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Cover image:

An AOE program participant using touch and deep looking to engage with a wooden block from a toy alphabet set (of 12), date unknown (AHM006696), Macquarie University History Museum. The program is discussed in the article by Thogersen et. al.

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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

UMACJ Editorial Board 2022 – 2023

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EDITORIAL
Conceptualising and effecting change in university museums; functionality, projects and audiences.

Andrew Simpson

After the publication of 'Pedagogy Hub' (1), our most recent edition (vol. 13, no. 2), we believe there is value in delivering scholarship and thought leadership through the medium of a thematic edition. The selection of articles that embraced different types of teaching strategies, methods and pedagogic uses of university museums and collections has struck a note with some readers. We realise, however, that the diversity of content in that edition is but a fraction of the 'on-the-ground' reality in higher education. As a result we are planning a second edition, 'Pedagogy Hub' (2) that will help us develop a discourse with a more extended perspective on the creative utilisation of museums and collections for teaching and learning in higher education. We hope that some of the organisational narratives detailed in both volumes may inspire other universities to try their hand at pedagogic experimentation via the materiality of collections and the technology of the museum.

The papers in this non-thematic edition of the University Museums and Collection Journal also capture some interesting examples of creativity and experimentation in higher education. The article by Melzer & Sloggett gives an institution-wide perspective on the development of a conservation program that connects the materiality of a diverse set of individual museums and collections across campus. It has led to new research and teaching articulations and is an enterprise that includes a commercial arm. Here is a university outcome that could be described as the 'Grimwade model' and possibly adopted by other universities with a similar range of material collections.

The article by Macha-Bizoumi & Tranta examines the emergence of folkloric collections in the higher education sector of Greece and the emergence of folklore studies. It also examines ways of conceptualising their future. There are some great insights into the nature of the higher education sector in Greece. One of the key opportunities for folkloric collections it seems, is using these for the training of those who seek a career in museums and/or heritage. This was a common theme in a few of the case studies presented in 'Pedagogy Hub' (1), and it is fairly safe to say it will also be seen with our next venture into this theme.

The article by Thogersen et al., in contrast, steps away from the institutional and national foci of the preceding papers to deal specifically with audiences. In this case it involves the creative use of two campus collections to develop an engagement program for a specific, marginalised audience group, those that are suffering from dementia. This story is a great example of how far university museums have come from only being of interest and relevance to campus communities. Interestingly, however, the new functionality that comes from the process of engaging this marginalised group has developed a range of new interesting and valuable on-campus synergies that support the primary university missions of teaching and research.

The article by Schulz, in contrast to the new functionality of Thogersen et al., speaks of changing practices within the university museum by welcoming Indigenous voices into university museum programs. This is the front-line of museum practice where the old stories that are traditionally told about objects from Indigenous cultures are progressively being reinterpreted by new stories from source communities

themselves. This paper is a reminder that museums are changing from being points of cultural authority to being networks of cultural agency. There is a tsunami of change in museum practice coming down the pipeline and, unsurprisingly, in many cases it is university museums that are leading the way.

As you may recall from the recently completed UMAC project, we have released our guidance document[1] for universities on the issue of 'Restitution and Return of Items from University Museums and Collections'. This was the result of extensive collaboration between many organisations and individuals aimed at providing a set of guidelines on dealing appropriately with collections and the past collecting practices of higher education. We currently have authors working on papers for a special thematic issue on restitution and repatriation from university museums. Universities should be the places where multiple epistemologies can be experienced and understood. In fact some commentators (e.g. PATERSON & LUESCHER 2022) have even argued that universities need to evolve into a new type of knowledge organisation, the 'pluraversity' to enable this. In a world of cascading and escalating crises, there is continuous disruptive pressure on universities to change (ECONOMOU et al. 2021).

The paper by Zhao and Wang gives some insights into the contemporary collection of science and technology in China. There is also a novel interpretation of the functionality of the university museum. Here the university museum, because of its institutional position, is a bridge between the academy and civic society. This is a good reminder that the positionality of the university museum gives it significant responsibility in ensuring that new ideas that develop within the university are translated into the public arena in a way that has impact and causes positives social outcomes such as the development of a scientific and technologically literate civic society. This paper also has some interesting sources from Chinese literature on university museums.

A final reminder that, apart from covering the diverse world of theory and practice in university museums and collections by publishing academic articles such as those found herein, we are also interested in sharing a more detailed focus on individual aspects of this work. In a recent decision of the UMAC Board, the pages of the journal will also be open for short reviews (1000 to 2500 words) on recent projects. We welcome reviews of new museums, new exhibitions, books, programs etc., as long as it provides insights into the museology of higher education we will consider it for publication.

If you would like to discuss a possible contribution to our reviews section, we welcome your correspondence.

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Notes

1. http://umac.icom.museum/release-umac-guidance-on-restitution

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Compounding value: Delivering to core university needs through conservation teaching, research, and outward facing engagement

Libby Melzer & Robyn Sloggett

Abstract

Conserving university cultural collections can be challenging. Individual conservation treatments are often labour-intensive and costly. In-house conservation requires purpose-built laboratories and the maintenance of a broad range of specialist skills to meet the needs of the diverse collections. Outsourcing of conservation has added risks often requiring objects to leave the university. In the early 1980s, grappling with this dilemma, the University of Melbourne sought to develop a flexible and sustainable model of collection care, research and teaching. Today, the Grimwade Centre for Cultural Materials Conservation delivers an integrated model of conservation training and care for the University Collections, enhanced by advanced scholarship and supported by a large and responsive program of external engagement. This model delivers a critical mass of high-level skills to meet the needs of the collections and teach conservation through a dynamic and engaged outward-facing service, maintained without impost on the University. Teaching programs utilise, and provide benefit to, the collections through a wide range of preservation and scholarly activities.

Libby Melzer & Robyn Sloggett

Conservation as an interdisciplinary academic field has a close association with both the care of, and the research opportunities offered by university collections. This is exemplified in the work of the Fogg Museum's Department of Technical Research (now the Straus Centre for Conservation and Technical Studies) founded in 1928 to study and preserve the collections of the museums of Harvard University (BEWER 2010), and the Hamilton Kerr Institute, founded in 1976, to conserve the collection of the University of Cambridge's Fitzwilliam Museum (Hamilton Kerr Institute Fitzwilliam Museum 2020). At the University of Melbourne the Grimwade Centre fulfils a similar role providing care of the university's cultural collections, complemented by teaching, research and consultancy activities.

This paper explores the benefits and challenges of an aligned model of teaching, research, and practice, and discusses how this integrated model has sustained conservation programs at the University of Melbourne for the past three decades.

1987	The University of Melbourne Arts Conservation Service commences and the position of University Conservator (part-time) is established with responsibilities for the care of the University Collections, research, teaching and some external engagement
1990	The Ian Potter Art Conservation Centre opens on Swanston Street with facilities for the conservation of Paintings, Paper and Frames.
1991	Large Australian Research Council (ARC) grants: *Materials Analysis and Provenance Document for Authentication of Australian paintings (1850-1920)*
1992	Small ARC Grant: *Materials Analysis and Provenance Document for Authentication of Australian paintings (1850-1920)*
1993	Small ARC Grant: *Analytical electron microscopy of Australian Art Materials 1850-1920*
1994	Small ARC Grant: *Arthur Streeton, the artist and his materials*
1995	ARC Small Grant: *John Peter Russell Raman Spectroscopy: A study of its use for art and archival material research*
1997	ARC Small Grant: *Artists' papers–Australian printmakers 1880–1980*
1999	ARC RIEF (Research Infrastructure Equipment and Facilities) Grant: *Distributed national network for the scientific analysis of artworks*
2003	Establishment of the Centre for Cultural Materials Conservation (CCMC) with first academic staff
2004	First intake of 22 Master of Conservation of Cultural Materials students. Objects Conservation commences at CCMC
2006	First Conservation PhD candidate Ahmad Abu-Baker student commences
2014	Cripps Donation of $6.4M to endower the Cripps Foundation Chair in Cultural Materials Conservation and contribute to the construction of the new dedicated teaching facilities on Swanston Street.
2015	Opening of the Grimwade Centre for Cultural Materials Conservation
2016-2022	ARC Linkage Project Grant: *A national framework for managing malignant plastics in museum collections* Collaborators: Flinders University, University of Technology Sydney, Museums Victoria, Queensland Museum, Powerhouse Museum, Art Gallery of New South Wales, and South Australian Museum
2019	37 coursework conservation students graduated
2020	Grimwade Centre employs 14 specialist conservators, 5 academic staff, 3 managerial and administrative staff. Grimwade staff have supervised 26 PhD students to graduation.

Fig. 1.Timeline of conservation at the University of Melbourne

THE UNIVERSITY OF MELBOURNE'S CULTURAL COLLECTIONS

Since the appointment of the first professors to the University of Melbourne in 1854, the cultural holdings of the University have grown to a challenging scale. Reflecting the growth of the disciplines, the collections, which encompass art, artefacts, books, documents, historic and scientific records, machinery, and built heritage, have diverse needs and specialist requirements. The University currently identifies thirty-eight collections with numerous sub-collections. The largest of these are held within Scholarly Services comprising the University Archives, and the University Library with its nine branch libraries and Special

Collections. Special Collections has three sub-collections with holdings of over 250,000 rare books; 9000 prints; and 13,000 items of rare music. The University Archives is one of the largest non-government research archives in Australia, containing almost twenty shelf-kilometres of records. The Ian Potter Museum of Art, within the Department of Museums and Collections, is the custodian of the University of Melbourne Art Collection comprising some 16,000 artworks. Collections within University faculties include Engineering, Medical History, Anatomy and Pathology, Dentistry, Botany, Earth Sciences, Zoology, Physics, Chemistry and others. Highlights from the collections include prints by Rembrandt and Dürer; Germaine Greer's personal archives; artwork by William Strutt, John Brack, and Brook Andrew; three thylacine skulls and an enormous Moa skeleton; and much more (University of Melbourne nd). The care of this quantity and breadth of material requires a major conservation facility with treatment and analytical capacity across a wide range of specialisations.

CONSERVATION IN AUSTRALIAN UNIVERSITIES

In 1975, the report of the Australian Government's Committee of Inquiry on Museums and National Collections identified the dire condition of cultural heritage in Australian museums and recommended the establishment of post-graduate conservation training in Australia (PIGOTT et al. 1975, 2.10). In response, the then Canberra College of Advanced Education (now the University of Canberra) commenced offering qualifications in conservation in 1978. Five years later, in 1983, and just over a decade after the first catalogue of the University of Melbourne Art Collection was completed (University of Melbourne 1971), the University assembled a committee to investigate the establishment of an in-house conservation service. Comprising professors from the Faculties of Art and Science, the University Librarian, the University Archivist, and other collections experts, the committee recommended the appointment of a University Conservator and the development of a conservation laboratory. The University of Melbourne Conservation Service was established in 1987 and, supported by the bequest of Sir Russell and Lady Mab Grimwade, a graduate of the Canberra program was employed in the newly established role of University Conservator.

Fig 2. University Collections.

A. Tasmanian Devil skull, Tiegs Zoology Museum;

B. French horn, Rudall Rose Carte & Co., (United Kingdom, 1852–1871), c. 1908;

C. Theodolite Troughton and Simms (England, 1860–1915), c. 1880, brass, Surveying and Geomatic Engineering;

D. John Brack (1920–1999), The Queen, 1988, oil on linen, 137 x 106.5 cm, the University of Melbourne Art Collection, gift of Helen Brack 2012

In 1990 the purpose-built Ian Potter Art Conservation Centre opened with support from the Ian Potter Foundation. In 2003, the Centre for Cultural Materials Conservation (CCMC) was established by the University Council as a joint academic initiative of the Faculties of Arts and Science, and the Ian Potter Museum of Art "in recognition of the potential for unique interdisciplinary collaboration … to explore new areas in instrumentation and analysis, policy and programs in the area of the preservation of cultural material" and to "consolidate and extend the quality and level of collaboration with external partners"(FREIBERG 2003). That year the University of Canberra announced the closure of its conservation program (which recommenced in 2009 as the degree of Bachelor of Cultural Heritage Conservation as part of the new Donald Horne Institute for Cultural Heritage). Equipment, student research theses and some completing students were transferred to CCMC (COOK et al. 2020).

In 2004, CCMC commenced teaching a Master of Conservation of Cultural Materials, and in 2005 the

Centre's first cohort of fifteen students graduated (CCMC 2004, 4), with the first PhD candidate graduating in 2010. In 2014, a substantial donation of $6.9 million from the Cripps Foundation endowed the Cripps Foundation Chair of Cultural Materials Conservation, and new dedicated teaching labs.

Fig. 3: First graduating cohort of Masters by Coursework in Cultural Materials Conservation 2005.

(Back L-R) Marcelle Scott, Travis Taylor, Robyn Sloggett

(Mid L-R) Marianne Pommes-

Tissandier, Megan Phillips, Alexandra Ellem, Elizabeth Mayfield, Felicity Turner, Nicholas Selenitsh

(Front L-R)

Marika Kocsis, Ilaria Poli, Elizabeth Hinde, Angela Rüegger, Karel Kaio, Charlotte Park

Not shown

Susanna Collis

Petronella Nel

(CCMC 2005. Annual Report)

Fig. 4. Grimwade Centre for Cultural Materials Conservation Teaching Labs, 2015

While the academic arm of the Grimwade Centre employs six teaching and research staff, the core of practice-based conservation is maintained by professional conservators, in the Centre's Grimwade Conservation Services (GCS). GCS delivers external client programs as a cost-neutral, self-supporting service, with the capacity for growth in expertise to meet the responsibilities of the Grimwade Centre. With this brief, GCS supports academic teaching and research and the conservation needs of the University's Collections. This has proved to be a robust model. GCS employs fifteen specialist conservators servicing approximately 250 clients each year from a wide range of organisations and individuals including community galleries and museums; private, institutional and corporate collections; and members of the public. In 2019 they completed nearly 700 distinct conservation projects. Importantly for the university, the professional skills provided by GCS support the Centre's Master by Coursework and Research Higher Degree students, who benefit from the rich mix of access to the University's collections, scientific instrumentation and current industry practice. This is enhanced by a range of external projects incorporating expertise across campus enriching research in disciplines such as Chemistry and Earth Sciences.

Conservation in universities risks falling into the yawning gaps between professional and academic staff classifications. Academic staff are required to produce outcomes that demonstrate research and teaching impact rather than their excellence in hands on skills, while Professional staff support the administrative functions of the university. The technical work carried out by treatment conservators does not sit

comfortably within either of these definitions. The critical mass of expertise enabled by GCS through its commercial services sustains dedicated commercial labs and staff who deliver specialisms in paper, books, photographs, parchment, paintings, textiles, metals, ethnographic material, archaeology, decorative arts and outdoor sculpture. This model provides the resources required for the care of the diverse University Collections, and ensures industry-based expertise can be translated to conservation students through formal teaching, internships, post-graduate fellowships and supervision of collection-based projects. In turn, GCS benefits from the Grimwade Centre's interdisciplinary partnerships that provide access to complementary expertise and instrumentation supporting a symbiotic translation between teaching, research and strategic external programs.

While the University's Conservation Service had always provided outward facing expertise, a more integrated model began in 1991 when the Service received two Australian Research Council grants. The first, *Materials Analysis and Provenance Documentation for Authentication of Australian paintings (1850–1920),* had Chief Investigators: University Conservator, Robyn Sloggett; Professor Tony Klein in Physics; and Professor Tom O'Donnell in Chemistry. This project utilised curatorial expertise in the Department of Fine Arts and the University Gallery, alongside instrumentation in the Faculty of Science to investigate the materials and techniques of securely provenance works in the University Art Collection.

Client demand led to the development of an active attribution program and the delivery of the Graduate Certificate in Art Authentication. The second grant, *Forgery and Restoration: The authentication and analysis of select medieval illuminated manuscripts in Australian collections*, brought the Herald Chair in Fine Arts, Professor Margaret Manion together with Sloggett and O'Donnell as Chief Investigators. In 1995, another manuscript project with the School of Physics, explored the use of Raman spectroscopy to analyse pigments in the University's Middle Eastern Manuscript (MEM) Collection. Today, the Centre sustains a dynamic manuscripts research cluster, with a PhD cohort, active international visiting scholar, publication and symposia programs, and external service provision. This expertise is exemplified by the project with Department of Parliamentary Services to preserve the 1297 Inspeximus edition of Magna Carta held in the collection of Parliament House, Canberra (Parliament of Australia nd). This focus has supported partnership with the Islamic Museum of Australia delivering exhibition and public programs, and contributed to the MEM Collection being one of the first to be fully digitized by the University Library.

TRANSFERRING KNOWLEDGE AND SKILLS

The embedding of the collections in the pedagogy of the Master of Conservation program is of significant benefit to the University. For example, for around fifteen years first-year paper conservation students have been conserving sheet music from the University's Rare Music Collection. The large quantity of early twentieth-century music in this collection is an important research source for scholars, but is not a high priority for the allocation of conservation resources. It does, however, provide low-risk conservation treatments ideally suited to developing a core set of basic paper conservation skills. To date nearly one hundred items of sheet music from this collection have been conserved by paper conservation students. This on-going program meets a preservation need and provides increased research and exhibition potential without taxing the limited resources available to the Collection.

Supervised by GCS specialists, students may complete a treatment-based thesis project based on University Collections items which are more significant or have more complex conservation needs. In 2018 theses of this type focussed on items from the Print Collection including the strikingly beautiful 1497 wood-engraving *The Knight and the Lansquenet*, by Albrecht Dürer (1471–1528) which had extensive and deforming glassine tape repairs; and a 4.5 metre long 18th-Century woodblock printed map of Japan, which required stabilisation and digitisation. Another student study of the 1577 edition of Holinshed's *Chronicles of England, Scotland, and Ireland* in the Rare Book Collection, identified important aspects of the volume's binding including the dates of different features and a potential name of the binder.

CONCLUSION

As this paper was being finalised, the Parliament of Australia announced a 'realignment' of university funding, with humanities subjects now costing substantially more than those in science (Parliament

Fig. 5. Grimwade Master of Conservation Cultural Material student Laura Daenke washing the 1497 wood engraving, The Knight and the Lansquenet by Albrecht Dürer (1471-1528) from the Melbourne University Print Collection (1959.2132)

of Australia 2020). This is only one decision in a lengthy history that has seen government support for the tertiary sector decline (Universities Australia 2017). The strategy to align the academic and professional responsibilities of conservation at the University of Melbourne, and to provide this expertise through a public facing enterprise has given the Grimwade Centre an operational flexibility that would not otherwise have been possible.

There is no doubt that university funding will continue to be challenged (HURLEY 2020) and that flexible, resilient and sustainable models of caring for collections will become increasingly important. At the Grimwade Centre collection care is embedded in postgraduate teaching and research programs, while conservation services, which are both industry-responsive and self-supporting, maintain and grow a critical resources of expertise. This flexible and articulated model has delivered significant value to the University through enrolments, care of the collections, public profile, and research outputs.

While the conservation of collections is often perceived as a 'back-of-house' activity, by sustaining an outward-facing engagement program, and delivering consistent research outputs, the Grimwade model advances the full potential of the University Collections.

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KEYWORDS

University collections; cultural materials conservation; conservation services; conservation training; interdisciplinary research; object based learning; University museums.

Universities' folklore museum collections in Greece: past, present, future

Nadia Macha-Bizoumi & Alexandra Tranta

Abstract

Museums are currently experiencing a period of intense extroversion, i.e. a strong concern for their social role and an offer to society as a whole. Museums are increasingly called to not only lay claim to a share of the leisure industry, but also to prove their worth and social role, while staying abreast of events and being spaces of dialogue and meaningful interaction and coexistence. We propose to examine folklore museum collections in Greek universities in the context of the emergence and evolution of Folklore as a discipline in Greece and parallel to the course of the state-owned Museum of Greek Handicrafts, now renamed Museum of Modern Greek Culture. Further, university collections are approached as a learning tool for under- and post-graduate students and, more importantly, as potential areas of dialogue and learning for a range of publics. Thus, a SWOT analysis is used to determine whether, and to what extent, the adoption of an interdisciplinary approach can transform the prevailing introversion of Greek university folklore collections, reserved almost exclusively to members of the academic community, into an extrovert body of artefacts for the benefit of broader groups of the public.

Although the first university collections date back to the 13th century (see among others LOURENÇO 2005, chapter 4), the first university museum only appeared much later, in Basel. Indeed, in 1662 the city's council purchased the Amerbach collection (LANDOLT 1984, 32) and, in collaboration with its university, housed it together with its library in a building accessible to the public, thus founding the oldest university museum in 1671 (BAZIN 1967, 144). Oxford's Ashmolean Museum would follow in 1678. This tendency was pursued in the 18th and 19th centuries, when museum collections in Europe became widespread, finally leading to the creation of an international committee for University Museums and Collections (UMAC) in 2000[1].

In Greece, the Ionian Academy, the forerunner of today's higher education system, first functioned in 1824, including four museums: archaeology and the arts, natural history, anatomy, chemistry and physics, and by a botanical garden (ANTZOULATOU-RETSILA 2018, 61), but it would only be in the early 20th century that university folklore museums would come into existence. Do university folklore collections in Greece continue to be "dark matters" (LOURENÇO 2008, 322)? In order to understand their place and role today, it is necessary to present first a brief overview of Greek history and the approach to popular culture and the forces that shaped it. We shall then consider the evolution of the four main university folklore collections, before examining their role in education on the basis of a SWOT analysis.

Modern-day Greece only became an independent state in 1830 following the uprising against the Ottoman Empire, which began in March 1821, its territory just a third of that covered by its present-day borders.[2] The fledgling Kingdom of Greece only acquired its status as an independent State from its recognition by the Great Powers of the 19th century (Britain, France and Russia) and was ruled by "imported" monarchs (first Otto of Bavaria and, after he was deposed in 1862, the Danish Prince William who took on the name of George I) put on the throne by these protecting powers. Therefore, the influence of Western Europe was strong during the country's founding period.

The Greek War of Independence had been preceded by the Greek Enlightenment, the ideological awakening of the subjugated Greeks forged on the basis of Greek history's uninterrupted continuity since Antiquity. In this context, the collection, protection and preservation of antiquities, objects often admired (but also looted) by foreigners and considered as both proof and symbols of this continuity (see, among others, GAZI 1999), was the primary concern of the newly-formed Greek State. This explains, at least in part, the ill-defined stance towards popular culture in Greece as expressed by the official museum policies of the 19th and early 20th centuries, which revolved around the preservation of the antiquities that fired the European idea of a Greek revival – and which the official Antiquities Service, backed by the Archaeological Society at Athens (founded in 1837), and the archaeological schools of these foreign nations[3] started bringing to light through their excavations.

Thus, this policy gave precedence to the preservation of the vestiges of Ancient Greece[4] and led to the creation of the first archaeological museums: the National Archaeological Museum (1829), the Acropolis Museum (1865) and others (KOKKOU 2009). Only in the early 20th century was Byzantine culture included in the official, national history narrative with the establishment of the Byzantine and Christian Museum (1914) in the wake of the Balkan Wars, followed in close succession by the inclusion of popular culture and the creation of the Museum of Greek Handicrafts in 1918 (see below).

In parallel, the need to prove an unbroken lineage between Ancient and Modern Greece was further

1. http://umac.icom.museum/about-umac/umac-history/
2. In 1828, the initial Hellenic Republic under Governor Ioánnis Kapodístrias had a geographical area of 47,516 km² (and a population estimated at 753,400 people) as opposed to 131,957 km² (and a population standing at 10,724,599) today.
3. The French School at Athens was the first such foreign institution to be established in Greece in 1846. It was followed by the German Archaeological Institute at Athens (1874), the American School of Classical Studies at Athens (1881), the British School at Athens (1886) and the Austrian Archaeological Institute at Athens (1898), their presence serving, inter alia, cultural diplomacy issues.
4. On the role of national museums, see BOUNIA & GAZI, 2012. On the role of Antiquity in shaping the Greek national identity, see indicatively SHANKS 1996; HAMILAKIS & YALOURI, 1996; PLANTZOS, 2008; MOULIOU & KALESSOPOULOU, 2011.

strengthened by the need to refute the allegations of German historian Jakob Philipp Fallmerayer, who in 1830 published a book titled “About the origins of contemporary Greeks” (FALLMERAYER 1830). In it, he maintained that over the ages the Hellenic race had become extinct and that the inhabitants of the territories forming Greece were, in fact, the descendants of a medley of ethnicities and races, predominantly Slavic. Thus, the initial interest in folk traditions and culture was fired by the quest to uncover customs and practices whose roots go back to Greece’s Golden Age and beyond.

THE EMERGENCE OF FOLKLORE STUDIES IN GREECE AND THE CONCEPT OF FOLKLORE MUSEUM

In 1909, in the first issue of the journal *Laografía*, the founder of Folklore Studies in Greece, Nikólaos Polítis (1909, 1–13), published their thematic outline to lay their theoretical foundations and, apart from the importance given to different forms of speech, his interest in the study and valorization of material culture is manifest. He thus encouraged the collection and study of the material vestiges of traditional culture and their museum use by urging the establishment of museums (ECONOMOU 2014, 180; BADA 2005, 543–549).

Although the creation of a museum folklore collection was, from the outset, among the main purposes of the Hellenic Folklore Society, it was not until 1952 that this would come about through the work of Geórgios Mégas (VARVOUNIS 2015). He would describe the need to create a folklore museum in a 1962 lecture, where he clarified issues relating to the organization and functioning of such an establishment, “whose purpose and work is to acquire not only objects of folk art, in the sense of beautiful handcrafted items, … but to search for every item used in the daily life of common people and in general all kinds of objects relating to popular crafts. The Folklore Museum will gather all the different types of loom… and everything else that peasants, and more generally common people, use or rather used to use…” (ECONOMOU 2018, 235–236).

In the early 20th century and concurrently with the creation of the Hellenic Folklore Society, other collections of traditional (i.e. pre-industrial) objects are put together through a romantic and idealized prism, chief among them the Lyceum Club of Greek Women created in 1911 and whose collection of Greek costumes "constituted a kind of ethnograpic museum that complements the official one established by the State” (BOBOU-PROTOPAPA 1993).

In 1918, the Museum of Greek Handicrafts (renamed National Museum of Decorative Arts in 1923) was founded with a view to “creating a national decorative art museum … through the collection of decorative works from the time of Antiquity through to our times” (GAZI 2012, 50). Its foundation, the elaboration of its goals and the content of its collections are inextricably linked to the dominant ideological priorities of the time, i.e. the still predominant vision of the Great Idea (the creation of a modern state straddling “two continents and five seas” and encompassing swathes of the former Byzantine empire where a Greek-speaking population remained under Ottoman rule) (HATZINIKOLAOU 2012. 996). Thus, at a time when the national question was centerstage and when proving the continuity of Greek culture through the ages was imperative, the museum aspired to fill a specific ‘time gap’ of this alleged continuity through a collection policy based on objects dating, in its own words, “from the aftermath of Constantinople’s fall through to the founding of the Kingdom of Greece”.

It was first housed in the Tzistarákis Mosque (built in 1759), in Monastiráki Square, which was transformed into a museum and, at this stage, was “under the supervision of archaeology” (TOUNDASSAKI & CAFTANTZOGLOU 2005, 237), with no folklorists on its board. The collection consisted of choice “decorative arts works” (HATZINIKOLAOU 2012, 1000), considered as handcrafted objects of aesthetic interest and artistic value that connected ancient and modern Greek art and proved Greek culture’s continuity through time. Thus, meaning was conferred to objects based primarily on their aesthetic value, with a perception similar to the historical/cultural approach of Archaeology and material culture in general (TRANTA 2019, chapter 2.2.2), i.e. the approach responsible for classifying archaeological artefacts according to civilizations, a view that identifies the study of material culture with the history of art.

Reviewing the history of folklore museums, Stílpon Kyriakídis (1939, 110–116), professor at the newly-

established University of Thessaloniki, noted that, considering how their collections were constituted, "this is where the need for folklore museums arises, a place to bring together not this or that work according to the collector's choice or whim, but systematically and methodically representative examples of all categories of works and techniques, together with the tools used to make these". Kyriakídis was, in fact, criticizing the way that the Museum of Greek Handicrafts, then called the National Museum of Decorative Arts, had put together its collection.

We do not know the reaction (if any) of the museum's director, Anna Apostoláki, to Kyriakídis' criticism. An examination of the Museum's index cards drafted during the first years of Apostoláki's directorship shows that, being herself an archaeologist, she persisted with the safe choice of richly decorated 'handicrafts' (local costumes, vestments, embroidered and woven artefacts) that faithfully served the aesthetic perception of the Hellenic past, a perception totally in line with the 1930s quest for Greekness and the creation of a Modern Greek 'style', but distanced from the previous need to study the works of folk arts and crafts in order to cement a sense of continuity (MACHA-BIZOUMI 2017, 229–230).

At this point, it should also be noted that, with few exceptions, the first collections of objects in Greece were not accompanied by the recording and preservation of all the information regarding them, effectively resulting in the objects being preserved, often in a haphazard and unrelated manner, but the stories of the people behind them being lost (HATZINIKOLAOU 2015, 66).

This was followed by the creation, in 1931, of the Benaki Museum whose aim was to bring together objects of an archaeological, artistic and folkloric value and of historical importance. During this same year, in an article in Néa Estía titled "For a new museum", folklorist Kóstas Marínis (1931, 574–576) raises serious concerns about the methods of collecting and classifying folklore material.

As of the 1960s, and despite not being a folklore museum itself, the Museum of Greek Folk Art will influence the way a number of folklore museums are set up in the Greek provinces (ROMAIOU-KARASTAMATI 1990–1992). Indeed, museologist Stélios Papadópoulos (2003, 105) refers to a "fashion for folklore museums", which he links to an amateur zeal that is ultimately detrimental to how these museums approach and display popular culture. This point of view is shared by M. G. Varvoúnis (2013), who terms them "folkloristic constructs" and associates their rapid growth to the development of cultural tourism in Greece.

UNIVERSITY FOLKLORE COLLECTIONS IN GREECE: A BRIEF HISTORICAL REMINDER

In the field of education, the need to create a university was evoked as early as in 1824 (KOKKOU 2009, 37), a project envisaged by the country's first governor, Ioánnis Kapodístrias and was halted by his assassination in 1831. Thus, although the Ionian Academy, established in 1824 under British rule in Corfu, is considered as the forerunner of today's higher education system (see above), Greece's first university was only founded in 1837, in Athens – and was named after Kapodístrias honoris causa in 1911. The 20th century saw the creation of universities in all the administrative regions composing Greece, each with a School of Philosophy, where the folklore collections we are about to study were incorporated at an earlier or later date.

THE FOLKLORE COLLECTION OF THE ARISTOTLE UNIVERSITY OF THESSALONIKI

In 1926, a year after its foundation, the Aristotle University of Thessaloniki started to assemble a folklore collection[5] on the initiative of Folklore professor Stílpon Kyriakídis, which became its Folklore Museum in 1928 and had a threefold mission: educational, scientific, and practical training. Kyriakídis' prime objective was to initiate students to undertake popular civilization subjects (LOUKATOS 1978; VELIOTI-GEORGOPOULOU 1994) and to this end, he sought to display series of similar items through which to observe the evolution of traditional crafts and techniques, an approach corresponding to the theoretical concept underlying the subject's teaching. The museum closed during World War II, but the artefacts and archives were put into storage and, after the Liberation, were returned to the Folklore Reading Hall.

Subsequently, under the direction of Kyriakídis' daughter Alki Kyriakídou-Néstoros, who succeeded him as the chair of Folklore, most of these artefacts were photographed and classified. Kyriakídou-Néstoros,

5. https://www.auth.gr/en/museums_archives/laografiko

a student of C. Lévi-Strauss, brought a breath of fresh air to the study of folklore, "enriching it with the theoretical arsenal of structuralism, cleansing it of the obsession with (objects') form and focusing on the relations and dynamics arising from the analysis of cultural events" (KRAVVA 2003, 246). She also elaborated a well-designed plan for the exhibition's renewal and the museum's reorganization around thematic modules. Today, the permanent exhibition features woodcarvings, pottery objects, metalwork products, local costumes, woven fabrics, tools utensils, as well as rare miniaturist and handcrafted items.

THE FOLKLORE MUSEUM AND ARCHIVES OF THE NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS (NKUA)

At the National and Kapodistrian University of Athens, founded in 1837, despite other disciplines creating museums much earlier (TROULI 2006), it was only in 1964 that a collection of popular culture artefacts was established by professor Geórgios Spyridákis (LOUKATOS 1978). The collection was conceived as a support to the folklore classes (VELIOTI-GEORGOPOULOU 1994) and first functioned as the "Manuscript Archives of Primary Folklore Material" with a subsidiary "Folklore Museum Collection".

At this point in time, the theory of folklore bears the seal of G. Mégas, the professor of Folklore at the University, and of D. Loukátos. The disciple of N. Polítis. Mégas proposed separating folklore material into material, spiritual and social life (POLYMÉROU-KAMILAKI & KARAMANES 2008, 15), while also adopting a sociological viewpoint, a fact that made him one of the pioneers of contemporary folklore studies. He is remembered today for his role as the Hellenic Folklore Society's chairman, which he led from 1960 to his death in 1976, and for collecting and publishing the folktales of the Greek people.

Today, the NKUA's Folklore Museum and Archives is housed in the former premises of the Folklore Reading Hall and has about 4,000 folklore manuscripts from various parts of Greece, Cyprus and the Hellenic Diaspora covering different aspects of Greek popular culture and recorded in the local dialect or idiomatic speech of their informants[6]. The manuscript collections have been submitted by School of Philosophy students as studies for their Folklore classes, of which 1,303 have been digitized and are accessible to researchers through the "Pergamos" Integrated Digital Library System[7] .

Greek and foreign scholars regularly consult this important corpus, the second largest such repository of folklore material in Greece. It continues to be enriched with collections of primary folklore material submitted by under- and post-graduate students, while also comprising an archive of documents covering the period from the 18th to the 20th century that relate to customary law, an archive of microfilms, a collection of musical material, voice archives, as well as archives of autobiographies and life narratives of folk poets, singers, instrument players and dancers, and also of immigrants, refugees and Greeks of the Diaspora. As for the section relating directly to the Folklore Museum, it comprises around 1,100 popular culture and folk-art objects contributed by students at the Faculty of Philosophy and which have been, in part, digitized.

The Folklore Museum and Archives functions under the guidance of faculty members of the Byzantine Philology and Folklore Studies Section, with a significant contribution of the Folklore Reading Hall's librarians. Students, especially those enrolled in the postgraduate program "Folklore studies and popular civilization", also participate actively with a view to acquiring skills in managing cultural material by organizing, documenting, transcribing and digitizing its collections and thus contribute to their professional experience and training.

THE FOLKLORE COLLECTION OF THE UNIVERSITY OF IOANNINA

The Folklore Museum and Archives of the University of Ioannina's School of Philosophy were officially established by presidential decree in 1977, although the foundations of its organization date back to the 1964-1969 period, when Dimítrios Loukátos, the first professor to hold the Chair of Folklore, started setting up the museum's collection for the "students' supervised education and practice in the subject of folklore studies" (VELIOTI-GEORGOPOULOU 1994). The collection mainly featured donations made by the students themselves in response to his invitation to contribute to the creation of a university folklore

6. https://fma-en.phil.uoa.gr/folklore_museum_archives/collections/
7. https://pergamos.lib.uoa.gr/uoa/dl/frontend/en/browse/col_folklore

museum. Loukátos' objective was to offer his students instructional teaching and practice, through the safeguarding and conservation of artefacts, their methodical exhibition, and the organization and systematic enrichment of the museum's collections (BADA, 2003).

The type of objects collected and the way they were classified indicate that Loukátos approached the social and educational institution of a museum of popular civilization in novel theoretical and methodological terms. Applying the theory and method of ethnography at a time when, in other museums, collecting and selecting the artefacts on display was based on aesthetic criteria and when traditional society appeared to be exhibited a-temporally using fragmentary objects to build historical stereotypes. The Museum's founder and his successors clearly prioritized functionality and the creation of thematic collections over the aggregate accumulation of fragmented products of human activity. Thus, the focus was particularly on farming or livestock-breeding utilitarian objects relating to preindustrial production methods, and on artefacts testifying to the way of life in traditional society. In 1978, the collection numbered almost 500 artefacts, it increased to around 600 by 1993 before being significantly enriched in 1994, when the University of Ioannina handed over items from the home of donor Ioánnis Tsanákas.

As laid out in his 1981 will, his bequest to the University granted the greater part of his family's immovable and movable property, most of the latter consisting of household items (clothes, furniture, etc.) and the linens for his sister's dowry (who died a spinster), almost all of which were given to the Folklore Museum. The majority of these objects gives a clear picture of daily life in the mountain village of Métsovo, from where Tsanákas originated. A significant number also capture the everyday life of a middle-class household in Ioannina and reflect the integration process of a mountain village into urban life.

The Museum, whose collection is documented and accessible[8], belongs to the Section of Folklore of the School of Philosophy's Department of History and Archaeology and functions as a space of support to university teaching and research. At the same time, it has attempted to open up to local society through a series of broader educational and cultural activities. The Museum is now open to the general public and in particular to primary and secondary education pupils. One of its first community-oriented activities, in January 2016, was the design and implementation of an educational program for primary schoolchildren on "The concepts of 'collection' and of 'collector/donor' and their significance in the preservation of popular material culture". It was developed in collaboration with the Department of Fine Arts and Art Sciences of the University of Ioannina.

THE FOLKLORE COLLECTION OF THE DEMOCRITUS UNIVERSITY OF THRACE

The material of the Folklore Collection was gathered systematically at the initiative of the University's former rector, Law professor D. Mavróyannis, in 1978, with a view to bringing together objects from the Thracian region, first and foremost from the Sarakatsani, in the context of sociological research he was carrying out. In this instance, also, the collection has been documented, inventoried and is available online, albeit presently only in Greek[9].

Studied by professor of Folklore, M. G. Varvoúnis (2000), the collection consists of woven articles, embroideries (*tsevrés*, i.e. kerchiefs), individual women's and men's garments (shirts, sleeved and sleeveless overcoats, traditional sleeveless *tsoúkna* dresses, aprons, headscarves, belts, stockings, men's traditional *potoúri* baggy trousers), silversmithing works (buckles, hasps), woodcarving articles (distaffs, spindles, spinning wheels, chests, sacramental seals, icon), metalwork products (metal tools and utensils) and traditional musical instruments (Thracian bagpipes). A significant part of this collection corresponds to Sarakatsani women's aprons, called *panaoúles*, whose ornamentation offered information on the wearer's family status, the social age group she belonged to, and the occasion for which it was used. These have been classified into seven categories according to the extent and positioning of ornamentation on the apron; the last of these factors corresponds to aprons influenced by non Sarakatsani patterns (VARVOUNIS 1999).
To offer an example of the extroversion discussed, in 2016 a temporary exhibition was organized under the supervision of professor M. G. Varvounis to herald the scheduled permanent exhibition of the university's folklore collection. The exhibition's purpose was twofold: to showcase the artefacts' historical

8. http://folklore-museum.uoi.gr/_en/search.php
9. https://www.he.duth.gr/el/laografiki-sillogi

value (symbolism, functionality, social use) in space and time, and to highlight the importance of the collection itself by monitoring its management, as a form of interrelationship between the University and the Thracian region and the people composing it. The choice of its title "From darkness to light" bears witness to the underlying wish for this exhibition to be 'read' as the folklore collection's transition from the storeroom's obscurity and immobility towards life and a dialogue with the public. The museum narrative centred essentially on artefacts from the Thracian area that dated back to the mid-19th to the first half of the 20th century, with the objects themselves 'speaking', narrating relationships and stories, reconstructing trajectories and giving shape to memories in a conversation with their producers and users. Aspects of traditional Thracian life were presented through the display of everyday/utilitarian items alongside 'formal/official' objects, where technical craftsmanship and artistic inclination intertwine and become a lifestyle, highlighting the daily life of the people in the broader Thracian area. The permanent exhibition will be located in a specially-designed museum space in the building of the School of Classical and Humanities Studies, which is currently under construction on Komotiní's campus and scheduled to open in 2023.It should be mentioned that the folklore collection is linked to the curriculum of the Department of History and Ethnology in the context of the students' practical training in how to manage museum folklore collections and contribute to the documentation and digitization of the collection on the website of its Laboratory of Folklore and Social Anthropology. The museum is designed to play a supportive role in the University's educational work at the undergraduate and postgraduate levels and also contribute to scientific research and the transmission of knowledge to both the academic community and wider society.

FOLKLORE TODAY AND THE EVOLUTION OF UNIVERSITY FOLKLORE MUSEUMS/ COLLECTIONS

Folklore, as a discipline, studies the popular culture of the past freed from any ideologies of *continuity* (PUCHNER 2004–2006, 16), with a thematic and methodological renewal (VARVOUNIS 1994, 86), as a social science in conversation with the anthropological views of material culture (MACHA-BIZOUMI 2020, 83). It is in the postwar period that the discipline's development becomes obvious, when it seeks a socio-historical orientation "within whose framework its object loses its monumental character and assumes the characteristics of a socio-cultural phenomenon, which is produced historically and is not a static vestige of the past" (NITSIÁKOS 2008, 198–199).

This change was reflected, at the turn of the 1980s, in two, major, interrelated, shifts that redefined the way in which the Museum of Greek Folk Art amassed, organized and gave meaning to its collections. Artefacts are no longer apprehended as works of art, as integral and "beautiful" creations. Collection policy has gradually moved towards documenting traditional culture by recording the elements of everyday-traditional and urban-material life. At the same time, the fear of bringing to light discontinuities in K. Paparrigópoulos' hitherto seamless narrative[10] about the Greek nation's historical evolution slowly recedes. The acceptance of the donation made by the Society of Folklore Studies relating exclusively to pre-industrial tools and professions marked another turning point in the Museum's exhibition and collection policy in the early 1980s.

For the first time, registers of museum exhibits include tools, such as a hacksaw, objects that are purely utilitarian and serve the needs of traditional craftspeople. The collections are constantly enriched, thanks to purchases or donations. New acquisitions include contemporary signed ceramics and theatrical masks. There are also items relating to everyday urban life, such as a nightdress from Constantinople, or linked to popular faith, such as *ex-votos* (Museum of Modern Greek Culture 2018, 16–17).

Today, on the threshold of its second century of life, the Museum of Modern Greek Culture, as it was renamed in 2018, is in the process of redefining its character and its collection policy. The artefacts are incorporated with numerous documentation references and recount people's personal stories. Small memory "treasures", open to a multitude of interpretations and approaches, which compose a small "altar" of personal, familial and, ultimately, via the Museum, collective "relics". Items that are valuable not because of their artistic or aesthetic dimension, nor for their rarity, but due to their connection to the

10. Konstantinos Paparrigopoulos (1815–1891), author of the pioneering *History of the Greek Nation*, is considered the founder of the perception of Greece's historical continuity from ancient times through to the present.

everyday life of yesterday, close yet significantly different to today (Museum of Modern Greek Culture 2018).

THE ROLE OF UNIVERSITY FOLKLORE COLLECTIONS IN EDUCATION, AS WELL AS THE BROADER COMMUNITY, BASED ON A SWOT ANALYSIS

S(trengths)

A museum is organized around objects which can "stimulate and structure people's capacities to reminisce about the past, to daydream about what might have been, or to recollect about how their own lives have intersected with those of others." (URRY 2000: 137)

The epistemological interest in the use of objects in the learning process was first formulated in the Middle Ages: Thomas Aquinas stressed that any knowledge that cannot be upheld by the study of objects should be rejected (MARTIN 1998). Since then, philosophers and educationalists, among them Bacon, Rousseau and Dewey, have advocated for cognitive development through sensory experiences, which are based on objects (HOOPER-GREENHILL 1992). Furthermore, learning through objects has played a determining role in museum education (HENNIGAR SHUH 1999), for their very nature as products of historical processes endows them with historicity, which retraces their historical trajectory from the moment of their creation through to the present. Additionally, it has been established that the objects' corporeality and their authenticity arouse the curiosity and interest of different groups of interpreters. Moreover, the immediacy of teaching through objects has resulted in the creation of university collections: the role of objects as primary sources of information has always been lauded by educators, as these offer tangible evidence, making them valuable tools for university research and teaching in various fields (ANTZOULATOU-RETSILA 2018, 61) offering the opportunity of an interdisciplinary approach.

According to the theory of multiple intelligences (GARDNER 1993) and constructivism (HEIN 2016), museums and learning through objects encourage active learning, in a context that has been extensively described, for different groups of interpreters.

Furthermore, at present, the implementation of restrictive measures due to the Covid-19 pandemic has had a profound impact on countries' economies, irrespective of sector (KNOTEK et al. 2020), and certainly on the cultural sector and, of course, on museums. A first glance at the data shows that museum professionals rapidly developed responses in order to continue (CIOPPI et al. 2020), for the first time exclusively remotely, what they know how to do best, i.e. keep in touch with their audiences and try to attract new ones. According to the Network of European Museum Organisations (NEMO 2020), most museums across Europe were forced to close in March 2020, while at the end of the year they closed once again due to the pandemic's second wave, with governments seeking adequate emergency measures to support museums and allow them to weather the storm and to support the sustainability of the cultural sector more generally.

Making the most of their rich archives, many museums have offered digital visits to existing and older exhibitions, the number of podcasts has multiplied, webinars have been organized, meaning that professionals from all over the world have been able to exchange ideas and experiences. It is possible that museum professionals put into practice the concept of social coexistence more than ever before, demonstrating that, even when they are closed, museums can function as meeting places, as spaces for the creative exchange of ideas and opinions and also of social cohesion.

In the case of Folklore, university museums often play a key role in the preservation of tangible and intangible cultural heritage. Additionally, the fact that a number of collections are fully documented and digitized, and therefore accessible, is another positive element.

W(eaknesses)

University museums were, at least in their beginnings, collections of objects put together from the outset for teaching purposes and belonged to the relevant university departments. The creation of these collections reflected the university professors' research and teaching interests and often bears witness to the main axes of the research and teaching programmes undertaken. Their relation to the field of study and their potential to be showcased in student research and education are among the main criteria in the selection

of artefacts. Their common goal is their link to everyday academic life. They are aimed, essentially, at a limited, specialized public: at professors, students and research workers, without this meaning however, in theory at least, they are inaccessible to the general public. However, the extremely limited days and hours of operation, on week days only, means that more often than not they are inaccessible to a public other than students, or possibly that of school communities. Thus, "museum professionals must be urged to continuously ask what is missing from the museum collections and who is missing from museum audiences", i.e. which group or groups of people are underrepresented in the museum. (MOULIOU 2018, 132). Additionally, it is often pointed out that they are housed in confined and often inadequately designed museum spaces (DONATELLI et al. 2018, 28).

Another characteristic of these museums is the lack of specialized personnel to set up and manage them. They were created on the basis of the professors' research interests and, in many cases, existed on the borderline between research and teaching. Because of financial insecurity in terms of university support, university museums (too) must prove the validity of their continued existence. Extroversion, turning their gaze to outside the university community, could possibly lead to an enlargement of the groups-targets, but also to the sources of funding.

O(pportunities)

Chief among the opportunities presented is the possibility for young people to work in various sectors and disciplines of the museum profession itself, combining theoretical training and practical training. Also, the possibility of interdisciplinary collaborations between universities and institutions, and the possibility of alternative museum narratives.

As is often the case, temporary exhibitions, bolder than permanent displays, often embrace novel ideas, as one can readily observe, at least in Greek museums. The exhibition "The Valuable Tradition" presented at Thessaloniki's Museum of Byzantine Culture in collaboration with the Aristotle University of Thessaloniki featured jewellery and other valuable or exceptional items from the collections of both institutions, namely from the university's Folklore Museum with contemporary sculptures by Aphrodite Liti.

A number of universities in Greece are currently seeking to create conditions that will make their collections accessible to the wider community. It has been argued that the university museum can play a determining role in pupils' and students' familiarization with the sciences, but also with museum spaces in general (STANBURY 2000). Apart from students, university collections can contribute to the education of secondary school pupils. In this spirit, while "learning how to learn", pupils can grasp aspects of the parameters of museum projects, such as the documentation of collections, scientific reasoning – even science itself (*cf.*, among others, BANOU et al. 2018, 203; THEOLOGI-GOUTI & VITORATOS 2018). It has also been noted that interactive experiences (i.e. hands-on and minds-on activities) stimulate pupils' interest and enthusiasm about participating in scientific exercises (DE SCHRIJVER et al. 2018, 53). In the case of folklore, a shining example is that of novelist Geórgios Ioánnou who, when working as a professor of literature, entrusted his pupils with locating primary material.[11]

However, especially in the field of Folklore, there are several good practice examples of both permanent and temporary exhibitions, which are examples of the contemporary perspective on folklore in Greece and had a relatively low budget. Among the former, we can mention the displays at the Peloponnesian Folklore Foundation, or the exhibition titled "People and Tools at the Museum of Greek Folk Art", while examples of the latter include the exhibition for the centenary of the Museum of Greek Folk Art, the exhibition "Xóblia" centered on the garments' embroidered ornaments and held at the National Historical Museum, and that on "The Valuable Tradition" at Thessaloniki's Museum of Byzantine Culture. These could serve as examples to be emulated by university museums, too.

The use of digital technology in museums supports and transforms the visitor experience. In the current environment of the pandemic, it would seem that one of the main strategies for boosting the number of museum visitors is that of reinforcing and/or improving their digital presence (INTERREG EUROPE 2020). Developing their existing resources, such as virtual collection presentations and social media accounts, museums have elaborated digital initiatives in the fields of social media (e.g. local hashtags

11. http://ebooks.edu.gr/modules/ebook/show.php/DSGL105/229/1684,5374/

and targeted works), content streaming, virtual tours, online exhibitions, games, educational content and other kinds of activities (EUROPEANA 2020).

In this environment, the recourse to digital technology could enhance the user experience when visiting museums, although more research is necessary regarding users' expectations so as to develop more effective digital technology apps (MOHD NOOR SHAH & GHAZALI, 2018). Examples of museums making the most of digital resources in Greece include the National Archaeological Museum, the Metropolitan Organisation of Visual Arts Museums of Thessaloniki (MOMus), and the Benaki Museum, which also includes folklore objects, while the Greek government's website provides, among others, a list of museums whose access is free of charge[12]. The initiative "The museum inside me" launched during the pandemic[13] and which invited "visitors" to post their favorite object with its story in a "digital museum" created entirely by them, was also important, an element that also points to the importance that the stories of the people behind the artefacts has now acquired.

T(hreats)

Most university museums arose from the collections of artefacts gathered by professors in the course of their research so as to create primary sources of information for the education of their students. Many were called museums despite not meeting basic requirements, such as an appropriate exhibition area, as already mentioned. Until 1974, their funding relied mainly on grants from the Ministry of Education. The sums involved were small and the staff, often consisting of the sole director who also covered as curator, were volunteers (PAPASTATHOPOULOU 2005). Today, given the prevailing adverse economic conditions, their interlinking with society is more imperative than ever. A recent example is the funding offered by the Martínos family to the Athens University's archaeology museum demonstrating that the university museums' extroversion ultimately (also) strengthens the academic community. Several university museums offer interesting extroversion activities: the Museum of Palaeontology regularly holds "open days", for instance, while the Andréas Syngrós Hospital's Museum of Venereal & Dermatological Diseases celebrated its centenary with a temporary exhibition of contemporary artists to great success (MELANITIS & KARASTERGIOU 2007).

CONCLUSIONS

The establishment, composition and display of university folklore collections shadows the evolution of the discipline of Greek folklore over the years. As discussed, the focus of the discussion in today's museums now centers on the stories and people behind the objects. This is due to the fact that university museums are "at the vanguard" in terms of a scientific approach to folklore, while simultaneously being pillars of interdisciplinarity and thus, being the point of intersection of many disciplines (folklore, museology, conservation, etc.), can become more visitor friendly.

Due to the pandemic, university teachers' familiarization with e-learning can work in favor of transforming these specific museums into *fora* of dialogue and social cohesion, even remotely. Talking with museum visitors during the pandemic in the context of a research project being carried out at the University of West Attica, one of the subjects summarized very succinctly what visitors expect from museums today: "To recount stories in a coherent rather than a disjointed way, to tell old stories in a contemporary manner, to intervene by educating us without being didactic, to dare to showcase difficult issues, to (...) make our need for culture obvious". These aspects constitute an interesting wager for university folklore museums, which at this juncture could quite possibly be won. Indeed, the pandemic might prove to have a positive outcome for university folklore museums.

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A University-Based Art and Object Engagement Program for Dementia Patients and Carers

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Rhonda Davis, Kate Hargraves & Leonard Janiszewski

Abstract

This paper documents a novel combination of art therapy and reminiscence therapy for people living with dementia and their carers. The Art and Object Engagement program was a collaborative community engagement project between two campus museums involving art and social history collections for a group of people with limited opportunities for cultural engagement. The open-ended, exploratory structure of the program and the rationale for this approach is articulated. A qualitative analysis of the positive impact of the program on participants is outlined. It is also argued that programs such as this, enabling the creative use of material collections in higher education, supports all three missions of the university through a complex ecology of teaching, research and engagement inter-relationships.

Jane Thogersen, Gina Hammond, Andrew Simpson, Rhonda Davis, Kate Hargraves & Leonard Janiszewski

Links between cultural engagement and well-being are firmly established. This includes longitudinal studies that identify a relationship between museum attendance and reduced incidence of dementia (FANCOURT et al. 2018). Furthermore, the Arts have been noted to generate social and behavioural changes in people living with dementia (De MEDEIROS & BASTING 2013) - a range of programs for patients and carers are well established (HULME et al. 2010), including gallery-based interventions (CAMIC et al. 2016). The value of art therapy has been given a broader remit and extended to palliative care in general (PRATT & WOOD 1998). Similarly, the impact of reminiscence therapy on both mood and cognitive function in people with dementia has also been documented (COTELLI et al. 2012, ALLEN et al. 2018) as a specialised application of 'life story work', a broadly applied intervention for a range of patients (McKEOWN et al. 2006).

With dementia a disease that progressively impairs cognitive function (SCOTT & BARRET 2007), there is a corpus of documented and anecdotal evidence showing that engaging with art and history positively impacts the welfare and quality of life of people with dementia, and their carers, despite a lack of a clear understanding of why this is so. Nevertheless new research measures and attempts to quantify the positive impact of such interventions (e.g. CHATTERJEE & CAMIC 2015, MORSE & CHATTERJEE 2018). With estimates of 35.6 million people world-wide living with dementia in 2010, and predictions that this number will double every 20 years (PRINCE et al. 2013), it has been argued that consideration, planning, and even reconceptualising dementia are required (HUGHES 2014) in preparation for anticipated demographic changes.

There are more than 400,000 people in Australia with dementia. More than 50% of residents in Australian residential aged care facilities have dementia and numbers are set to increase dramatically. Nearly 1 in 10 people over the age of 65 in Australia have dementia. It's thought that there will be more than 589,000 people with dementia by 2028 and over a million by 2058 (HealthDirect 2019). Dementia is the leading cause of death for Australian women (AIHW, 2019).

At Macquarie University (Sydney, Australia) the program developed aims to meet the needs of a diverse and expanding aged care clientele across New South Wales, to research the potential uses and benefits of history and art in the care of the elderly and how aged-care clients and their carers might share in the co-creation of historical and cultural knowledge using the university's own material collections.

The Art and Object Engagement (AOE) program at Macquarie University is an outreach program that uses contemporary art and social history objects from the university collections in order to engage and build sustainable community relationships. The AOE program embeds two of the collections in multi-disciplinary learning and teaching programs. There are multiple benefits for a range of participants.

This chapter will outline the institutional context and historical background to the project followed by an analysis of the benefits to multiple stakeholders using mostly preliminary qualitative data. For example, the project creates historical content using the oral contributions of participants who share their life-stories that are edited and stored by the Museum. This creates new knowledge that can be used by diverse stakeholders. Data from interviews can be used for research and exhibition purposes, while enabling dementia patients and others to understand the value of their testimonies and significance of their life-stories. The project provides internships for students in public history, museums studies, psychology, cognitive science and sociology.

We argue that universities that maintain material collections are best placed to pursue projects such as this that utilise a complex ecology of research and practice inter-relationships**.**

INSTITUTIONAL SETTING

Macquarie University was the third university established in the city of Sydney during the expansion of higher education in the 1960s. Like many universities it developed collections to support teaching

(SIMPSON 2012). The institutional context of the museums and collections at the university and different perceptions of their value has been detailed previously (SIMPSON 2017). While the university's website shows seven museums and collections, this project involved two collections, one located in the Faculty of Arts, the Australian History Museum (AHM), and one located centrally within the portfolio of the University Library, Archives and Collections, the Macquarie University Art Gallery (MUAG).

The Australian History Museum is situated in the Department of Modern History, Politics and International Relations. It holds a collection numbering over 14,000 items reflecting Australian history from pre-colonisation to the present. It originated as a teaching collection with a dedicated exhibition space opening in 1996. The exhibition and collection themes cover indigenous Australia, immigration, women, war and society (THOGERSEN et al. 2018).

Established in 1967, the Art Collection has developed largely through the generous support of donors. The collection reflects cultural and critical values of importance to Australian society – the interrelationship between landscape, the environment, people and place – the nation's developing identity and its place in a changing global world. The University Art Collection also forms a basis from which in-house curated exhibitions are developed reflective of the University Art Gallery's mission in forging links with learning, teaching and research at Macquarie. The changing exhibition program incorporates themes relevant to contemporary society to form a strong focus, affording opportunities for both academic and informal learning to transpire. In terms of institutional structure the Art Collection and Gallery have had a diverse history of governance arrangements prior to their current institutional setting (HAMMOND et al. 2012).

Macquarie University sees itself as a university of service and engagement as articulated in its purpose statement. It has established five major research areas in recent times, two of which namely 'Healthy People' and 'Resilient Societies' are relevant to the Art and Object Engagement program (Macquarie University 2019). Research partnerships between the university's Art Gallery and the Australian History Museum have been formed with community dementia specialists, aged care facilities and academic research centres as part of an institutional program of civic engagement to address the challenging contemporary social issue of inclusion and quality of life for people with dementia. The project aligns with the university's strategic priority of health and resilience that aims to deliver research with world changing impact.

The first thing to note is that the program has had the effect of boosting awareness of the university's collections. This largely internal impact is important given the fact that for some time, the university has not had any institutional-level strategy for its museums and collections (SIMPSON 2017), the museums and collections for many years have essentially been disjunct in terms of governance models (SIMPSON 2012). The program gave a focus for cross-collection collaboration indicative of realising some of the creative potential of putting material collections in higher education to work.

The second thing to note is that the program served all three missions of the university. Arts and Object Engagement serves the first mission of teaching through the PACE (Participation and Community Engagement) program. PACE is a relatively recent curriculum initiative at the university. All Bachelor study programs include at least one PACE unit branded as a practical learning activity, often as an internship with partner organisations. Art and Object Engagement provide opportunities for multi-disciplinary student involvement as observers and participants through program delivery. It also supports the second mission through the production of cutting-edge, interdisciplinary research on the use of the arts in the medical care of the aged that can be used by scholars in history, medicine and psychology and aged care practitioners.

As the program contributes to the well-being of the elderly and their carers by providing therapy through art, history and memory-making, it can be seen as supporting the third mission of the university as part of its societal role. This is seen as an increasingly important aspect of higher education and one where strategic management at institutional level is becoming more prevalent (BENNEWORTH et al. 2015) despite recurrent critiques of the impact of the third mission on academic identity (e.g. WATERMEYER 2015).

Even though there was no institutional strategies for Macquarie University's museums and collections in

the third space of public engagement, there is a previous history of work in this area. The University Art Gallery had previously offered art programs for residents of Aged Care homes in the local district which were popular and well received, but not always possible because of funding constraints (SIMPSON et al. 2004). An Art and Dementia program was first established at Macquarie University in 2001 but due to a lack of resources and funding it ceased operation in 2005 and was then resurrected in 2011 as a pilot program in partnership with local aged care facilities. This was enriched by a two day training session provided by the specialist team from the National Gallery of Australia's Art and Alzheimer's program. This training provided us with a useful conceptual framework for a successful funding application to the NSW the Department of Family and Community Services 'Liveable Communities Grant' for the Art and Object Engagement program in 2018.

Two other noteworthy aspects of the Art and Object Engagement project is the idea of university museums as experimental places on the forefront of museological practice (ÖZDEMIR & GOKMEN 2017, ASHBY 2018) and the idea of the museum space working for social good, in this case inclusion of a marginalised group, a form of what is referred to as the 'moral agency' of museums (SANDELL 2017). While many museums have taken this on board and are undertaking work that aims to positively impact audiences and communities through socially engaged practice, there are few documented examples from within the higher education sector.

THE PROGRAM: AN OPEN-ENDED EXPLORATION

The Art & Object Engagement (AOE) Program serves people with dementia through creative uses of contemporary art and social history objects from Macquarie University's collections. It involved structured group visits to the university art gallery with objects from the social history collection made available in an attempt to trigger conversations among participants. After discussing art and handling objects morning or afternoon tea is shared by participants, carers and presenters. The mixture of art and objects was an experimental blend of art therapy and reminiscence therapy. We have found that objects, especially those relating to everyday life and social history, are wonderful triggers for conversation, story-telling and remembering. They are also multi-sensory triggers that have potential to engage not just visually, but also through sound, touch, smell and, in some cases, taste thus introducing new dimensions beyond the visual and cognitive dimensions of art therapy.

The following factors help prescribe the selection of objects for the program. Firstly it was essential to only use objects that the staff delivering the program were familiar with to the point where they were comfortable to allow for the development of open ended verbal exchanges. Was the object one that is familiar? Is it an easily identifiable object from the youth of the participants? Is it likely to be an object that provided a personal link to them? Is the object connected to an event, person or narrative from their youth? Does the object incorporate familiar functions, designs, smells, etc? Is it strange? Sometimes strange or quirky items can be just as successful as triggers for conversation if they encourage curiosity. Does it offer a multi-sensory experience and can it be touched without damage?

In terms of program delivery, presenters consider there is no right or wrong way to use the artworks and objects. The object offers a starting point to wherever the conversation takes the group. There are never any incorrect responses, all are positively validated and encouraged. Presenters deliberately avoid asking direct memory-related questions, such as 'Do you remember what this object is?' Instead presenters seek any memories of personal connections by asking questions such as 'what could this object be?' or 'how do you think this might be used?'

A contributing factor to the program's success has been its simplicity. The focus is on offering participants a social and engaging experience where we dissect and explore works of art and museum objects and the stories that these inspire, as we would with any other groups engaged in an outreach program. The conversation is initially facilitated by program coordinators, but participants are encouraged to take it in completely new directions, and we have simply learnt to go with this. We have learnt so much about our own collections because we are open to engaging back with our participants and valuing their intelligent, often idiosyncratic, but still very valid contributions.

One of the most poignant examples came from a gentleman in his seventies who rarely spoke and had

little interaction with the group. However, upon holding a wooden Aboriginal snake catching tool that was passed around the group, his eyes immediately lit up and he spent the next 10 minutes recounting his experiences as a child, living in the country, and playing with friends from the local Aboriginal community; going out to catch snakes with a tool just like the one he held in his hands. Remarkably, this object is often used with university students for an object analysis task, as very few have ever immediately known what it was for. To see this reaction in one of our sessions was an incredible and enlightening experience as a deep memory was unravelled via the unusual object.

As noted above, participants also spend time looking at art, responding to it and discussing it. The Macquarie University Art Gallery has a regular program of exhibitions that change over each six to eight weeks. Presenters work with whatever exhibition is current. This is possible because the aim is to simply provoke responses rather than undertake any form of structured learning. Interestingly much of the program has focused on abstract art, which presenters have observed to show nuances that are particularly effective at bringing back memory. The breadth of experience and relationships that the elderly participants have can, when triggered during the program, bring a rich and insightful understanding of the art on show. Being able to respond to and discuss this gives the participants an obvious sense of agency and connection. Because art opens up different emotions, on an individual basis, the arts have the ability to give multiple points of connection to everyday life, and can be a significant process in making meaning of the everyday.

Presenters avoid direct reminiscence therapy-style questioning in place of more casual conversation and general hypothesising about what things could be and why it may have come into being. Any program of this kind has to be fluid and flexible and we aim to meet this need, though generally between three to eight participants attend the up to two-hour program and experience an open ended discussion about the art and objects as well as the social element of joining us for a cup of tea or coffee and cake.

During the course of the program, new sessions with a similar structure were developed for people living at home with dementia and their carers. We were initially surprised in terms of the level of engagement and interactions that eventuated with both participants and carers. Initially, we saw this offering as something that would give carers a chance to withdraw slightly from interactions with people with dementia and chat with other carers, offering respite and some relaxation whilst their charges were engaged with the program. It was clear from the start, however, that the carers wanted to be equally involved in these sessions. As a result we have discovered that carers are now trying the program's simple engagement approach at home, with great success, by using objects and works of art around the house that trigger responses from the person with dementia.

The University's program has now seen hundreds of people visit the gallery participating in the sessions with 6 to 12 participants and 3 to 4 carers in attendance. The session engages this audience with art in diverse ways that bring immense joy and a sense of ownership to the participants as they share their knowledge and stories. The program has proven highly successful and has expanded through partnership with large and small Aged-Care institutions.

The Art and Object Engagement program owes its success to a number of key factors, including the use of both Australian social history items (e.g. a 19th century butter mould, a 1960s Aeroplane Jelly box or an Aboriginal Emu Caller) and contemporary works of art (e.g. works by Ildiko Kovacs, William Dobell and Judy Cassab) as engagement tools for this audience. This collaboration between the two collections, in a gallery space that is perceived as comfortable and safe, allows us to explore both the strange and familiar with participants, and tends to provide something for everyone. The increased sensory and tactile experience that the combined program offers transcends the traditional gallery 'look but don't touch' limitations, encouraging participants to engage with cultural collections, program facilitators and, even more importantly, each other.

Attracting participants and carers to sign-up for the program was initially challenging. Throughout the project multiple means were used to enlist participants including; handing out flyers at events, providing flyers to 'Dementia Australia' to distribute, purchasing advertising space in local newspapers, attending 'Rotary-sponsored' dementia events to run object engagement examples and general word of mouth via community dementia care specialists. The most successful recruiting avenue was attending Rotary run 'D Caf' (Dementia Cafe) sessions and giving people with dementia (and their carers) a taste of the program.

A calendar of sessions for people living at home with dementia for 2018 and 2019 was established. We found that coordinating the program calendar in half-year blocks worked well although we started with two sessions a month in the second half of 2018, we found that we got a higher number and more loyal participant sign-up by holding one session a month in the first half of 2019, on a regular day of the month.

Content for carer training and engagement sessions were developed in 2018 in collaboration with dementia care specialist, Tim England. Interestingly, although we intended to run the program so carers could sit back and relax we have found that they much preferred to be involved in each session instead.

DISCUSSION OF RESULTS

The outcomes of the program in relation to the first mission of the university have been the ability to develop and embed the collections in multi-disciplinary learning and teaching programs, offering students experience with human research ethics applications, observation research design and implementation, literature review, reporting and strategic planning. Similarly, in terms of the second mission, the collaboration has expanded the collections' research potential with a focus on measuring engagement, quality assurance, behavioural impacts and benefits, as well as contributions to the historical narrative. It has also created research partnerships with community dementia specialists, aged care facilities and academic research centres. The program has boosted awareness of the collections and we now provide stimulus to support academic research in areas such as psychology, with research into music verses object engagement as cognitive triggers for participants. The program directly supports research into how people living with dementia engage with contemporary art and objects of social history in a gallery context, and is developing a focus on capturing the benefits and impact of the program to participants' quality of life during and post-session.

The project has generated research partnerships with Psychology, Cognitive Science and Sociology researchers. In 2019 the project, in partnership with the Centre for Applied History at Macquarie University has also been undertaking an initial exploration of how the information coming out of the sessions can contribute to the historical record, whilst considering the debate around validity of memories provided by this audience. The new research partnerships include the 'Centre for Scaffolding the Ageing Mind' at Macquarie University, to better understand the impact and benefits of using social history objects and works of art to engage with people with dementia. Research will allow us to work closely with the Centre for Applied History at Macquarie University to explore how the rich narratives that come from the sessions can find their place within the historical record. The Art and Object Engagement program has increased collection awareness among researchers on campus, with several researchers now using the collections to support other forms of their own research.

The program was a source of cross-disciplinary projects for students. Student teams of PACE (Participation and Community Engagement) interns from sociology, psychology, cognitive science, history and museology have observed sessions and provided valuable input in their post-session debrief. Many reported they really enjoyed the opportunity to work in a cross-disciplinary team and being exposed to different ways of thinking based on student peer discussions. The type of work has ranged from reporting on engagement levels in the session and providing an analysis of the program including recommendations for program improvement, literature reviews, annotated bibliographies, analysis of objects and generating suggested object lists based on their session experience. The observation research has centred on participant engagement and group responses to different artworks and objects. Some have also helped to design packages that can be rolled out to other organisations.

In terms of the third mission, we have received encouraging qualitative feedback from carers about the program, with anecdotal reports of significant benefits to participant wellbeing (including reduced anxiety), social and communication (including speech) skills and improved levels of engagement and recall both during, and post-session.

This use of the collections opens-up previously closed avenues to seek funding for research, and program support. A 'Liveable Communities' grant from the Department of Family and Community Services has allowed the AOE team to host training sessions for other cultural institutions looking to adopt dementia-friendly programs. This was done in partnership with Sydney-based dementia care specialist, Tim

England. The grant has enabled the production of printed materials with suggested conversation starters and object and art ideas to assist carers with implementing the program at home, as well as a small guide book of recommended cultural facilities in and around Sydney that also offer dementia-friendly spaces (HARGRAVES et al. 2018) focussed on accessibility, programing, parking and transport and average duration at location. This aimed to help carers feel more comfortable taking dementia patients out and about to places they could both enjoy. 1500 printed copies have been distributed widely and a digital version is available for download. Information sheets to support carers to continue this style of engagement have also been developed.

We also had the opportunity to run training for other art and cultural spaces to help them be more dementia-friendly and think about starting similar programs. This included participating staff from Gosford Regional Gallery, The Sydney Opera House, Hurstville Gallery and Sydney Living Museums. There have been many requests from other organisations wanting training so they can also think about how they can make their space more appealing to this audience and develop engagement programs of their own.

Over the last 12 months 14 sessions were delivered on two different sites servicing approximately 150 people. Two thousand hard copy resources were distributed and 280 downloads of information recorded during that period. Organisations using the resources being developed through the project include 'Dementia Australia', 'Rotary' via Tim England and selected Sydney Living Museum sites and other cultural venues noted above.

The filming of sessions was contemplated at one stage but it was decided this would be too problematic primarily because it could be perceived as intrusive by the audience. However, with the agreement of participants, it was resolved by focusing on unobtrusive photography of sessions rather than video recordings. Participants and their carers were far more comfortable with this. It allowed us to share images with participants, these could also be used as follow up triggers connected with the sessions. Health and wellbeing outcomes were all reported to be positive. Older people living at home with dementia and their carers reported feeling less isolated and their own relationship was strengthened through the shared experience of the program.

Although there were initially plans for a post-session online or written survey as well as an online feedback form, it was clear from the first session that carers either did not have the time for this or were not able to get it back to us promptly to facilitate accurate assessments of impact. So instead we found it better to have informal conversations with participants and assess qualitative impacts.

100% of participants said they enjoyed the session they attended and thought that it was beneficial, 90% of participants came back to other sessions and have expressed interest in attending future sessions, 60% of participants commented that is had a positive impact on their engagement back at home. The carers enjoyed the group dynamic and opportunity to be included in a social situation with those they cared for. Another item of feedback from carers and participants was the interest in also conducting hands-on art making. While this was not originally a part of the program, joint art-creating activities were trialled and integrated into the program as a result of feedback from participants. This had a 100% positive feedback. It can be seen as an extended form of engagement and interaction from creative verbal cognitive exchange to creative physical cognitive exchange.

Perhaps the greatest learning experience for the presenters came in our first at-home-care session. There were three couples booked in and two pulled out at the last minute. Last minute withdrawals from the program were a problematic element throughout because of the nature of the audience. We were concerned that the first session would be a failure, but it was the exact opposite and helped us realise how different the dynamic would be when it came to running the program for elderly people living at home with dementia and their carer compared to the Aged Care Facility groups. A man had heard of the program and brought his wife who had moderate levels of dementia and difficulties with speech. He intuitively supported her engagement in the program jumping in when needed and withdrawing at other times to give her the space and opportunity to engage. It prompted us to adapt our engagement techniques to ensure the carers were also active participants in the sessions. It was valuable for the presenters to hear the depth of his wife's analysis of the art and connection to the social history objects. At the end of the session he let us know that

he was looking forward to getting home to take objects from her youth out of storage to use as his own conversation triggers.

Below is a summary of program outcomes/benefits:

- The combination of art and objects offers deeper levels of multi-sensory engagement.
- Engaging with contemporary art and social-history objects positively enhances emotional and social wellbeing of participants living with dementia.
- The program alleviates the effects of isolation and gives a voice to participant ideas, stories and feelings.
- The program enhances socialisation and acts as a vehicle for communication.
- Coalescing resources and garnering on-campus support through learning and teaching programs provide students with transformative learning opportunities.
- Curation of cross-linked material encourages narrative development.
- Having staff as facilitators/presenters builds development and confidence.
- The program supports training opportunities for staff and students.
- The program represents purposeful activation of collections.
- Collection items reassessed with unique audience input offering fresh and uninhibited perspectives.
- The program is a template for initiating new exhibition and research developments.
- Positions the collections as a medium for bringing multiple disciplines together within the institutional context.
- Boosts awareness of the collections and provides stimulus to support academic research in areas such as psychology and sociology.
- Provides students experience with human ethics applications, observation research, literature review and reporting mechanisms.
- Generates research partnerships with community specialists, aged care facilities and academic research centres.

CONCLUDING REMARKS

The Art and Object Engagement (AOE) program at Macquarie University is a creative collaboration between: university collections (Art Gallery; Australian History Museum), multi-disciplinary researchers, students, industry partners, and community. Engaging with contemporary art and social-history objects within an art museum context positively enhances the emotional and social wellbeing of participants living with dementia. The program encourages social interaction, which stimulates ideas and narratives. We explore how the memories contribute to the historical record. Collection collaboration provides a broader range of content and sensory experience, allowing deeper levels of engagement. The program offers inventive ways to utilise campus collections and work together. New perspectives revitalise collections and curators, whilst knowledge-sharing between participants, program facilitators, students and researchers informs collection use, research, and exhibition planning into the future. Enhancing the university profile and reputation, the program delivers a much needed community service, whilst embedding the program within the multi-disciplinary learning, teaching and research framework ensures ongoing growth and sustainability. Participant benefits can include improved behaviour; communication; socialisation; augmenting stimulation; and reduction of chemical intervention. The AOE program supports collaborative approaches to diverse collections, research, and curatorial practice, providing a meaningful way to give back to a growing, and in many ways marginalised, audience. The program works with the community to broaden dementia-friendly cultural opportunities for people living with dementia and their carers and has been running for almost five years in its current format, with sessions offered to aged care facility groups and community groups.

The program represents another small part of the growing evidence of the potential contributions to well-being that can be effected by the creative use of material collections. The results suggest a great potential for working with similar marginalised social groups to promote well-being and the possibilities for socially

positive interventions and engagement through the higher education sector.

POSTSCRIPT

This paper was originally drafted in 2019. The Art and Object Engagement project and progress with the manuscript was halted with the onset of the Covid-19 pandemic which impacted the work of university museums around the world (SIMPSON & LOURENÇO 2020, CIOPPI et al. 2020). During the pandemic Macquarie University reduced staffing levels, closed academic programs and restructured. The Department of Modern History, Politics and International Relations and an Ancient History Department were folded into a new Department of History and Archaeology and the Australian History Museum was merged with the Museum of Ancient Cultures to form a new Macquarie University History Museum.

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Indigenous Pedagogies in University Museums: Becoming Decolonization-Ready

Lainie Schultz

Abstract

In this article, I consider what decolonization may mean within the university museum as a space of compounded Western authority and implicated in colonial processes through the representations and stories it shares; as well as the potential for transformation made possible there through the application of Indigenous research methods of self-location, storywork, and treaty. Here, I argue that by engaging with these methods in our pedagogical practices, museum-based teaching can participate in making us story-ready, bringing attention to both what and how we learn, and in turn helping to make the university decolonization-ready.

Lainie Schultz

'Decolonization' is a term likely familiar to many of us in the museum field, if only for the increasing frequency with which we encounter it.[1] Despite how accustomed we may be to its use, what it actually entails – how decolonization may be accomplished, or how a decolonized institution should look; what the relative responsibilities of Indigenous and non-Indigenous individuals are in this work, and what kinds of relationships these require – remains largely opaque. Without expecting a single definition nor requiring a uniform process appropriate for all and suited for each location, taking decolonization seriously should mean giving real attention to how or why we pursue it, what we hope to accomplish with it, and, perhaps most significantly, what may be at stake along the way.

In this article, I consider what decolonization may mean within the university museum as a space of compounded Western authority and its intergenerational reproduction, exponentially implicated in colonial processes through the representations and stories it shares; the kinds of knowledge and knowledge-production it endorses (or enforces); and the titles of status, power, and leadership it confers. Here I am thinking specifically of the roles such museums are made to play in service of university curricula, hosting course visits and so participating in processes of imparting skills, disseminating information, and shaping experiences of teaching and learning in higher education. In particular, I consider the application of Indigenous research methods to our pedagogical practice in such spaces, and the transformative potential they carry for the ways in which we relate to different peoples and different peoples' knowledges. Where both Indigenous methodologies and collections-based learning ask participants to join in conversation from a place of self-awareness; to locate themselves in relation to one another; and to create meaning through collaboration and community, bringing the one into the other makes the university museum a critically reflexive educational environment, poised for practicing at decolonization (KOVACH 2013; SCHULTZ 2018). Accordingly, I argue for the vitality of the university museum classroom as a space where Indigenous knowledges can and do live, and where they may thrive if we allow them to do so, thereby resisting the homogeneity of the academy. In this way, university museums can assist in making the students who pass through them decolonization-ready by asking them to identify the ways in which they and their knowledges have been impacted by colonialism, opening them to seek or to share the knowledges that have been excluded from the university, and so creating a space of possibility for transforming the university more broadly, or wherever students go next.

My reflections here are inspired by my own personal experiences and perspectives as an Ashkenazi settler woman, with an educational background in socio-cultural anthropology, a research focus on Indigenous rights and museums, and employed in the Academic Partnerships Department of the Peabody Museum of Archaeology and Ethnology at Harvard University, living and working on the traditional land of the Massachusett.

FIRST, MORE ON DECOLONIZATION

Any project of decolonization merits thought and intentionality, especially where we claim this as a goal of our practice. Here, it is particularly necessary to consider what decolonization is not, as simplistic approaches claimed under this rubric create compounded harm: In addition to failing to alter our existing structures and practices, such projects demand the endless labor of Indigenous peoples without requiring the same labor of the colonial systems they are working in and for, all while allowing institutions to mislead themselves and others into believing they have in fact changed (see, for example, KASSIM 2017; CAIRNS 2018; 2020). In sum, the too-easy application of 'decolonization' as descriptor for our ambitions or vision for our institutions comes with actual risk.

Eve Tuck and K. Wayne Yang (2012) are among the most clear and unequivocal in this, proclaiming forcefully that Decolonization is Not a Metaphor: "It is not converting Indigenous politics to a Western

1. This article is written in the US and centers a US, settler-colonial experience of colonization and Indigenous relationships that do not perfectly map to experiences in other countries. For recent and prominent examples of the employment of 'decolonization' as the driving force for major institutional overhauls within the US, please see the Museum Decolonization Institute and strategic plan of the Abbe Museum (https://abbemuseum.wordpress.com), and the Colonial Pathways Policy and other decolonizing initiatives of the Museum of Us (previously the Museum of Man; https://museumofus.org/decolonizing-initiatives/).

doctrine of liberation; it is not a philanthropic process of 'helping' the at-risk and alleviating suffering; it is not a generic term for struggle against oppressive conditions and outcomes…Decolonization is not a metonym for social justice" (TUCK et al. 2012, 21). When we mistake decolonization for these things and uncritically fold it under the broader ambition of 'social justice,' our actions become settler moves to innocence – diversions that relieve settler feelings of guilt and responsibility, that allow a pretense of sensitivity and action, but "without giving up land or power or privilege, without having to change much at all" (TUCK & YANG 2012, 10).

Neither should we mistake processes of 'inclusion' for decolonization, the countering of exclusion by bringing marginalized groups into dominant spheres of meaning making – locations from which the dominant merely maintain their relative position as such in their calls for dialogue there, and in their privilege to interpret what they hear (JONES & JENKINS 2008, 478). Not only may inclusion simply reinforce the status quo, but asking Indigenous peoples to bring their knowledges into Western institutions such as universities asks them to put themselves and their knowledges at further risk through misinterpretation, appropriation, and dismissal (KOVACH 2009, 12).

And neither is decolonization simply being critical of settler colonialism. This is a move we often (and rightfully) find in the institutional histories increasingly being offered by museums and universities, and increasingly demanded by their students and other constituents. While these acknowledge the racist and colonialist biases of key figures in the institution, or the ways in which they participated in and benefited from economies of slavery and conquest, they also largely center on the actions and agency of white settlers only, ignoring the contributions of Indigenous peoples in history and their roles in preserving community (CHAMPAGNE & STAUSS 2002, 8). In decolonization, Indigenous peoples are not passive.

To turn, then, toward what decolonization is, bearing in mind still what it is not, "decolonization ultimately requires the overturning of the colonial structure. It is not about tweaking the existing colonial system to make it more Indigenous-friendly or a little less oppressive. The existing system is fundamentally and irreparably flawed" (WILSON & YELLOW BIRD 2005, 4). Concomitantly, "there is no decolonization without Indigenous presence on Indigenous land and waters" (SMITH et al. 2019, 1). With this, we might think of Indigenous refusal as a necessary part of the process of decolonization. "The category of settler is both a structural location and a product of social relations that produce privilege. The challenge, therefore, should be the subversion of that standing by refusing what settlers are, to allow new subjectivities to emerge" (FLOWERS 2015, 34). As Indigenous peoples take up the politics of refusal, turning away from settler institutions and affirming their sovereignties, settlers must be willing to be refused and to work to imagine alternative ways of being in relation with Indigenous peoples, thereby opening up space for these to exist (FLOWERS 2015, 34).

Searching again now for guidance as to what decolonization might mean specifically for our cultural and educational institutions, what stands out within discussion and use of the term are repeated themes of instruction, awareness, and knowledge-building. Stated by Taiaiake Alfred (2005, 280), "Decolonization . . . is a process of discovering the truth in a world created out of lies." It is a transformation that must reach each of us individually:

> Decolonization and regeneration are not at root collective and institutional processes. They are shifts in thinking and action that emanate from recommitments and reorientations at the level of self that, over time and through proper organization, manifest as broad social and political movements to challenge state agendas and authorities. (ALFRED & CORNTASSEL 2005, 611)

As we each of us develop our critical consciousness, we each of us develop our individual abilities to question the colonizing institutions shaping our lives, from which we can begin meaningfully to resist them (WILSON 2005, 192) – or, in other words, to begin the work of decolonization.

Following this, universities deserve our distinct attention in our conversations of decolonization, as locations of distinctive importance in these efforts. It is a fundamental purpose of universities to help us to understand ourselves – "that is, to explain us to ourselves, to help us understand our place within the universe, to generate knowledge about ourselves and our world" (NEWHOUSE et al. 2002, 77). Universities, too, have historically been (and largely remain today) fundamentally colonial institutions.

"Most existing research on Indigenous peoples is contaminated by Eurocentric biases…Few academic contexts exist within which to talk about Indigenous knowledge and heritage in an unprejudiced way. Most researchers do not reflect on the difference between Eurocentric knowledge and Indigenous knowledge" (BATTISTE 2008, 503). Decolonizing the university, then – or, making it somewhere we can know ourselves and our world absent of colonial relationships – requires teaching ourselves and our students to see the current depth of bias within university-based knowledge, to realize the limited ways of being and knowing that the academy legitimizes, and to call out the colonial systems, structures, and relationships at work there (BATTISTE 2016; HOGAN & MCCRACKEN 2016; PIPER et al. 2019). With this awareness of how endemic colonization and its ideologies are, and the ability that comes with this to refuse their assumptions, we gain the possibility of Indigenizing our universities. This may be understood as:

> The transformation of the existing academy by including Indigenous knowledges, voices, critiques, scholars, students and materials as well as the establishment of physical and epistemic spaces that facilitate the ethical stewardship of a plurality of Indigenous knowledges and practices so thoroughly as to constitute an essential element of the university. (PETE 2016, 81)

Similarly, we should consider the significance of museums as distinctive locations for this task of altering our self-awareness, shifting our thinking and our actions and so decolonizing ourselves and our institutions. Amy Lonetree (2012, 25) offers great direction and inspiration here, finding that museums can serve as sites after decolonization:

> through honoring Indigenous knowledges and worldviews, challenging the stereotypical representations of Native people produced in the past, serving as sites of "knowledge making and remembering" for their own communities and the general public, and discussing the hard truths of colonization in exhibitions in an effort to promote healing and understanding.

Truth-telling sits at the center of this work, as "perhaps the most important aspect of a decolonizing museum practice of the twenty-first century, however painful it may be. The process assists in healing and promotes community well-being, empowerment, and nation building. It opens the door to transformation on all sides of harm" (LONETREE 2012, 5).

The vital effort of truth-telling, I would argue, should be situated within discussions of the vital nature of storytelling. As Ambelin Kwaymullina (2015) explains, "Aboriginal people need our stories, for they are our lifeblood. It was stories that carried us through the long violence of colonisation, and it is stories that will help us overcome the cycles of despair and disadvantage that are colonialism's legacy." Most poignantly, "what is to happen to us now, if we cannot find ourselves in stories?" (KWAYMULLINA 2015). As the locations of Indigenous cultural materials, of other-than-human relatives, museums are, perhaps more than anything, locations of Indigenous stories, making them spaces of incredible power and healing – and potentially also harm: "Museums are dangerous places because they control the storytelling" (Moana Jackson, quoted in CAIRNS 2018); they are the "namers of names," with the ability to define and confine knowledge and so to erase or silence Indigenous narratives (CAIRNS 2018).

This, then, is what makes museums – and universities – such forceful spaces when it comes to decolonization. As we strive to transform the entirety of our society, shaped as it has been so fundamentally by colonial narratives and teleologies, we might consider the impact of transforming the narratives told in these spaces. Upholding Indigenous stories, sharing them, and in the right way are crucial to the health and wellbeing of Indigenous peoples, to breaking down colonial mindsets, and to Indigenizing our institutions of learning and leadership:

> Storytelling is a transformative practice and nowhere is that more true than within the institutions of our society, including universities and the legal system. Indigenous perspectives can challenge the assumptions within these institutions that have been crafted with the values of the dominant, colonial culture by offering alternative perspectives and standpoints. A key strategy in this is the use of our storytelling as a methodology. Storytelling not only challenges or decolonizes institutions, it is a way of reasserting Indigenous voice, perspective, and experience. (BEHRENDT 2019, 175)

Bringing all this together, we must consider the roles and responsibilities of university museums, doubly positioned in their hold on the power to name, to authenticate, to authorize, to acknowledge, and to lead. As well, we should consider the incredible potential of university museums as spaces for storytelling; for positioning self and building relationship and connection; for supporting alternative pedagogies; and so for reorienting ourselves toward a decolonized reality.

STORYWORK, SELF-LOCATING, AND TREATY

As indicated above, the right of Indigenous peoples to tell their own stories from their own perspectives is a crucial part of the process of decolonizing Indigenous knowledge (SMITH 2019, xi). Decolonization, however, is not merely a task for Indigenous peoples: "Non-Indigenous people will never learn from Indigenous knowledge systems and landscapes if they do not decolonize from control and conquer" (STEFFENSEN 2019, 233). Understanding that non-Indigenous people, too, need to decolonize their knowledge, implied here is the crucial task for non-Indigenous people in listening appropriately when hearing others' stories. Bringing this specifically into the university setting turns us to the research relationships traditionally maintained by the academy, and the intercultural dynamics supported by Indigenous research methodologies instead.

'Storywork' is a term coined by Jo-ann Archibald (2008) to convey the process of meaning-making that is contained within the cultural work of sharing stories. As an Indigenous theoretical, methodological, and pedagogical framework, storywork relies on seven principles: respect, responsibility, reverence, reciprocity, holism, interrelatedness, and synergy. The first four of these require the researcher to become story-ready, to listen to Indigenous peoples' stories with respect, develop story relationships in a responsible manner, treat story knowledge with reverence, and strengthen storied impact through reciprocity. The last three of these enhance the process of meaning-making in traditional and lived experience stories (ARCHIBALD et al. 2019, 1–2).

Becoming story-ready and enhancing meaning-making points us to the multiple spaces researchers must navigate while doing their work, at times positioned as the listener or learner (as they conduct their research) and at times as the speaker or teacher (as they disseminate their results), and so the self-awareness they must have to move successfully between them. To be story-ready and to be decolonization-ready, then, equally require self-locating. Within Indigenous research methodologies, this is a standard practice: Self-locating serves an introductory function, providing an initial indication of the researcher's relationship to Indigenous knowledge systems, and communicating the manner in and perspectives from which their research is likely to proceed (KOVACH et al. 2013, 491). Significantly, however, this practice is not merely for others: "Self-locating in Indigenous research gives opportunity to explore the influences in our own life, and through the protocol of introduction we immediately bring the researcher self into our research" (KOVACH et al. 2013, 491). Self-locating thus asks us to build our own self-awareness, with all our attendant specificities. It offers the opportunity to identify our own experiences and positionality, along with all attendant biases, assumptions, and preferences (FAST & KOVACH 2019, 25).

Implicitly, too, locating ourselves directs us to consider the locations of others, allowing that we do not all come from nor need to all end up in the same place. Such relational self-reflection in turn affects what we are able to accomplish through our work. In envisioning how Indigenous and non-Indigenous researchers may together build better partnerships, Richard W. Hill, Sr. and Daniel Coleman (2019) recommend the model of the Two Row Wampum or Covenant Chain agreement: An early seventeenth century treaty developed collaboratively between the Hodinöhsö:ni' confederacy and Dutch merchants, this wampum belt depicts two parallel rows representing a Hodinöhsö:ni' canoe and Dutch ship traveling down a shared river. Promising that their separate laws and beliefs will each be sustained in their separate vessels, the agreement set to build a long-lasting friendship based on interdependent autonomy:

> In its initial stage, the Two Row protocol differentiates, not to create cultural apartheid, but to generate respect between the two groups, so they can share the river that sustains all life… Attending to differences between the parties is not the ultimate goal of the relationship, but beginning with differentiation generates what Cree philosopher Willie Ermine calls an 'ethical space of engagement.' This ethical space guards against assimilation, an approach that would breach the sacred spaces between parties and assume control of the other's vessel, absorbing the distinctions of the other

> party into those of the first and then heralding the resulting amalgam as one way of thinking, one canon or philosophical tradition, one research paradigm that all must follow. (HILL & COLEMAN 2019, 345)

Margaret Kovach (2013) similarly finds in treaty the answer to the question of what a just relationship between Indigenous and non-Indigenous peoples could look like. "Treaty," she explains, "is not a 'thing'. It is a word that describes an active relational process that includes seeking continuous counsel and dialogue on matters that have bearing on the parties it involves" (KOVACH 2013, 112). From an Indigenous perspective, treaty is a relational protocol between Indigenous and settler peoples for purposes of peaceful cohabitation. In turn, "a treaty pedagogy, at its most powerful, integrates dialogic respectful truth telling to meet this end" (KOVACH 2013, 116). Approaching research and learning from a treaty philosophy, then, shows evidence of mutual respect, and infers the benefits of symbiosis between self and other.

The dialogue and truth-telling of treaty, the shared journey of a research process that nonetheless maintains respectful space between participants, reemphasizes the necessity of knowing who we are in this relationship and openly communicating this to others, so that we can work together while allowing for our differences. The Two Row-Covenant Chain model indicates that, while colonization has deprived everyone of access to Indigenous knowledges, efforts to restore this access and to achieve equity in research relationships requires that Indigenous and non-Indigenous partners take on their own tasks and responsibilities. For Indigenous partners, these may include building relationships with community elders and knowledge holders who can help reinvigorate languages or transmit traditional teachings from which colonial impositions have separated people; for non-Indigenous partners, these may include decolonizing Western institutions and the mechanisms of Indigenous epistemicide that continue to work within them (HILL & COLEMAN 2019, 351).

Importantly, while we are ultimately speaking of a foundational transformation of our society, the work required needs to occur first and foremost on a deeply personal level:

> The relationship begins with decolonizing one's mind and heart… This means exploring one's own beliefs and values about knowledge and how it shapes practices. It is about examining whiteness. It is about examining power. It is ongoing. It is only after carrying out this personal and institutional examination that scholars and disciplines can be in a position to acknowledge Indigenous knowledge and what it means in changing an organizational culture.
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> Without this work, the alternative is, at best, tinkering with the colonial approach to Indigenous knowledges – which does not provide a foundation for Indigenous research frameworks or pedagogies. Once people, programs, and institutions commit to this work, they can intellectually consider Indigenous knowledges from a place of openness. (KOVACH 2009, 169)

This is the meaning of self-locating, and of storywork. These practices require each of us to understand who we are and where we are positioned within the research relationship, to distinguish between our personal perspectives and epistemic frameworks, enabling us in turn to teach and to listen in ways that allow different perspectives and needs to exist simultaneously. And, significantly, it does so within a shared space, one that is purposefully constructed and valued as such. Where storywork speaks to the principles of making stories, the art of telling them, and the cultural understandings for making sense of them (SMITH 2019, xi), self-locating speaks to the ways in which positioning and positionality matter, along with the ways in which we may position ourselves in different ways through an understanding of ourselves, our intentions, our contexts, and our ability to work in good relation (SMITH et al. 2019, 12–13).

Bringing these three pieces consciously together one more time – self-locating, storywork, and treaty – it is here that we find direction toward decolonizing the academy. Self-locating rejects the notion of the detached researcher and instead asks that we each bring our full selves to this work, "that we as researchers put ourselves out there" (KOVACH et al. 2013, 491). As Seed-Pihama (2019, 113) beautifully articulates, "we must both think and feel to truly gain knowledge." This comes from being deeply personal in our research. Situating ourselves in our research not only grounds us and makes us accountable in our work, but it makes us vulnerable, and this is its value: "It is our vulnerabilities that connect us and the teachings of the sacred circle tells us that it is our connections that keep us strong" (FAST & KOVACH 2019, 26).

Vulnerabilities are messy, they are uncomfortable, but they also invite a shared story, asking Indigenous and non-Indigenous researchers alike to engage in their work as active participants, as community members, and as people connected to the individuals with whom they research (PIPER et al. 2019, 88). If we should do so, we gain opportunity to connect storytellers and storylisteners in active, intentional, and, perhaps most importantly, generative ways (ARCHIBALD et al. 2019, 4; LEE-MORGAN 2019, 156).

Coming together in an ethical space of engagement, knowing who we are in this space and where we stand in relation to one another, learning with respect for one another's autonomy and without assuming control of the narrative, all the while developing and sharing interrelated understandings of our respective stories – this is the work of decolonization. As Linda Tuhiwai Smith (2012, xii) reminds us: "The intellectual project of decolonizing has to set out ways to proceed through a colonizing world. It needs a radical compassion that reaches out, that seeks collaboration, and that is open to possibilities that can only be imagined as other things fall into place." Story produces this radical compassion, leading us in decolonization as a deep meaning-making encounter, as expansive creative collaboration, breaking down boundaries and reimagining collective will (DE SANTOLO 2019, 171–72). As spaces built on stories as well as specifically established to develop students into researchers, we might now consider the potential for creative collaboration and possibility for transformation to be found within university museums.

INDIGENOUS PEDAGOGIES IN COLLECTIONS-BASED LEARNING

The utility of collections-based learning, the benefit of engaging museums as part of the learning experience in higher education, is hardly a new insight. University museums have been pioneers in theories and methodologies of collections-based learning, remembering, too that many university collections originated specifically as teaching collections (CHATTERJEE 2010, 179). It is helpful, then, to pause for a moment to consider in brief some of the broad articulations of this practice, and so the implications of applying Indigenous research methodologies to this context.

Jules Prown (1982) was among the first academics to articulate the value of researching 'material culture' to understand the past and reveal the cultural beliefs of particular groups people in particular times and places. 'Object-centered' or 'object-based learning,' first termed by Scott G. Paris (2002), has since gained wide use when referring to the employment of collections in teaching and learning. The aims and benefits of such pedagogies range, with advocates often pointing to their productiveness in disseminating subject-specific knowledge and helping students develop into the identities of their disciplines; imparting broad transferable skills such as teamwork, communication, and lateral or critical thinking; enhancing memory recall and facilitating comprehension; inspiring inquiry and motivating investigation; and engaging emotion, especially curiosity, excitement, and investment in the learning process (for only a few among many examples, see CHATTERJEE 2010; CHATTERJEE & HANNAN 2015; DUHS 2010; EFTHIM 2006; HOOPER-GREENHILL 1999; and on).

To an extent, such perspectives resonate with aspects of the Indigenous methodologies described above. Advocates of collections-based learning point to the ways in which interactions with collections encourage students to interact with each other, learning through discussion and the exchange of ideas; to locate their own current knowledge of a topic, so as to clear up misconceptions and identify gaps in understanding; and to forge a more interrelated, interconnected perception of the subjects they study (DUHS 2010). Similarly, there are significant resonances between the notions of "unlearning" found in discussions of collections-based learning (e.g. BRUCHAC 2015; TIBALLI 2015; WILLCOCKS 2015), and those necessary to processes of decolonization.

This may, perhaps, give strength to the argument that university museums lend themselves well to this project of establishing space on campus for Indigenous knowledges, research methodologies, and pedagogies. That said, the approaches advocated by practitioners of collections-based learning tend still to follow standard practices of academic learning and interpretation, recommending our closer attention to activities here. Prown's (1982, 7) method of object analysis, for example, prescribes a three-stage process of description, "recording the internal evidence of the object itself"; deduction, "interpreting the interaction between the object and the perceiver"; and speculation, "framing hypotheses and questions which lead out from the object to external evidence for testing and resolution." Duhs (2010) and Chatterjee et al. (2015) both turn to David Kolb's (1984) cycle of experiential learning to express the process of learning gained

through hands-on collections use, the learner acquiring knowledge by actively moving from concrete experience, to reflective observation, to abstract conceptualization, to active experimentation, and back again.

Without denying the positive impact such learning experiences may have, it is notable that they continue to describe a pedagogy akin to that of the scientific method, centering the learner as they amass, sift through, and interpret data – historically to greatly colonial effect (SCHULTZ 2018). Bringing Indigenous methodologies into this context requires allowing for different conceptions of relationality, beginning, perhaps first and foremost, with our understanding of collections. While there has been some academic attention paid to the notion of object agency (see, for example, MITCHELL 1996; GELL 1998; GOSDEN 2005), these discussions also carefully maintain the notion of objects as inanimate. This does not necessarily match Indigenous understandings of collections: As Leroy Little Bear (2000, 78) explains, in many Aboriginal languages "there is no animate/inanimate dichotomy…If everything is animate, then everything has spirit and knowledge. If everything has spirit and knowledge, then all are like me. If all are like me, then all are my relations." To speak of the agency of objects, then, is to understand that "they are alive. They are our kin" (ZOBEL 2018, xii). Indigenous informed practices and protocols to collections-based research, therefore, include a conception of collections as "person-objects," learning from them through processes of "visual listening"(GRASAC 2017). Together, this is a reminder that, in the collections-based pedagogies we were attempting here, it is the stories that are our teachers (KOVACNH et al. 2015, 18); that the stories we tell can themselves become other-than-human agents with lives of their own (BRUCHAC 2018, 190); and that taking on an Indigenous methodology in research means accepting our relational accountability (WILSON 2001, 177). That is, when we come to research collections, we are not merely asking questions of validity or reliability but what our roles are in our relationships with collections and their stories, what are our obligations of care and reciprocity, and how are we fulfilling them.

It is with these intentions in mind, then, that I approach the class visits I lead at Harvard's Peabody Museum of Archaeology and Ethnology, though I confess that I am very much still learning in my practice and what I describe remains a work in progress. The Peabody Museum is one of the oldest and largest anthropology museums in the world, having played a significant role in the development of Anthropology as an academic discipline within the US, and with today nearly 1.25 million items in its care. With less than half of one percent of these collections on display, the Museum is explicitly committed to a mission of teaching, research, and enrichment at Harvard and with communities worldwide, serving these vast and varied constituencies by connecting them as closely as possible to these cultural items. In my own role at the Peabody, I am responsible for incorporating collections into university-level courses, facilitating intimate encounters between a small number of students at a time – generally classes of fifteen or fewer – with a small number of cultural items within one of the Museum's private viewing spaces, for a period of one to two hours at time.

While I believe strongly in the pedagogical benefits of engaging with collections, both for the ways that they bring new awareness to students of the topics they are exploring and for the fact that collections are the primary source documents written by, not about, Indigenous peoples that we so deeply need in our academic inquiries (SMITH 2012, 174), I also admittedly experience a fair amount of unease in my work. Remembering the deeply colonial foundations of museums, the urgency of calls to decolonize them, and the centrality of the rights of Indigenous peoples to tell their own stories in their own voices, I am acutely aware as I lead these classes that I am engaging almost exclusively with items of cultural heritage, the ancestors, of communities not my own, and with whom I generally have no ongoing, direct relationship. I do not have the permission of those with the cultural authority to provide it to teach with these cultural materials, nor have I worked with anyone to develop culturally appropriate curricula, beyond seeking the guidance of Indigenous scholarship such as represented here. In its absence, I am conscious that I continue to draw on the colonial authority of Harvard University and the Peabody Museum to assume my right to access collections, to build my own relationships with them, and to assist students in doing the same.

The reason that I do so is to recognize nonetheless the presence on campus of the Indigenous voices

embodied in collections, where otherwise there is so much silence, and to aid in increasing the number of university courses engaging with Indigenous worldviews, experiences, and perspectives (PETE 2016, 81). Until we can better address this – and, in the meantime, as I purposely share with students my own uncertainty regarding our rights to access collections, so as hopefully to unsettle any unearned certainty of their own – what follows are some of the pathways that give me hope that by engaging with Indigenous research methodologies, museum-based teaching can yet participate in making students (and instructors) story-ready, bringing attention to the knowledges we reproduce and the pedagogies that shape them, and so helping to move the university to be decolonization-ready.

Most frequently when I host visits to the Peabody Museum, I introduce students to collections without any explanation, documentation, or history. The role of the collections in these encounters is not to be illustrative (of a particular design or style or cultural practice, for example), but to inspire connections to course themes and generate discussion, expanding students' questions and offering further avenues they may seek to learn more. The students' task is to describe for themselves and each other what they see; to note what materials or forms or images are familiar, what they can identify and what they cannot; to ask questions, and to identify the logics they are applying that lead them to that question, or the associations or links they are making to experiences they have had elsewhere. My task is to attend closely to student responses and respond in turn, pushing them toward an ever-more self-conscious relationship with the cultural item(s) they are considering by asking them to clarify their language when the intention behind their language needs clarifying; to step back when they veer too quickly or too deeply into interpretation; and to imagine as many different possibilities as they can, as they think about the ways in which this item may have related to the world and may still. These initial encounters begin the process of self-locating for each of us in the room, including the collections. While the alternative narratives I encourage students to imagine are, at that point, largely just imaginings, there is, I believe, an important purpose in this: "To hold alternative histories is to hold alternative knowledges. The pedagogical implication of this access to alternative knowledges is that they can form the basis of alternative ways of doing things" (SMITH 2012, 36). Asking students to move beyond their own first interpretations, their own immediate logic systems, is to remind them that other possibilities exist and to open them up to inquiring after them.

Students are further challenged not to look to me to give them information for passive receipt, but to seek meaning together in conversation, locating themselves as they do so and asking of themselves both individually and collectively, 'how do I know?'; or, 'how do we, from this particular academic discipline, know?'; or, 'how do we, from this museum, know?'; and so, 'what more may there still be to learn?' and 'where and how do I find these teachers?' The idea that what we may find in our research depends on who is doing the looking is a standard one in social constructionist approaches to research, but it also fits within Indigenous notions of the human as located within a web of interdependent relationships (ROBINSON 2016, 58); beginning to identify this web and how it impacts us is thus part of the learning that occurs here. Uncovering and expressing our individual and group assumptions or experiences helps to reveal the ways in which our knowledge is contingent, as well as how our knowledge bases are shaped. Our discussions expose the discrepancies of our own logics, and the problems that can be posed by language. They point to the ways in which knowledge has been and continues to be limited through the preferential structures of our academic institutions, and the methodological paradigms that get left out in the prioritizing of specific others. These conversations invite truth-telling, that critical act of decolonization.

Moreover, we often come to these acts of self-locating through oral narrative and storytelling. While considering a cultural item, students (and instructors, and I) frequently end up sharing stories – of other classes someone may have taken at Harvard, or of previous visits to the Peabody; but also stories of our families, of our natural and cultural environments, of things that may have happened to us there. As Shawn Wilson (2001, 178) reminds, "when you are relating a personal narrative, you are getting into a relationship with someone," and it is a strong relationship no less. Along the way, too, we often find opportunities to surprise one another, and ourselves, in the things that we do not know but, shockingly, our peer does; or the things that are deeply familiar to some and completely foreign to others; or in the realizations that, actually, there is much we do not know about the things even in our own lives, being so used to them that we never thought to wonder about or question them. In these ways, the meanings that we build of and around collections come to be built together, without a single author or a singular

method for conceptualizing its totality; modeling, in a form, the relational, interconnected, and collectively constituted dynamic of Indigenous knowledge (BATTISTE 2008, 500; KOVACH et al. 2015, 36; WILSON 2001, 176).

It also requires emphasizing that the collections themselves are a part of this relational dialogue. "Objects in museums are living entities. They embody layers of meaning, and they are deeply connected to the past, present, and future of Indigenous communities… In the presence of objects from the past, we are privileged to stand as witnesses to living entities that remain intimately and inextricably tied to their descendant communities" (LONETREE 2012, xv). Having students take seriously the agency of collections while taking seriously their own positioning, acknowledging the presence of alternative knowledges and histories even where they may not be familiar, means having students attend to the presence of their stories. The potential for meaning-making here only gains in significance as these conversations, inspired by and conducted with collections, helps students to take their focused consideration of an item, isolated in the artificial and timeless environment of the museum, and situate it within people's rich, complex, and ongoing lives:

> Indigenous methodology that places research in context provides an opportunity to relate the nature of that context and that is most effectively done through the act of narrative or story. Relation of life story and experience becomes and important context for Indigenous scholars but also plays an important role in the academy. It illuminates experiences that those who do not come from that background might not otherwise be exposed to. It allows for the comparison of experience and a depth at which issues that are conceived at an abstract level – child removal, contact with the criminal justice system, racism – remain within a human context. (BEHRENDT 2019, 176–77)

Finally, as we get to the end of our discussions together, students tend to be surprised by the frequent lack of information the Peabody Museum holds in relation to so many of the collections in its care – that I have not simply been holding out on them for the sake of the exercise, but may, in fact, be unable to answer even their seemingly basic questions due to an absence of documentation. With this comes invitation to reflect on the colonial histories and perspectives that allowed this to be; that allowed the Peabody to be created; and that allowed for collections to come to live there; areas of active discussion and reflection that are today at the center of all our work at the Peabody. As Piper et al. (2019, 94–95) enjoin, "in order to articulate decolonization as something that shapes our research, we must understand colonization, how endemic it is, its ideologies, and how, oftentimes, we don't see it." This is, I think, possibly one of the greatest contributions that spaces like the Peabody Museum can make to the overall project of decolonization, as the enduring structures and processes of colonization have a kind of transparency here that exists in few other places, even as their existence is by no means unique to them. With this awareness, the political nature of knowledge production comes unveiled, enabling more students to see these same processes functioning across the university and throughout settler colonial society; and asking them to consider how they, too, may be implicated in these systems, which they may now be called on to disrupt.

When allowed to do so, then, processes of collections-based learning encourage us, collectively in the classroom, whoever we may be, to share stories of and from our lives, to show us what is possible, and to produce narratives that imagine alternate futures. In these small moments, however frequently we may accomplish them, we practice at treaty, develop our skills of truth-telling and truth-hearing, engage in critical reflection, and build new relations that refuse the power structures of the past and present and instead open up spaces for non-Western approaches to learning into the academy.

FINAL REFLECTIONS

One of the harms often noted in the Western colonial academy is the exclusions it produces, legitimating only some types of knowledge and so limiting learning for us all:

> No matter how dominant a worldview is, there are always other ways of interpreting the world. Different ways of interpreting the world are manifest through different cultures, which are often in opposition to one another. One of the problems with colonialism is that it tries to maintain a singular social order by means of force and law, suppressing the diversity of human worldviews. (LITTLE BEAR 2000, 77)

Indigenizing the university, therefore, means replacing Eurocentric prejudice with premises that value diversity over universality. It means resisting the assumption of homogeneity, and valuing the differences between research partners so that Indigenous knowledges are engaged from within their own contexts rather than assimilated into Eurocentric worldviews (BATTISTE 2008, 503; HILL & COLEMAN 2019, 341). Academic Indigenization challenges the replication of dominant ways of knowing and doing, embedding Indigenous practices, ideas, and principles into our academic pursuits, and working against Indigenization of curriculum that simply adds content without challenging colonial dominance (PETE 2016, 81, 89).

All of this means expanding our relationships to knowledge, knowledge production, and one another: "It is not necessarily an object that is important, it is my relationship with that object that becomes important… (I)deas and concepts, like objects, are not as important as my relationship to an idea or concept" (WILSON 2001, 177). When we engage students with museum collections as part of their university curriculum – or, rather, when we engage students with the stories told in museum classrooms, by collections and in connection with them – we help them, and ourselves, to learn to listen with patience, humility, and an open mind and heart. These are skills which we each may carry to all our relationships, whether inside the academy or beyond. These are some of the ways in which, hopefully, we create culturally safe spaces from which to subvert and transform the academy; demonstrate the political will of decolonization by refusing to reproduce the present and affirming alternative futures; and practice instead pedagogies of hope and agency.

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The model of dual roles in amplifier and converter: functional analysis of university museums

Zhao Ke & Wang Nianci

Abstract

This research focuses on the relationships among the university museum, university with related disciplines and industries, and society. A feedback circuit model is proposed based on amplifier and converter functions. The Electronic Science and Technology Museum is used as an example to illustrate the realization of this model. This research concludes that university museums play a dual role: It is an amplifier, amplifying the educational significance of the material heritage and exporting it to society. It is also a converter transforming the historical significance of the material heritage into a cultural force and exporting it to society. The output of cultural power, in turn, promotes the development of related disciplines and industries of the university to which the university museums belong. So, university museums, universities as well as our society form a feedback circuit model together with the purpose of the university museum and the university aligned.

The museum is a non-profit institution in the service of society and its development. It opens to the public, which acquires to conserve, research, communicate and exhibit the tangible and intangible heritage of humanity and its environment for the purposes of education, study, and enjoyment (SANDAHL 2019). The university museum is an important part of the global museum system and has the same responsibilities and missions. The first public modern museum in the world is the Ashmolean Museum of Oxford University (YI 2014). And the first public museum in China is Nantong Museum, established in 1905 in Nantong Normal College (YUAN & ZHANG 2012). They all appeared in the university campus. Historically, the university museum has always been a pioneer of the museum.

University museum plays a dual role because of its dual nature. On one hand, as a part of the university, it embodies the style of the university, inherits the discipline characteristics and the cultural gene of the university, and serves the teaching and research of the university. On the other hand, the university museum is also a member of the museum system. As a cultural landmark of the university, the university museum plays an important role in serving the public and conveying the mission of the university (KING 2001). At the same time, it also meets the public's demand for improving scientific and cultural literacy, builds a modern public cultural service system, and enhances cultural confidence (ZHANG & LIU 2018). The university museum has become a bridge for the dissemination of knowledge between the university and society.

Although the university museum plays such an important dual role, it still faces problems such as insufficient interaction with the university (ZHANG & LIU 2018). China is vigorously building university museums, and more than 300 university museums have been built before November 2019 (Anhui Normal University, 2019). In the period of the museum construction boom now, the interaction between university museums and universities is insufficient, which makes museums unable to reflect the cultural genes of universities accurately. It brings a negative influence on the communication between universities and society (ÖZDEMIR & GOKMEN 2017). Previous studies on the problems faced by university museums mainly focus on the development status (HU 2017, HU 2019, NYKÄNEN et al. 2018, SHEN 2019, VERSCHELDE 2001), public relations (CHAI 2019, FU & XIA 2019, KELLY 2001, KING 2001), and other aspects. There are few studies on the relationship among the university museum, the university and the external environment. Nevertheless, this is also related to the development efficiency of museums and the positive interaction with society. After all, it is necessary to discuss the interaction among the university museum, the university, and society. Clarifying how the three interact can help museum professionals deal with relevant issues. It is of theoretical and practical significance.

This research tries to analyze the interaction among the university museum, the university, and society. Then it tries to find out the position and function of these parts in the interactive relationship. We are trying to build a more general model to promote effective development of university museums. At the same time, we hope to integrate the case into discussion, as a way to help the university museum grow faster.

MODEL

What is the relationship among the university museum, the university, and society? In this research, a feedback circuit model based on amplifier and converter is proposed to visualize the relationship among the three, as shown in Figure 1. In the feedback circuit, the university museum functions as an amplifier and a converter.

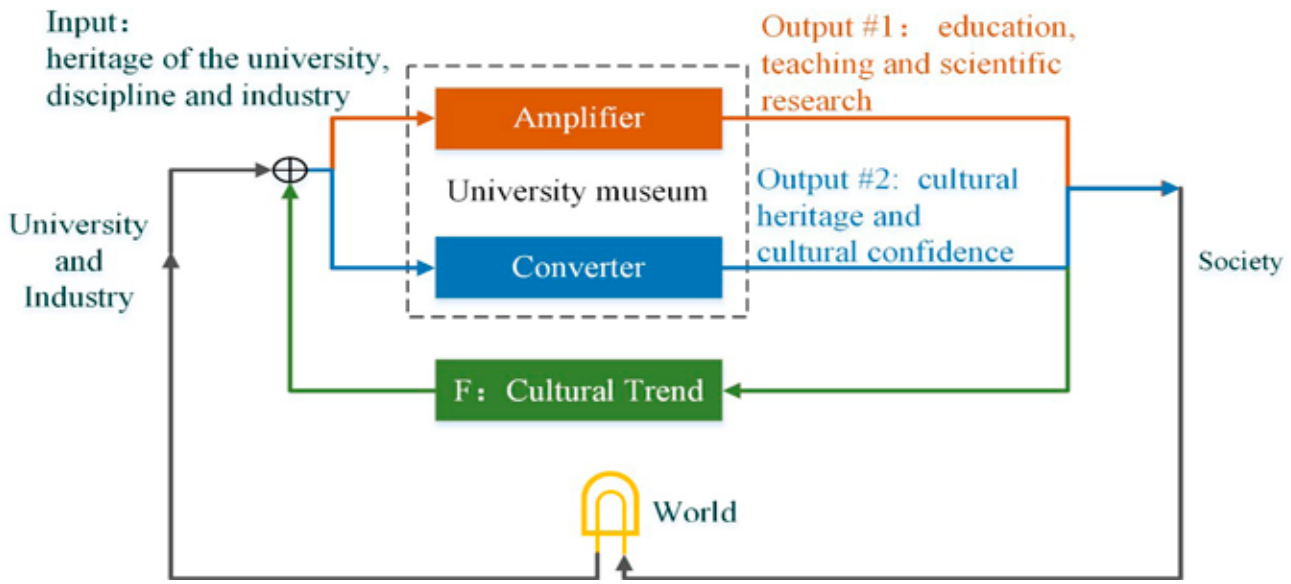

Fig.1 Dual role feedback model of amplifier and converter

From the perspective of the first mission, namely education, the university museum acts as an amplifier, as shown in the orange part in Figure 1. The university, as well as its disciplines and industries of the university, transfers the material heritage (archives and physical objects) into the university museum. The university museum carries out preservation, restoration and research, and exports to society in the form of teaching courses, public educational activities, exhibitions and academic achievements. Museum educators and scientific researchers add their efforts, widening the range of audiences. The efforts also amplify the original significance of the material heritage, leading to the export of more valuable culture to society. Besides, audience coming to study the heritage is the most important tool to preserve the heritage (LOURENÇO & WILSON 2013).

From the point of the goal, namely culture transmission, the university museum acts as a converter, as shown in the blue part in Figure 1. It transforms the intuitive meaning of material heritage into cultural power, arousing cultural resonance among audiences, forming cultural confidence, and promoting cultural inheritance. Guan Qiang, deputy director of the National Cultural Heritage Administration of China, said that museums enrich social education activities with objects as the carrier, and guide the audience to think, to have a deeper understanding of history and culture (Anhui Normal University 2019). The intuitive value of material heritage enables university museums to help the public generate divergent inspiration, sparks of thinking and cognitive habits, form cultural memory. In society, the inspiration, sparks and memories gather into cultural identity and build cultural confidence in the process of outputting education, teaching and scientific research.

In the feedback loop, the cultural heritage and confidence are back to universities as well as related disciplines and industries to attract more attention and investment, as shown in the green part in Figure 1. The public pays more attention to these disciplines and industries because of their tours and obtains, which magnify the social effect in geometric growth. The attention and kind of investigation help the enterprises and institutions in these disciplines “improve and optimize” their fields. Meanwhile, the attention makes them think more internally about the inner value of material heritage and the significance of cultural connotations. In the next cycle, these “improvements and optimizations” and “values and connotations” will promote the university museum and form a feedback circuit.

The completion of feedback, on one hand, enables the university museum to have a richer input, continuously grow and develop, strengthen itself with the help of external forces. On the other hand, the university museum positively summarizes the experience and then innovates the culture, bringing new thoughts and ideas.

There are two kinds of feedback circuits in an electronic system. In the positive feedback circuit, the output is superimposed to the input to enhance the amplification effect and improve the circuit

performance. In the negative feedback circuit, the output feeds back to the input. Then, the difference between the two as the new input makes the circuit more stable. Continuing the above analysis, the university museum plays a dual role. The university museum, the university with the related disciplines and industries, and society form an interactive relationship in the feedback model, which plays the better function of the university museum and makes the whole system more stable. In addition, the better the university museum develops, the larger the corresponding amplification factor will be. It can obtain more output in this cycle and then provide more input for the next cycle. Such a virtuous cycle "lights up" the world to make it better.

CASE ANALYSIS OF THE DUAL ROLES MODEL

The first comprehensive museum on electronics in China was established at the University of Electronics Science and Technology of China (UESTC). It contains 14,325 objects, covering all the fields of the electronic industry. Eighty percent of these objects are donated by 101 research institutions and enterprises in the Chinese electronics industry. Electronic Science and Technology Museum (ESTM) opens to the public free of charge and carries out educational activities for society. It opens for more than 310 days a year and receives more than 100,000 visitors a year.

ESTM gradually plays the role of amplifier and converter in the model. It establishes a virtuous feedback relationship with the disciplines, industries and society, playing a promoting role in social public education and development.

Below is an analysis of the museum using the model of dual roles and feedback circuit as follows.

THE EXTERNAL INPUT OF ESTM

The external input of the university museum is the beginning of the whole model. ESTM's collection policy is to collect products and instruments directly from the companies, the factories, and the research institutions in the electronic industry beyond campuses. ESTM is positioned as a museum that records the electronic industry. This accurate collection policy makes the establishment and development of ESTM more efficient. It also solves the problem of the insufficient heritage of teaching and researching from the university. There were only 20 objects when the collecting process started in 2015. Oriented to the whole industry, state, and world, ESTM collects from all aspects based on the development history of the disciplines and industries. ESTM has cooperated with 101 enterprises, scientific research institutions, and collectors from 41 cities to collect the precious objects, which record the development of the Chinese electronic industry.

Fig.2 Some cooperative enterprises

The collection process is not “objects collecting” so much as it is “heritage rescue”. The Marconi Communicators in the ESTM were collected from Sichuan International Radio Communication Base (IRCB) in 2015, which was a 10m underground base in Meishan Town. The IRCB was abandoned in 2001. They once guaranteed the emergency communication of China. If with a later collecting, these Marconi Communicators might disappear in public sights. If the relevant person is gone, no one can prove that they have once existed in history and played such an important role.

Fig.3 Investigation site of Sichuan International Radio Communication Base (a 10m underground base) Image: Zhao Ke

ESTM, on the other hand, collects the present for the future. It is needless to prove the importance of electronic science and technology in society today. Collecting and researching the objects of electronic science and technology are very characteristic of the times. Comparing with the cultural relics that are often hundreds of years old, many collections in ESTM are relatively young. With the rapid development of electronic science and technology, electronic products and instruments update extremely fast. It is more forward-looking to start collecting now if we consider the difficulties of finding the present heritage 200 years later. To collect the present for the future is more meaningful.

It can be said that under the implementation of the collecting strategy of ESTM, the university with related disciplines as well as industries inputs the material heritage into the museum. Over 14,000 collection objects in ESTM provides a high input for the feedback circuit model.

THE OUTPUT AS THE AMPLIFIER AND CONVERTER

As a university museum, ESTM shoulders the mission of electronic science and technology education, teaching and scientific research, and plays the role of an amplifier. It has established an education platform for all ages of the public. In universities, ESTM provides courses on electronic science and technology, also courses of science and humanistic spirit. For middle school students, it helps them first to know the field of electronic science and technology, inspiring them to make career planning. It has carried out museum-school cooperation with primary schools, established cooperation with more than 70 primary and middle schools. The specific measures are setting up electronic labs and enlightening courses in these schools. ESTM staffs go into communities to popularize electronic science knowledge, provide equal educational services, and enhance the scientific and cultural literacy of the public. These measures have made ESTM a science popularization base and science center in Sichuan province and Chengdu city, given full play to the educational mission of a university museum and amplified the significance of the electronics industry heritage.

Fig.4 Primary education activities–a retired professor guides primary school students. Image: Zhao Ke

ESTM acts as a converter. Museums especially on science, technology and medicine are not only about the past (SAMUEL et al. 2018). Visitors can look back upon history during the visit, and then may generate thoughts and feelings, obtain cultural identity and enhance cultural confidence. From the perspective of objects, science and technology collections imported from universities with related disciplines and industries, are originally tools to enhance productivity. After entering museums and becoming collections, their nature changes. They are decontextualized then recontextualized. Collections transformed into the inheritance of scientific and humanistic spirit and the heritage of local cultural confidence. From the perspective of people, audiences not only recognize the scientific and technological functions of these instruments or graphic materials, whose cultural values also begin to be re-examined in the museum. Then during visits and studies, they pay attention to the evolution of science and technology, experience the spark of logic. The first-order resonances generate in their brains, which stimulate their interest to explore in this field. From the perspective of culture, people's understanding in the scientific and technological collection begins to go beyond the history of the collection itself. After understanding the spark, people will obtain second-order resonance, a firmer recognition of human civilization and a better understanding of cultures from a global and local perspective. With these inheritance and confidence gathering individually, a group effect and cultural trend form in the society.

As an amplifier and a converter, university museum outputs education and culture to the society that is the function and purpose of the museum as well as an important driving force for the good operation of the model. University museums disseminating knowledge and energy to the society, inspiring the public and enhancing public cultural confidence, contributing to the harmonious development of the society.

FEEDBACK FROM THE OUTSIDE WORLD TO UNIVERSITIES AND RELATED DISCIPLINES AS WELL AS INDUSTRIES

Through the educational output of university museums, the public can understand the conceptions conveyed by museums and then have a deeper understanding of human culture. Forming a cultural trend feeds back to the university where the museum is located and related disciplines as well as industries.

The development of electronic science and technology promotes the establishment of ESTM, which in return promotes the development of electronic science and technology industry to a certain extent. The establishment plays a good educational role, driving the trend of museum culture construction in the electronics university. By now at least three other electronics universities with 90,000 students come to investigate and study, preparing to build the museum of science and technology, including Guizhou Electronic Technology College, Hangzhou Dianzi University, Xidian University. The latter built Xidian University Museum in 2018.

On the other hand, ESTM plays an active role of feedback and promotion in the development of UESTC and its related disciplines as well as industries. Science and technology used to be only identified as a tool to promote productivity. But the establishment, operation and the role of ESTM mean that this type of museum powered by science and technology, gradually turn from historical objects preserver into the leader of development in education and research, science and technology. At the same time, they help humans feed the education and research back to the evolution of science and technology.

Fig.5 UESTC alumni association organized the collection donation. Image: Zhao Ke

What's more, the construction and development of science museums in developing countries can not only promote the improvement of education and the progress of science and technology, but also be the driving force of cultural dissemination. It develops the power of culture, so that more people participate in scientific and technological exploration to promote the development of science and technology.

DEVELOPMENT OF THE ELECTRONIC SCIENCE AND TECHNOLOGY MUSEUM

The model includes not only input, output and feedback, but also the development of the university museum itself, which plays a vital role in the justification of the model. The permanent exhibition of ESTM presents the objects, people and events in the development of electronic industry of China from the perspective of the world's electronic science and technology. In the 2000m² permanent exhibition hall, there are over 1000 objects of communication, radar, radio and television, electronic measuring instruments, electronic components and computers on exhibition according to the development of technology. They represent the trajectory of the electronic industry.

Fig.6 Communication exhibition hall in ESTM. Image: Zhao Ke

In the permanent exhibition hall, a number of interactive devices help visitors personally experience the technological applications behind the collection. For example, in the Communication Unit, an interactive device allows visitors using Morse Code to send telegraphs, which helps them understand coding conception in early time communication. A virtual live studio is set up in the Radio & Television Unit so that the visitor can act as a TV host in different scenes. The analog interactive area of oscilloscope designed in the Electronic Measuring Instrument Unit allows visitors changing the waveform on the screen by turning the knob. It helps them understand the basic operation how the oscilloscope measures signal. The teachers of ESTM support students to restore Hertz's experiment which demonstrated the existence of electromagnetic waves. It brings the historical spark of science and technological evolution back into the public vision.

Fig.7 Hertz's experiment restored in ESTM. Image: Wang Nianci

ESTM takes advantage of the university that get involvement of students (JARDINE 2013) in researches, curation and guides. They not only have certain research on the collection, but also have a deeper understanding of the relevant science and technology history. They can also make proper explanations facing with different types of visitors, making the visitors get to maximum extent on spiritual and cultural needs. For the student guides, they not only learn relevant science and technology history, but also augment their own major learning.

ESTM evolved from permanent exhibition, temporary exhibitions, interactive equipment, student guides, management system and so on. From the aspect of amplifier, the development of ESTM increases the amplifier coefficient, which makes it amplify more. In the same way, the development also enables the museum to play a better role as a converter in the model.

CONCLUSION

This research proposes a feedback circuit model as the interaction between university museums and the external environment. It describes the relationship among university museums, universities with related disciplines and industries as well as society. University museums play the dual roles as an amplifier and a converter. The research analyzes the realization of this model, using ESTM as an example.

ESTM, based on the strong disciplines of the university, collects objects and information from the whole society, and preserves collections. Through various education activities, ESTM leads visitors to think, which gives full play to its educational function. The visitors gain cultural self-confidence after understanding the history of electronic science and technology. The self-confidence in turn promotes the development of universities and related disciplines and industries. This example strengthens the importance of university museum as a member of society from four links: input, self-development, role of university museum as an amplifier and a converter, and feedback.

The proposed model clarifies the interactive relationship among university museum, university with related disciplines and industries as well as society. It provides an evidence for discussing the position of university museum in the whole society. It is conducive to optimizing university museum and giving full play to its dual roles as a part of a university and a member of museums.

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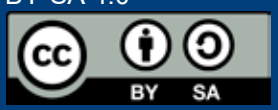

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