network for professionals working in academic heritage in the Netherlands. He is trained as a historian and has a broad experience within the heritage sector in research, project management and coordination.

Martin Stricker has been working since 2003 with and for university collections in Germany and worldwide. As a founding member of the Coordination Centre for Scientific University Collections in Germany, he has been developing strategies, workflows and tools for digitising, documenting and publishing collections and their objects for many years.

All three are co-chairs of the Universeum Working Group Digital Initiatives, www.universeum-network.eu/working-groups/working-group-digital

Workshop F

Artistic Research at the Interface of Object Cultures from University Teaching Collections, Science and Contemporary Art

Anton Ginzburg, Schaufler Residency TU Dresden, Germany

Ralf Weber, Head of the Color Research and Teaching Collection, Technische Universität Dresden, Germany

Kirsten Vincenz, Director Office for Academic Heritage, Scientific and Art Collections, Technische Universität Dresden, Germany

Artistic Research at the Interface of Object Cultures from University Teaching Collections, Science and Contemporary Art

Anton Ginzburg^a, Ralf Weber^b & Kirsten Vincenz^c

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Abstract:

itself in times of Corona? Which challenges are evident, which potentials can be generated? To what extent does the pandemic influence and change the cooperation between artists and scientists when it takes place primarily in the digital space and with what consequences? How to activate and engage the archives and exhibition spaces? What is the value of such cooperation for university collections and for artists?

Anton Ginzburg's artistic research project at Technical University Dresden, focuses on exploring concepts of creativity, public art and cultural labor. Drawing on early modernist methods of artistic practice and the legacy of the modernist artistic vocabulary of the 20th century, he reflects on contemporary strategies of technological mechanization of labor, such as machine learning, and their influence on contemporary artistic practices. To this end, Ginzburg examines teaching objects from the university's Collection of Mathematical Models and Color Research and Theory Collection, which can stand as a starting point for algorithmically supported visualizations of form and color in GDR art and architecture. Ginzburg understands the university teaching collections as an 'archive'.

In the workshop, Ginzburg, together with Prof. Ralf Weber, Color Research and Theory Collection and moderated by the Director of the Office for Academic Heritage, Kirsten Vincenz, will present the collaboration at the interface of art, teaching collections, and science in digital exchange. The practices as well as the potential of this collaborative approach will be analyzed with the participants from an artistic, epistemic as well as a practical point of view.

The New York artist **Anton Ginzburg**, born in St. Petersburg in 1974, studied at Parsons, New School for Social Research and received his MFA at Bard College, New York, and has been Artist in Residence at Schaufler Lab@TU Dresden since January 2021. (tu-dresden.de/gsw/schauflerlab/schaufler-residency)

Professor **Ralf Weber** received his interdisciplinary PhD in Design Methodology in Architecture, Perceptual Psychology and Aesthetics at UC Berkeley, California. He has been a professor of architecture at UC Berkeley and the TU Dresden since 1994 and visiting professor at numerous universities and is currently head of the Color Research and Teaching Collection at TU Dresden

Kirsten Vincenz, has been Director of the Office for Academic Heritage, Scientific and Art Collections of the Technische Universität Dresden since 2015. She studied art history and photography in Berlin and New York and worked as a research assistant and curator at different museums and institutions.

Workshop G

Intangible cultural heritage at the
university: let's explore!

Lieselot Cornelis, ETWIE - Centre of Expertise in the field of technical, scientific
and industrial heritage in Flanders & Brussels, Belgium

Intangible cultural heritage at the university: let's explore!

Lieselot Cornelis

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Abstract:

In this workshop we will explore new opportunities of intangible cultural heritage (ICH): what ICH there is to be found in a university, what can we do with it, how can we contribute to safeguarding ICH, which tools and approaches can we use as best practices? There are not only traditions such as the culture of student associations or ritual processions at the start of the academic year, but also ICH of a technical nature, like taxidermy, scientific glassblowing, preparing microscopic slides etc.

Intangible cultural heritage is everywhere: the fair, avalanche risk management, alpinism, falconry, processions, dry stone walling, lace making, sign language, woodturning etc. ICH means the practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognize as part of their cultural heritage. These practices and know-how are transmitted from generation to generation within communities, are created and transformed continuously by them, depending on the environment and their interaction with nature and history.

The UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage is a treaty adopted in 2003, enforced in 2006 and is currently ratified, approved or accepted by 180 (of 193) states. The Convention wants to raise awareness at local, national and international levels of the importance of ICH.

This workshop is for everyone who is interested in the intangible cultural heritage within universities and living academic heritage.

Lieselot Cornelis is a knowledge worker at ETWIE (Museum of Industry Ghent). One of our focal points is the academic and scientific heritage of the universities in Flanders and Brussels. Next to that, she works on projects to safeguard intangible cultural heritage.

Video Club I and II

Video Club I

Chair: Esther Boeles, University of Amsterdam, The Netherlands

The Machine Hall of Lviv Polytechnic National University, Ukraine: Seeking the Ways to the Revitalization on the COVID time Svitlana Muravska, Lviv Polytechnic National University, Ukraine

Di(ver)sidades Collection 2021: Photoethnography, Identity and Sexuality Carmen López-San Segundo, Francisco Javier Frutos-Esteban and Marta Cerezo Prieto, University of Salamanca, Spain

Video Club II

Chair: Wenjia Qiu, Shanghai Jiao Tong University

NUS Museum Archaeology Library Virtual Tour NUS Museum, Singapore

Esna Pottery Research Project Holly Millward, Macquarie University, Sydney, Australia

The Virtual Museum of Human Disease Museum of Human Disease, University of New South Wales, Sydney, Australia

UPLB Museum of Natural History Audio-Visual Presentation (2016) Florante A. Cruz, UPLB Museum of Natural History, Philippines

Di(ver)sidades Collection 2021: Photoethnography, Identity and Sexuality

Carmen López-San Segundo, Francisco Javier Frutos-Esteban and Marta Cerezo Prieto,
Universidad de Salamanca, Spain

Video Abstract:

How to combine the development of a university collection of photo-ethnography, with the training of future audiovisual communicators and the contemporary discussion on gender identity and affective-sexual diversity approaches? Di(ver)sidades Collection 2021: Photoethnography, identity and sexuality faces this challenge through the systematic use of collaborative photography, and obtains results in three specific dimensions: the implementation of good teaching innovation practice, civic participation and social responsibility; the creation and dissemination of collective cultural content -such as travelling photography exhibitions and short audiovisual productions-, and the implementation a web repository integrated into the Network of Scientific Collections of the University of Salamanca.

The video was recorded specifically for UMAC-Universeum 2021 and is related to the presentation 'Di(ver)sidades Collection: A University Collection of Photo-Etnography at the Service of Training Future Audiovisual Communication Professionals' at this conference.

The Machine Hall of Lviv Polytechnic National University: Seeking the Ways to the Revitalization on the COVID time

Svitlana Muravska, Lviv Polytechnic National University, Ukraine

Video Abstract:

After 2019, Lviv Polytechnic National University has begun systematic work to develop a strategy of using the university's cultural heritage to promote the brand of the institution in society. One of the paths to implement the strategy was the revitalization of Machine Hall – the premises over 1700 m² constructed in 1922-1925. While the discussions were going on, humanity has entered the COVID time and the task has become more complicated. How to make a landmark recognizable and useful in times of distance learning and Zoom fatigue? Will it be possible to attract state support to carry out the ambitious cultural and educational projects?

The video aims to demonstrate the potential of the monument and to supplement information about the steps taken by the university authority over the past two years for moving the revitalization case from the deadlock. It was recorded for UMAC-Universeum 2021.

National University of Singapore (NUS) Museum Archaeology Library Virtual Tour

NUS Museum, Singapore

Video Abstract:

The Archaeology Library brings together archaeological artifacts from Singapore and other parts of Southeast Asia—a significant portion of which has been excavated by Dr John Miksic, an Emeritus Professor at the university's Department of Southeast Asian Studies. This tour seeks to provide an introduction to the three major types of archaeological ceramics (earthenware, stoneware and porcelain), and discusses the types of ceramics that have been found at different sites in Singapore from 14th - 20th century. The virtual tour not only features the exhibition space, but also enables viewers to get a close-up perspective of several artefacts found within. The video was originally produced for circulation to local schools and educational institutions, they have requested it be available for virtual visits to the space.

Esna Pottery Research Project

Holly Millward, Macquarie University, Australia

Video Abstract:

The Esna Pottery Research project was completed at the Macquarie University History Museum in 2020. The project investigated the pottery sent by archaeologist John Garstang from the 1905-06 excavations of Esna in Egypt. The 76 vessels from the Queensland and Australian (Sydney) museums were never properly labelled or detailed when sent over and have never been studied before in Australia. So, there was a need to correct old data and add the new findings to each pottery artefact. While linking objects into similar tomb numbers, inventories and pottery types to help the overall research and understanding on Esna during the Middle Kingdom.

The video was first created as part of an undergraduate internship project. It was chosen to be the basis of a version for the university and for UMAC-Universeum 2021.

The Virtual Museum of Human Disease

Museum of Human Disease, University of New South Wales, Australia

Video Abstract:

The Museum of Human Disease is a publicly accessible pathology Museum of the Faculty of Medicine and Health at UNSW, Sydney. In 2020 the Museum was virtualised to allow continued access during the COVID-19 pandemic. This is the story of that process and a glimpse of the continuing evolution of the virtual story telling experience. It was recorded for UMAC-Universeum 2021.

University of The Philippines Los Baños (UPBL) Museum of Natural History Audio-Visual Presentation 2016

Florante A. Cruz, the UPLB Museum of Natural History, Philippines

Video Abstract:

The official audio-visual presentation of the UPLB Museum of Natural History, a natural history university museum based in the University of the Philippines Los Baños, Philippines. As a university-wide unit, it is dedicated to the exploration, documentation and preservation of the Philippines' biological diversity. Its primary role is for the safekeeping and maintenance of priceless and irreplaceable natural history treasures acquired through university-based research and collaboration. The video has been available on YouTube since 2016.

UMAC AWARD 2021 CEREMONY

Chair: Akiko Fukuno, Chair of the UMAC Award Committee, Hachiro Yuasa Memorial Museum, International Christian University, Tokyo

The shortlist of nominees for the UMAC Award 2021 was announced online by Akiko Fukuno, the Chair of the UMAC Award Committee.

Tel Aviv University, ISRAEL
The Genia Schreiber Art Gallery
Exhibition 'Plan(e)t: Plants Think, Think Plants'

Harvard University, USA
Harvard Art Museums
The Pandemic Pivot

Aarhus University, Denmark
Science Museums
Exhibition 'Profession and Passion: A Life in Science'

UMAC AWARD 2021 Shortlist

Tel Aviv University, ISRAEL

The Genia Schreiber Art Gallery

Exhibition 'Plan(e)t: Plants Think, Think Plants'



WATCH ON YOUTUBE

The exhibition “Plan(e)t”, curated by Dr. Tamar Mayer and Dr. Sefy Hendler and currently on display at the University Art Gallery, Tel Aviv University, places planets and their environment at the center of combined artistic, scientific and public endeavors. Its subtitle, “Plants Think, Think Plants,” marks its underlying logic: Plants are “intelligent” beings, and therefore we must think of them in complex ways. The exhibit promotes the idea that sustainable thinking must include a reevaluation of the hierarchy that places plants on a lower rung than living beings, and humans in particular. It combines the excellence of TAU scientists with leading international and local artists, advocating for a more thoughtful, ecological stance towards the planet we live on.

Harvard University, USA

Harvard Art Museums

The Pandemic Pivot



WATCH ON YOUTUBE

After the COVID-19 pandemic forced the temporary closure of the Harvard Art Museums, the Division of Academic and Public Programs (DAPP) team initiated The Pandemic Pivot project. This enabled the museum to rapidly reimagine its teaching and programming for university and public audiences.

DAPP created and implemented a digital engagement strategy in collaboration with colleagues and students to pivot from in-person to remote teaching and learning. Innovative virtual content was created in line with the university’s standards of excellence, and DAPP continues to experiment, implement, and evaluate ways to meaningfully engage the Harvard Art Museums’ public and academic audiences.

Aarhus University, Denmark

Science Museums

Exhibition 'Profession and Passion: A Life in Science'



WATCH ON YOUTUBE

Research is invisible and often outcome-focused. The exhibition “Profession and passion. A Life in Science” at the Steno Museum, Science Museums of Aarhus University, explores four core themes for the research community: curiosity, experiments, collaboration and the quest for recognition. After working closely with five male and three female scientists, the museum shows their authentic workstations, routines and reflections on life as a university researcher. One key object is the entire office of Nobel laureate Jens Christian Skou, complete with 40 years of experimental results kept in 400 ring binders. Guests are invited to engage by sharing personal experiences of recognition and opinions on dilemmas involving society and science.

ROUND TABLE: University Museums Without Walls

University Museums Without Walls

H. Dreyssé^a, M. Lourenço^b, A. Simpson^c & S. Soubiran^a

a. Jardin des Sciences, Université de Strasbourg, France

b. MUHNAC - Museu Nacional de História Natural e Ciência, Universidade de Lisboa, Portugal

c. Macquarie University Art Gallery, Macquarie University, Australia

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Abstract:

The European University Association's recent report "Universities without Walls" posits a dynamic and collaborative higher education sector in 2030. The report also acknowledges that creating this positive future requires strategy and application. Two of the three broad 'Priorities for Action' in the report are of direct relevance to university museums and collections namely promoting interdisciplinarity and strengthening civic engagement.

Interdisciplinarity is important because, while disciplinarity deepens specific knowledge, seeking answers to the many confronting challenges facing humanity needs knowledge from many disciplines. In higher education, when put to work creatively, a museum is the right forum and collections the right technology for interdisciplinarity in teaching, research and engagement. For civic engagement university museums are boundary crossing organisations capable of being a template for civic / academic discourse. In recent years we have seen increasing development of new institutional structures specifically designed as 'third mission incubators' to serve as platforms of civic engagement. The Ghent University Museum, the Chau Chak Wing Museum and the Science Gallery franchise are examples.

This roundtable will use the 2030 European University vision to explore some of the following questions in a broader/global context. How can museums and collections in our universities contribute to meeting the challenges of the 2030 vision? How important is the university's collective institutional vision for their museums and collections, or at least established professional levels of management of these assets? What are the advantages of having these? Are there universities without a dedicated museum service or centre of expertise or even public-facing policies on their museums and collections? Are there ways to measure and assess how well universities are doing in this area? For a collaborative future, can we truly invoke the power of the European network and do away with the university museum walls? What supports, collaborations, partnerships shall we foster? How can UMAC and Universeum contribute? What is our role?

Hugues Dreyssé has been a Professor at the University of Strasbourg with research interests in theoretical solid state physics since 1993. He has also been Director of the Jardin des Sciences at the University since 1998. From 2010 to 2016 he was the President of UMAC.

Marta Lourenço is the Director, Researcher and Chief-Curator of the historical collections at the MUHNAC (Museums of the University of Lisbon), she has background training in Physics, a Masters in Museology and a PhD in Museology and History of Technology. She is a past Vice-President of Universeum and the current President of UMAC.

Andrew Simpson is a retired university museum curator and museum studies director who has worked at a number of Australian universities. He is a former President of CAUMAC (Council of Australian University Museums and Collections) and currently a Vice-President of UMAC.

Sébastien Soubiran is Deputy Director of the Jardin des Sciences at the University of Strasbourg. He is a historian of science by training, with research interest in the social history of physical and earth sciences in the twentieth century, and on the relationships between learned communities and their heritage. He has been the President of Universeum since 2017.

ROUND TABLE:

Restitution and repatriation: perspectives from university museums and collections

Restitution and repatriation: perspectives from university museums and collections

S. Scholten^a, M. Pickering^b, N. Curtis^c, B. Sodipo^d, E. Ward^e, M. Yanner^f, A. Simpson^g

a. Hunterian Museum, University of Glasgow, UK; b. National Museum of Australia and Australian National University, Australia; c. Museums and Special Collections, University of Aberdeen, UK; Law and Security Studies, Babcock University, Nigeria; d. Manchester Museum, University of Manchester, UK; e. Manchester Museum, University of Manchester, UK; f. Gangalidda Nation & Australian Institute of Aboriginal and Torres Strait Islanders Studies, Australia; g. Macquarie University Art Gallery, Macquarie University, Australia

Abstract:

Through 2020 and 2021 UMAC has undertaken an “Ethics of Repatriation and Restitution” study in partnership with other ICOM groups (ETHCOM, ICME and ICOM Australia), and with UNIVERSEUM, the European network of university museums. Meeting ICOM’s commitment to research and address issues of decolonization, the project looks at guidance for museums and collections in universities on the issue of restitution and repatriation. It aims to raise awareness and sensitivity in universities and their museums and collections, by suggesting guidance, based on the state-of-the-art knowledge and practice in the wider museum community. A number of international meetings have been held and a range of individual cases of repatriation and restitution in universities have been discussed. Draft guidelines, intended to complement the existing ICOM Code of Ethics, are being proposed. We are seeking consultation and feedback on the draft from interested parties through the month of September, 2021.

The experience of university collections as case study examples for restitution and repatriation has proven pertinent because this sector has historically represented (and still does) a primary source of knowledge production in the broadest sense. Universities were at the centre of the cultural and political power of empires as knowledge generating organisations. Cultural and heritage dimensions were often disregarded and eclipsed by perceptions of the scientific value of an artefact. Knowledge from natural and man-made objects contributed to imperial economic power. A process of change that recognises and includes different knowledge systems is already underway in some universities. The roundtable will discuss how and why university museums and collections are templates for driving this change using individual examples as illustrations.

Steph Scholten is the Director of the Hunterian Museum at the University of Glasgow, he is an experienced museum director. He has worked in The Netherlands for the Ministry of Education, Science and Culture, for the National Institute for Conservation, for the National Museum of Antiquities and the University of Amsterdam. Steph’s major research interest is in museum ethics. In The Netherlands he was on a national committee that designed the new deaccessioning guidelines for Dutch museums that were implemented into Dutch law on Cultural Heritage in 2016. Currently he is a member of EthCom, the standing committee on professional ethics of the International Council of Museums and Vice President of UMAC.

Dr **Michael Pickering** is a senior curatorial fellow at the National Museum of Australia. He has worked as an archaeologist and anthropologist, including for the Central and Northern Land Councils. Before coming to the National Museum of Australia, he was regional officer for the Central Australian region of the Aboriginal Areas Protection Authority in the Northern Territory, a research officer on native title for Aboriginal Affairs Victoria and head curator for the Indigenous Cultures program of Museum Victoria. Michael Pickering is a member of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and is on a number of journal editorial boards.

Mangubadijarri Yanner is a Gangalidda man from Mounigibi. He is an Aboriginal Activist and Human Rights Advocate with a passion for language and culture. In 2019 he joined an AIATSIS delegation of his countrymen as they travelled to England to receive a number of cultural artefacts from the Manchester Museum. The return of these cultural heritage items is a fundamental part of truth telling, healing and reconciliation.

Esme Ward was appointed as Director of the University of Manchester's Manchester Museum, in April 2018. She is the first woman to hold the role in its 125 year history. Prior to this appointment she was Head of Learning Engagement at Manchester Museum and the Whitworth Gallery. Manchester Museum recently worked with the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) on the unconditionally repatriation of 43 secret sacred and ceremonial objects to the Aranda people of Central Australia, Gangalidda Garawa peoples' of northwest Queensland, Nyamal people of the Pilbara and Yawuru people of Broome.

Professor **Bankole Sodipo** is the Senior Partner at G.O. Sodipo & Co. He is a Professor, at the School of Law and security Studies, Babcock University, where he has served as a former Head of Department and Former Dean of Law. He is a visiting guest lecturer at the Nigerian Law School, University College London and the Pan-Atlantic University (Lagos Business School) and a Consultant to the World Intellectual Property Organization. He is a specialist in Intellectual Property, Technology, Communications and Allied Rights and a regular contributor to leading international journals.

Neil Curtis is Head of Museums and Special Collections at the University of Aberdeen. He has an education background covering Archaeology, Museum Studies and Education. He is a member of the (UK) Museums Associations' Ethics Committee, and the Scottish Museums Recognition Committee. He was formerly Convenor of University Museums in Scotland, Vice President of the Society of Antiquaries of Scotland, and Vice-Chair of the Scottish Archaeological Finds Allocation Panel. In March 2021, the University of Aberdeen approved the repatriation of a Benin bronze head of an Oba (king) to Edo State, Nigeria. The head came to the UK, and eventually the University of Aberdeen, after the widespread looting by British forces in Benin City, 1897.

Andrew Simpson a member of the UMAC Board and contributed to this UMAC project in collaboration with ICOM Australia.

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