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UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL



THE POWER OF MUSEUMS: SUSTAINABILITY



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UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL ◀

UMAC - NATHIST - ICME - ICR 2022
Book of Abstracts — The Power of Museums
Integrated in the 26th ICOM General Conference

ICOM PRAGUE 2022

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This issue of UMACJ was edited by Andrew Simpson



Cover image: Old Astronomical clock in Prague – Czech Republic.
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For the first time ever, four important committees of ICOM join efforts in Prague to organise a super conference encompassing university museums and collections (UMAC), natural history museums (NATHIST), museums and collections of ethnography (ICME) and regional museums (ICR). The theme of the joint conference will be 'THE POWER OF MUSEUMS: SUSTAINABILITY'.

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EDITORIAL

The power of museums and the power of the network in transformative and defining times

Andrew Simpson, Dorit Wolenitz, Irena Žmuc, Marta Lourenço & Ralf Čeplak Mencin

The global museum community meets in Prague for the 26th ICOM General Conference from 20-28 August 2022. The three years since the 25th ICOM General Conference in Kyoto have probably been among the most disruptive and disrupted periods of time for the museum profession and the world in general. This conference will focus on the strength, position and capacity of museums in building a free, democratic and literate society. It will consider how museums are changing and adapting to meet the challenges and needs of the 21st century. The ability to cope with the social and economic impacts of the Covid-19 pandemic will also be discussed by the global community of museum professionals. Drawing on lessons learnt during the past three years regarding sustainability and resilience will undoubtedly be a focus of both formal and informal discussions in Prague. The intervening three year period left the global community of museum practitioners and theorists without an agreed revision of the museum definition; this will also undoubtedly be a focus of discussions and even, perhaps resolution.

The call for papers this year, in line with the themes of the ICOM triennial, was centred on how the power of museums operates on many levels and in many contexts. Museums are unique human organisations with the ability for dialogic engagement with diverse communities and the broader public on the critical issues of our times. We are presently experiencing confronting challenges where there is a heightened sense of urgency for action and changes in many inter-related areas of nature and culture, perhaps even the most challenging in all of human history (Economou et al. 2021). We are challenged by climate change, the environmental emergency, inequality, social injustice and the impact of Covid-19 on our social and economic conditions as well as our professional practice. We are also challenged by economic and existential questions related to definition and purpose of our organisations that test our capacity for adaptability, resilience and even survival.

Such big questions require broad debates at the widest possible level. The compiled abstracts for the meeting in Prague reflect the wide breadth and depth of these debates. For the first time, UMAC (university museums), NATHIST (natural history museums), ICME (museums of ethnography) and ICR (regional museums) organised a joint call for proposals, the abstracts of those selected for either oral or poster delivery over two days (22nd and 23rd August) comprise the bulk of this volume. It is an interesting joint enterprise involving two distinctive types of ICOM International Committees. There are two focussed on the nature of their collections namely NATHIST and ICME; and two focussed on their institutional settings, UMAC and ICR.

The combination of UMAC, NATHIST, ICME and ICR, joining their members for the first time, called for papers seeking answers to some of the urgent questions in contemporary museology. While experimenting in network exploration and bringing diverse voices and different perspectives into dialogue, the aim was to share and be inspired by examples of projects across and between different collecting disciplines and different institutional settings. We welcomed experiences, case-studies and in-depth reflections that help us power our networks and push the frontiers of our understanding.

We were keen to test questions such as; are museums effectively making progress towards UN Sustainable Development Goals (SDGs)? Are museums becoming truly polyphonic and inclusive of many voices? Are the knowledge systems of First Nation's peoples becoming part of the epistemic systems of the museum?

Are museums truly transitioning from being points of cultural authority to being parts of a network of cultural agency? How can museums harness their power to become effective agents of change?

As can be seen in the compiled abstracts, the joint meeting is divided into three sessions. The first session entitled – The Power of Museums: Inclusion / The Making of an Inclusive Museum – covers a range of issues about diversity, inclusion and ‘decolonisation’ across all aspects of museum function. Convened by the International Committee for museums of ethnography (ICME), this session sought insights into the challenges and prospects of making museums truly polyphonic spaces, including the how and why of weaving together different knowledge systems into our practices.

Session two – The Power of Museums: SDGs / Museums’ Actions for Sustainable Development – explores coupling the Sustainable Development Goals with museum practices, namely how to enhance the effectiveness and implementation of the SDGs. Convened by the International Committee for natural history museums (NATHIST), the session also analyses the development of sustainable museums and the positive climate actions our organisations can take.

The third session – The Power of Museums: Harnessing the Power of Networks – is all about the growing value of the diverse network that enables current transformation from central point of cultural authority to a network of cultural agency. It covers the involvement of communities in museum practices and how trans-disciplinarity can be an axis for innovating the museum. This session is convened by the International Committee for Regional Museums (ICR).

While oral presentations from these three sessions are scheduled over two days of the Prague conference, posters are for the first time presented on a digital platform enabling access to anyone registered for the conference regardless of whether they are affiliated with UMAC, NATHIST, ICME or ICR.

In addition to these three sessions there is a separate off-site meeting at Charles University of Prague. This session is convened by UMAC and is exploring the same questions within a framework of academic museology. This will include an important panel session on the display of human remains, an extension of the UMAC restitution and repatriation program (Scholten et al. 2021).

As can be seen in this volume, many authors have undertaken or are undertaking projects aimed at answering some of these questions while others are raising even more questions than those envisaged initially. Agenda 2030, the United Nations call to action, the future of the planet, the role of museums as brokers of knowledge, the need for broad participation in the creation of knowledge and the need for actions and positive change to be derived from knowledge comes through in many of the presentations selected by the joint programming committee and compiled as abstracts in this volume. The need for both engagement and understanding across society through existing networks and also the need to develop new network connections is a clear and definite outcome of this collaborative experiment as part of the 26th ICOM General Conference.

While the specialisations represented in this volume shows considerable depth of knowledge in many important areas, the global nature of the challenges facing humanity requires linked up or connected knowledge to fashion viable and coherent human responses. For example, the Anthropocene is a concept with great potential because it examines perspectives about the deep human-caused ecological changes we see around us. We are all impacted by these. The Anthropocene conceptually breaches the artificial ‘natural culture’ divide and is of critical significance to the sciences and the humanities alike. It will both permeate and frame the work of natural history museums, museums of regions, university museums and museums of ethnography alike. Beyond even the specialisations of our four international committees, the challenges faced by humanity put culture, history, the environment, in fact everything, in a state of flux.

As the international museum community comes together in 2022 in Prague there has never been a more important time for looking outwards beyond our own comfortable boundaries, for divergent thinking, for multiple epistemologies and for a belief in the power of museums and the power of the network to deliver new possibilities for the future and for our museums to be central to this transformative process.

As ICOM aims to resolve the museum definition in Prague, these are defining times indeed.

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Session 1:
The Power of Museums
Inclusions
Moderator: Ralf Čeplak Mencin (ICME)

23 August 2022

INCLUSIVE MUSEUM

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Keywords: museum, inclusion, carpet, tactile display

Abstract

The presentation raises the importance of disability awareness, barriers to integrate into society for people with disabilities, as well as their adaptation within it, which is acute in the modern world. In different countries, including Azerbaijan, appropriate measures are being taken to integrate people with disabilities into social life.

The Azerbaijan National Carpet Museum (ANCM) successfully implements inclusive projects and programs for visitors with disabilities. Fewer stairs and the existence of elevators within the museum building enable visitors in wheelchairs to easily and independently navigate our spaces. Audio guides in several languages are designed not only for tourists but also for visitors with hearing loss. The museum organizes tours in sign language and is currently developing an all-inclusive program for people with speech and hearing impairments.

The ANCM has implemented a unique tactile project making it possible for individuals who are visually impaired to “see” the carpets through touch. Weavers and artists of the Museum’s Traditional Technologies Department designed special carpets in mixed techniques, which also include revived ancient traditional technique, with volumed ornaments, thus the visitor can touch and feel their shapes. All objects are accompanied by captions in Braille. In so doing, the ANCM introduced the first inclusive project in the country that removes a barrier in the museum: the ban on perceiving an exposition through touch.

Biographical Note

Shirin Melikova, Honore is the Director of the Azerbaijan National Carpet Museum and Chair of ICOM Azerbaijan National Committee. Cultural Worker of Azerbaijan, art expert, curator of many major art projects regularly gives lectures in leading textile museums and universities. She designed the first inclusive programs in the country and built new strategies for maintaining the museum development in the time of the pandemic.

COTTON CULTIVATION: FROM MUSEUM COLLECTIONS TO FARMERS' EXPERIENCE

Tina Palaic

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Keywords: cotton production, anthropological fieldwork, methodology, polyphony

Abstract

In a carefully designed project, the Slovene Ethnographic Museum (SEM) in Ljubljana investigates its ethnographic collections from Togo and India, with the focus on cotton cultivation from the beginning of the 20th century till today. Both collections, taken as a starting point of a museum project, shed light on the historical participation of Slovene territory as Europe's periphery in global colonialism and aids in the investigation of colonialism's afterlives. Special attention has been dedicated to explore contemporary cotton cultivation practices and understand local cotton farmers' strategies for dealing with the effects of climate change such as water scarcity, soil degradation, and unstable weather patterns. Farmers may rely on tradition to support their strategies in the fight for more sustainable cotton cultivation.

To explore the aforementioned topics, SEM has stimulated profound conversation between museum curators, researchers and local communities. Two research visits were designed: an art historian from New Delhi visited the Indian state of Odisha, and Slovene PhD student of migration and critical heritage studies traveled to Togo to conduct interviews with local farmers, scientists, environmental activists and journalists. The research and exhibition-making processes presented various methodological and ethical challenges which will be addressed in this presentation. The author will discuss the collaboration process, which will still be in progress at the time of the ICOM conference, as well as critically examine whether project stakeholders are able to overcome Eurocentrism in presented narratives through the use of polyphony of different voices.

Biographical Note

Tina Palaic is museum curator, national coordinator of the project Taking Care: Ethnographic and World Cultures Museums as Spaces of Care, is a cultural anthropologist and educator. She investigates ethnographic non-European collections in the context of knowledge-making on cultures and peoples from other continents, with a focus on the Yugoslav non-aligned movement. She is also interested in the implicatedness of Slovene territory as European periphery in global colonization processes.

HOW DOES CULTURAL DIVERSITY CONTRIBUTE TO RAISING AWARENESS OF SUSTAINABILITY ISSUES? AN EXAMPLE FROM THE EXHIBITION ‘SUSTAINABLE NEW YEAR’S DINNER TABLES – DINING IN THE ANTHROPOCENE’

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Keywords: sustainability education, cultural diversity, decolonization, Anthropocene

Abstract

“Sustainable” or “sustainability” has been included in all the proposals of the new museum definition from ICOM Define in 2022. Many natural history museums have successfully engaged audiences in sustainability issues in the context of the Anthropocene. This is achieved by highlighting the topics in natural sciences and technology with the entanglement of humanity and social sciences. To encourage participation in environmental actions, in 2016 we started an annual project called “Sustainable New Year’s Table” at the National Taiwan Museum. The project promotes environmentally friendly food-related practices for the most widely celebrated festival of the Han Taiwanese. I assembled results of the project into an exhibition by incorporating the Anthropocene concept and placing a strong focus on cultural diversity, including the culture of indigenous peoples and migrant populations. From these experiences, I argue that the inclusion of the diverse local cultures in the discussion of sustainability issues not only provides the lens of different knowledge systems but also effectively helps the audience think critically about the link between the disappearance of traditional practices and current environmental issues, including food waste, lack of food traceability and weak local environmental governance. I also propose a guideline for how to increase cultural diversity in various functions of a natural history museum by collaborating with local and indigenous communities. The paper provides suggestions on how natural history museums can effectively raise awareness for current environmental challenges by incorporating diverse cultures with the efforts to decolonize education.

Biographical Note

Phaedra Hui-Shih Fang currently works at National Taiwan Museum as a curatorial associate of the Education Department, and the Secretary of ICOM NATHIST. She holds a Master’s in zoology and a PhD candidacy in the International Program of Climate Change and Sustainable Development at National Taiwan University. Her academic interests include sustainability education in museums and citizen science.

BIODIVERSITY ON DISPLAY: KNOWLEDGE AND AUTHORITY IN BRAZILIAN AND PORTUGUESE NATURAL HISTORY MUSEUMS

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Keywords: exhibitions, biodiversity, natural history museums

Abstract

“Biodiversity” emerged with its own crisis. From the 1980s, it became part of political, scientific events and different mass media, in the context of concerns about the constraint of natural resources, the growth of human populations and disturbed species, communities, and ecosystems. According R. Kohler “knowledge of biodiversity was the end to which museums were built”, these are fundamental institutions for discussion about this concept and environmental concerns. So, is it possible to exhibit “biodiversity”? I propose four “ways of exhibits” that are based on design, type of collection, texts and subtitles, lighting, audiovisual and multimedia resources, in addition to the visitor’s positioning in the museological discourse. This theoretical model was built from extensive literature review, research on databases and technical visits, and the shape of the exhibitions as a target of scientific and museological practices is demonstrated. The proposed theoretical model in the study of five Brazilian and Portuguese exhibitions in university natural history museums was applied. Different “ways of exhibits” within the same exhibition were recognized. However, the authority about the concepts and themes belonged to the investigators and their practices of how to organize and see the objects. Other professionals and community members were not represented in the analyzed exhibitions. Biodiversity continues to be a contemporary challenge, reflecting necessary multidisciplinary, and museums cannot be limited to being lists of inventories or repository of testimonies. Contemporary natural history museums cannot continue being an exhaustion of scientific practices and knowledge produced for a group of researchers.

Biographical Note

Mariana Soler: PhD in History and Philosophy of Science, with a specialization in Museology from the University of Évora. Researcher at the IHC – CEHFCi-UÉ: Group Science: Studies of History, Philosophy, and Scientific Culture, since 2018. Communication Manager at the CIDEHUS, since 2020.

INSIDER RESTITUTIONS: LOOKING FOR A BALANCE BETWEEN US

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Keywords: restitution, local communities, Europe

Abstract

When we think about decolonization our minds usually travel to exotic countries and think about non-European cultures in anthropology museums. However, many folk tradition museums located in cities, did a similar job to the anthropologists working in exotic countries observing the rural world as a depressed environment on the path to extinction that was generating objects worth protecting by specialists.

Currently, many areas seek the return of their craftwork objects. Now that their local pottery, loom, and artisans have disappeared they want to point out the value of their local history through many of the objects that are treasured in the museums located in the cities. The 'Museo de Artes y Tradiciones Populares' (Museum of arts and folk traditions) of the Autonomous University of Madrid is in possession of many Spanish preindustrial objects that undoubtedly, were rescued from a certain disappearance caused by the industrialization, but now the debate is opened with local restitution requests.

This presentation raises the causes and possible answers to a local petition of restitution that is often unnoticed in our countries. It is intended to think about the ethical problems that face the museum at present and the possible answers that imply the integration of local residents in the museum activities.

Biographical Note

Ana Isabel Díaz-Plaza Varón – Bachelor in Art History and a Master's degree in Museography and Exhibitions (Complutense University of Madrid), Master's degree in Methods and Advance Research Techniques (U.N.E.D.). She's a curator at Autonomous University of Madrid's Museum of Arts and Traditions Folk and is in charge of running temporary exhibitions and teaching activities at Cultural Center La Corrala – UAM.

CONTESTED HERITAGE AND DECOLONIZATION IN THE UNIVERSITY MUSEUM: DEALING WITH THE COLONIAL PAST OF THE COLEGIO MAYOR DEL ROSARIO, BOGOTA

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Keywords: university heritage, colonial past, contested heritage, decolonization

Abstract

The collections managed by the Museo de la Universidad del Rosario (Bogota, Colombia) and the storylines that were the basis of the museum's creation in 2017, have been strongly influenced by the institutional narrative. This narrative has been constructed mainly through a glorification of its Spanish founder, Friar Cristóbal de Torres, highlighting the role of the higher education institution, its colonial past and its role in the construction of the independent nation. Therefore, the collections provide very few, if any, glimpses into the wider vision of the institution's past and the role of historically marginalized groups. Among other heritage resources related to the university, there is the colonial cloister located in front of a significant public square for the University, which has been the topic of a strong debate involving not only the University, but also a wide array of stakeholders, from city and state representatives and heritage institutions, experts, academics, artists, indigenous groups, and the general public. This was the catalyst to explore the discussion motivating the museum staff and a group of professors from the School of Humanities to participate in this debate. This group has been engaged in efforts allowing the University to confront its colonial past, such as cultural actions and educational strategies that provide opportunities of exchange and dialogue, with the participation of students and teachers from the intercultural program representing ethnic and cultural diversity within the University, along with others interested in decolonization practices.

Biographical Note

Ingrid Frederick – Museologist at Museo de la Universidad del Rosario, specialized in researching and presenting historical and artistic collections (mostly 17th to 19th century portraiture of the New Granada). M.A. in World Heritage Studies from Brandenburgische Technische Universität (Cottbus, Germany). Her research interests include heritage management, collecting, and heritage interpretation and presentation.

Sebastián Vargas – Historian and M.A. in Cultural Studies from Pontificia Universidad Javeriana (Colombia). PhD in History, Universidad Iberoamericana (Mexico). Professor in the History Program, School of Humanities, Universidad del Rosario. His main research areas are the politics of memory and the public uses of history.

THE MAKING OF AN INCLUSIVE MUSEUM: THE EXAMPLE OF THE ‘GENERAL BRANCH SYSTEM’ OF DATONG MUSEUM, CHINA

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Keywords: museums, general branch system, inclusive

Abstract

The museum is an important hall for protecting and inheriting human civilization. It bridges the past, present, and future, and plays a special role in promoting exchange and mutual learning of world civilization. The traditional museum management model has been unable to meet the development needs of modern innovative museums, and we need to continuously explore ways to deal with this challenge. Many cities have proposed the goal of building a “museum city”. Datong Museum has been exploring the new model of “General Museum + Branch Museum” to actively explore the connection with the public in new methods and ways to help the construction of Datong as a “museum city”. For the time being, Datong Museum is implementing “Regime of Main-Branch Museums”. Datong Museum is located in Shanxi province, China. It is a comprehensive museum and now it is a national first-level museum. There are more than 170,000 cultural relics in Datong Museum. Besides the main one, the other eight branches have opened to the public. It is different from the National Museum of Wales in Britain, the Smithsonian Institution museum system in the United States, and the Tuscan museum cluster in Italy. Led by theme of integration of the main, not only each of the eight branch museums bears its own specific theme and distinct characteristics, but they also link and complement each other. In future, we will further explore the curation of other thematic displays to tell the complete history of Datong, and supplement the untold historical stories, as well as boost recognition of cultural identity and cultural confidence of the public.

Biographical Note

Jia Xia is a collection administrator in Datong Museum and has a Master's degree. She participated in the ICOM-ITC April 2019 Training Workshop and was invited to participate in the ‘night of museum journeys’ in Russia. She attended the ICOM-ICR 2020 and 2021 annual online conference.

EGYPTIAN SUSTAINABLE DEVELOPMENT STRATEGY AND THE PROMOTION OF SOCIAL INCLUSION: AUTHORITY AND OPPORTUNITY FOR EGYPT'S MUSEUMS IN ADVOCATING INCLUSIVE PRACTICES

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Keywords: cultural accessibility, people with disabilities, social inclusion, sustainable development strategy (SDS)

Abstract

Nowadays, the role of museums in social inclusion agendas has become increasingly important and fundamental for societal development. Museums have affirmed their commitment to social change and future reform. As agents for social change, museums have concrete opportunities for combating prejudice and promoting equality of access for all social groups. This institutional commitment has affected strategic approaches and inclusive practices toward removing socio-environmental barriers and ensuring barrier-free culture for all public including People with Disabilities (PWD).

Since 2014, Egypt has been experiencing a pivotal period in its history, as the government has been pursuing a national plan to achieve the goals of the Egyptian 2030 Sustainable Development Strategy (SDS). This strategy was launched in 2015 to put Egypt on the path toward sustainable development. As a result of SDS, the cultural sector witnessed major improvements; new museums were established, and the established museums were modernized. This agenda is remarkably ambitious, but it lacks a clear vision of inclusion and a demonstrable commitment to cultural accessibility and inclusive design. It would seem that it was modeled on international precedents rather than being made to fit the needs of Egyptian society.

This research will analyze the state of inclusive practices in Egyptian museums and the larger societal issues that may be hampering progress toward social Inclusion. It will examine the potentiality of widening the museums' societal tasks in Egypt's transition towards an inclusive society in compliance with the Egyptian SDS. It asks: What opportunities exist for museums to lead a shift in social norms and overcome prejudice in the light of Egypt's SDS?

Biographical Note

Nevine Nizar Zakaria is a museum professional and academic lecturer with more than 20-years of experience in the field of museums at the Egyptian Ministry of Tourism and Antiquities. She worked as an Assistant to the MoTA's Minister for the Development of Egyptian Museums. She is currently a Post-Doctoral Fellow, at Würzburg University, Museology Section. Her research interests include cultural accessibility, social inclusion, and the social dimensions of museums.



Session 2: The Power of Museums Sustainable Development Goals

Moderator: Dorit Wolenitz (NATHIST)

23 August 2022

REVISIONING AGENDA 2030 AND THE SUSTAINABLE DEVELOPMENT GOALS: MUSEUMS AND THE PROMOTION OF DIVERSE HABITABILITY PRACTICES FOR PLANETARY FUTURES

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Keywords: Agenda 2030; planetary futures; museum agency; knowledge practices

Abstract

In 2019 ICOM adopted Agenda 2030 and the 17 Sustainable Development Goals as a centre-piece of its sustainability agenda. While many of the aspirations enshrined in Agenda 2030 such as alleviating poverty, hunger, promoting equity and peaceful co-existence are commendable, the Agenda is based on a eurocentric framework, using technocratic methods, neo-liberal capitalism and economic growth at the centre.

As a global, homogenizing initiative, the Agenda 2030 and the SDGs are not sufficiently attentive to the different knowledge, economic practices, and world views in which communities are embedded. Furthermore, political systems and economies need to change radically to support a habitable planet in which situated practices, wellbeing and environment must take precedence over economic growth. As a neo-colonial agenda, Agenda 2030 and its implementation across the ICOM membership paves the way for the expansion of capitalism and accelerated economic growth based on wage-labour and prioritizes monetary exchange enshrined in the educational goals, in modern agricultural, land management methods, in heritage values for example across all communities as the driver, focus, incentive, and purpose of social change.

In this presentation I outline the multifarious ways communities are developing their own frameworks and implementation strategies in the spirit of the goals often enacting their own knowledge practices in new, hybrid combinations. I then discuss a method and process through which ICOM might facilitate the development of policy agendas and practice frameworks in different cultural, local and Indigenous contexts.

Biographical Note

Professor Fiona Cameron, Contemporary Museologies is a leading figure in the development of digital cultural heritage studies and the roles and agencies of museums in contemporary societies on controversial topics and climate change governance. Cameron has held 8 Australian Research Council grants, 11 international grants and 92 books and articles.

MUSEUMS AND THE PARIS AGREEMENT: REIMAGINING MUSEUMS FOR CLIMATE ACTION

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Keywords: museums, sustainable development goals, climate action, Paris Agreement

Abstract

Agenda 2030 and the SDGs are the latest innovation to secure a sustainable future, building on the Stockholm Declaration – fifty years old this year – and the Rio Declaration – thirty years old. Drawing on the principle that “environmental matters are best handled by the participation of all concerned citizens” (Rio Declaration, Principle 10), the project Reimagining Museums for Climate Action will be presented to demonstrate how the very concept of a museum can be a rich source of creativity to support climate action. The project launched a global challenge on International Museum Day 2020, inviting ideas from across society to radically reimagine the museum as an institution to meet the needs of climate action. From the 264 submissions from 48 countries, eight concepts were developed as an exhibition at COP26, the UN Climate Change summit held in Glasgow in November 2021. An online version was selected as one of five ‘incredible ideas’ by Google Arts and Culture. The project also produced a website, book and practical toolkit, to help empower museums and museum workers everywhere to take and support radical climate action in and with museums. The presentation will explore how reimagining museums can support the visions of the Stockholm and Rio Declarations, to involve people to meet the challenges of today and tomorrow. The presentation will also present the resources that were developed by the project and outline the new Glasgow Work Programme on climate action, which was adopted at COP26 and specifically mentions museums.

Biographical Note

Henry McGhie runs the UK-based consultancy Curating Tomorrow, supporting museums and their partners to contribute to sustainable development agendas. He is the author of a series of freely available guides on museums and sustainable development agendas, and is a member of the ICOM Sustainability Working Group.

Rodney Harrison is Professor of Heritage Studies at UCL Institute of Archaeology, London. From 2017 to 2020 he was the Arts and Humanities Research Council (AHRC) Heritage Priority Area Leadership Fellow.

Colin Sterling is Assistant Professor of Memory and Museums at The University of Amsterdam, and a member of the Amsterdam School for Heritage, Memory and Material Culture. He was previously an AHRC Early Career Leadership at UCL Institute of Archaeology.

TRANSPARENCY ACCOUNTABILITY AND EMPOWERMENT IN FOSTERING MUSEUM SUSTAINABILITY ACTIVITIES

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Keywords: green museum, environmental management system, museum communication

Abstract

It is widely accepted, that the museum is a platform and meeting place for dialogues that uses inclusion and participation, where the growing urgency is to address a number of social actualities. This paper explores the experiences of ICOM Estonia Sustainability Working Group activities in developing the Green Museum programme – the environmental management system for museums designed and implemented in co-operation with Estonian Association of Environmental Management in 2022. We analyze the process of creating the programme, including the results of the survey conducted among Estonian museums on their environmentally sustainable practices and motivations to change. The approach to the Estonian museums' aspirations for sustainable development is in the context of museums communicative roles and practices of engaging audiences.

We concentrate on two case studies: The University of Tartu Natural History Museum's environmental education serves as an example of the museum's communicative role in education and raising awareness of audiences. The Estonian National Museum is an ethnographic museum engaging different audiences, using participatory practices and facilitating sustainability topics with visitors. There is motivation and readiness to interrelate topics of sustainability from both museums' and their audiences, based on that we raise the question of how the museums define their role and influence on society. The new activities related to the environment, biodiversity or consumption topics, need new skills and support systems also for museums to work with audiences in relevant ways.

Biographical Note

Reet Mägi is the Head of the Department of Exhibitions and Education of the Natural History Museum and Botanical Garden at the University of Tartu. Her research interests include museums communication and museum's roles in society. She is Head of the Sustainability Working Group of ICOM Estonia.

Agnes Aljas is the Research Secretary at Estonian National Museum. Her research focuses on audience studies, museum participation from the perspective of the participants and to museum's social impact. She is also curator of contemporary collections and Chair of ICOM Estonia.

WATER CULTURAL MOVEMENT IN HISTORIC MUSEUM IN TAIWAN

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Keywords: water culture, the Chianan Irrigation System, NMTH

Abstract

In 2021 Taiwan experienced the worst drought disaster since 1965. The influence of the climatic change not only causes a water environment change but also makes the water resource change. This greatly influences the survival of humankind to this day.

The National Museum of Taiwan History (NMTH), as a public platform, aims to help people think through the history to realize the past, the present to the future. In order to construct the Taiwan water cultural knowledge, NMTH has cooperated and collaborated with the different government departments and the different interdisciplinary fields in history, water conservancy, agricultural and irrigation groups and cultural heritage, NGO, etc. since 2017. NMTH has tried to empower and communicate with the groups as one by use of the museum's skills such as research, exhibition and education.

NMTH hopes to establish a society that is sensitive to changes in the water environment, and build local awareness of environmental history. In 2018, the special exhibition "Float or Sink: Water Culture in Taiwan" addressed the relationship between man and nature along the Zengwen River. Until 2024, the Chianan Irrigation System is the core of an exhibition that shows the aquatic environment remains unchanged. With historical and material research as the foundation, the NMTH is building a pioneering knowledge system for Taiwan's various water cultures.

For a historical museum, if the more people have relevant knowledge about the history of water and environmental change, the easier it will be to survive this crisis.

Biographical Note

Yi-Jing, Chen is a curator in National Museum of Taiwan History. She focuses on water cultural historical study. She is concerned with collaboration relationship between the museum and the region. She believes that the museum is a place to make history with society and make people understand themselves.

MERGING CULTURAL AND NATURAL HERITAGE MANAGEMENT WITH SUSTAINABILITY: THE SUSTAINABLE GARDEN AS A CLEAR EXAMPLE

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Keywords: cultural & natural heritage, sustainable garden, sustainable tourism

Abstract

The Ethnographic Park & Botanical Garden Pirámides de Güímar is a 67.000m² outdoor museum located in Tenerife, Canary Islands. Founded in 1998, its purpose is the conservation and dissemination of the island's Cultural and Natural Heritage. Tenerife is a popular touristic destination, receiving six million visitors a year, which poses a great concern on the development of a responsible model of tourism. We aim to describe the museum's progression over the past decade, which has marked an increase in attention paid to a model of sustainable tourism, while maintaining a focus on Cultural and Natural Heritage conservation. Over this period, the entity has transformed itself completely, obtaining along the way two nominations to the European Museum of the Year Award (EMYA) and becoming an official Botanical Garden, expanding the gamut of permanent exhibitions, which in turn cater to a larger spectrum of visitors. A prime example is the creation of the Sustainable Garden, an EMYA 2017 nominee due to its fundamental role as a model of how to create gardens in the Canaries in a sustainable manner, henceforth obtaining Tenerife's 'Best General Sustainable Practice' award in 2021 and the 'Biosphere Committed' certification due to the museum's compliance with numerous SDGs. All this has been possible due to an ongoing Sustainability Programme, developed to promote ethical and responsible tourism as a museum, a botanical garden and a company as a whole. Its latest exhibition, entitled 'An ocean... of plastic', addresses the dramatic problem of the plastic contamination of the seas and oceans.

Biographical Note

David Valcárcel Ortiz is the Scientific Director of the Ethnographic Park & Botanical Garden Pirámides de Güímar, an outdoor museum and botanical garden in Tenerife. His main interests include anthropology, botany and sustainability, having developed numerous permanent exhibitions on these themes over the past two decades.

CULTURAL SHARING: SUSTAINABLE DEVELOPMENT OF REGIONAL MUSEUM CLUSTERS IN CHINA'S FIVE CULTURAL EXCHANGE ZONES

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Keywords: regional museum, cultural sharing, China's five cultural exchange zones, sustainable development

Abstract

Based on the unbalanced development in the 21st century, museum research needs to pay attention to the inequality of public cultural rights in developing countries. Based on the linear cultural heritage theory, this paper examines how the regional museum resources allocated in 14 contiguous destitute areas in China from 2012 to 2021 meet the large-scale and differentiated cultural needs of 98.99 million audience members, make full use of digital technology to fill the public information gap, and expand public participation channels. This paper puts forward for the first time the sustainable development path of regional museum clusters in China's five cultural exchange zones, focusing on solving the unbalanced and inadequate development of regional museums. Porter's Diamond Model is used to analyze the strategic advantages of the development of China's regional museums, and the core-periphery model is used to expound the unequal development relationship, regional diffusion, spatial structure status and co-development of regional museums in China. In this paper, the Yellow River Cultural Zone Museum Group, the Yangtze River Cultural Zone Museum Group, the Great Wall Cultural Zone Museum Group, the Grand Canal Cultural Zone Museum Group, and the Pearl River Cultural Zone Museum Group are used as specific samples to explore the sustainable development path of cultural sharing by field investigation, questionnaire survey and qualitative and quantitative analysis. "Making-sharing" become the fundamental goal, it provides a new value frame for realizing the sustainable development of museums to construct the diversification of Chinese civilization and the multi-pattern of cultural ecology and to promote the non-differentiation and equalization of social education.

Biographical Note

Weng Huainan, Professor. Library Director of National Museum of China. His research interests and areas of expertise: the History of Chinese Ideology and Intercultural Communication from the Perspective of Material Culture, China Museum Development Research, and China Museum Development Present Situation and countermeasure research.

Li Keke, PhD Candidate of CAFA, researcher of National Museum of China. Her research interests and areas of expertise: Exhibition curating and visual communication, Artificial Intelligence era museum exhibition design and Public Education, Digital Curating, Art and Technology.

SOCIAL SUSTAINABILITY: A PEOPLE-CENTRED APPROACH TO MUSEUM PRACTICES

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Keywords: social sustainability, sustainability, diversity, equity, inclusion, accessibility, interconnections

Abstract

The systemic injustices seen in society are prevalent in every part including the museum and heritage sector. To work on the dismantling of systemic injustices, museums need to embody social sustainability in every facet of their internal and external work. Social sustainability focuses on people, their relationships with each other and the environment. It is about taking a people-centred approach, caring for others, considering a multitude of interconnected perspectives in creating an equitable future for everyone.

Ethics and morals are central to social sustainability. The process of becoming socially sustainable requires us to advocate for empathy, accountability, and solidarity. A socially sustainable practice demands proactivity in all functions and activities of a museum and must be formed from the inside out, it starts with you. At the core of this practice is the interconnectivity—the coexistence between—nature, culture, people and place.

In this presentation, we will highlight some of the key areas of social sustainability such as accessibility and inclusion, language, relevance and decolonisation, values and change. In adapting a socially sustainable practice, we create a place of and for everyone, a future where there is no sustainability unless there is equality. Changing practices is about asking the difficult questions and taking action.

This paper will present the importance of social sustainability and its applicability within cultural heritage. How can we make the cultural heritage sector more socially sustainable?

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Biographical Note

Pia Edqvist, BSc, MSc. Pia is an archaeological conservator at the Museum of Cultural History, University of Oslo, Norway. Pia has a special interest in and commitment to human rights, ethics and sustainability. Pia is the Co-Director of Social Sustainability for Ki Culture, a non-profit organization that provides sustainable solutions for cultural heritage.

Nicole Smith. Nicole has spent her career of over 15 years as a driving force for positive change in diversity, equity, accessibility and inclusion at museums with the principal belief that museums should be for everyone. As the Co-Director of Social Sustainability at Ki Culture, a non-profit that advocates for museums as spaces that benefit people, places and the planet.

THE POWER OF MOBILE MUSEUMS TO REDUCE SOCIAL INEQUALITY AND IMPROVE THE QUALITY OF EDUCATION

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Keywords: mobile museum, real-world problems, social object, SDGs

Abstract

Nowadays, Thailand is confronting the problem of diminishing reading and learning skills of its population. An increasing number of youth fail to complete school and are unemployed. Thai people need to improve their knowledge and skills related to science and technology, but such skills also require critical, analytical, and creative thinking. This point underlies SDGs 4 that provides for quality of education, as well as SDGs 10 that addresses social inequality. We at Mahidol University argue that the mobile special exhibition entitled *Vivid Ethnicity* delivers fundamental knowledge grounded on real-world problems and is a practical testament to the power and merit of museums for the development of society. We have launched participatory action research through this exhibition. It acts as a public program reaching an audience of over 1,000 at five schools, four museums, and three events over two years. The exhibition helps generate creative conversations on cultural diversity in Thailand and the collections consists of these documented conversations in the context of social objects with the researcher serving as mediator and participant. The result shows that audiences are able to perceive, empathize, and problematize issues of socio-cultural inequality. Furthermore, the exhibition raises special awareness of issues and encourages introspectivity in attitudes and prejudices related to ethnic diversity with a view to achieving the related SDG's and ensuring greater tolerance, respect, and peace.

Biographical Note

Assistant Professor Patoo Cusripituck, PhD. Dr. Cusripituck is a lecturer in museum studies in the M.A. Cultural Studies Program at RILCA, Mahidol University, Thailand. She serves as Chair of the iCulture group, running the Museum of Cultural Anthropology and *Vivid Ethnicity* Mobile exhibition. Her research interests include museum education, museum and community engagement, ethnicity, visual anthropology.

Assistant Professor Jitjayang Yamabhai, PhD. Dr. Yamabhai is a lecturer on the M.A Cultural Studies Program at RILCA, Mahidol University, Thailand. He serves as Head of Mahidol Social Engagement Cluster. His research interest focuses on rural development, ethnicity, and sociology of education. His current research work is on Ecomuseum and ethnic community development in Chiangmai.



Session 3: The Power of Museums Authority and Networks

Moderator: Irena Žmuc (ICR)

23 August 2022

RECALIBRATIONS: TOWARDS A NEW METHODOLOGY

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Keywords: museum methods, materiality, collaborations, stakeholder

Abstract

Crises such as climate change, migration and recently the Corona pandemic has highlighted the value, necessity even, of engagement and understanding across society and its civic institutions. It has highlighted the need for universities to involve citizens in their work, and to demonstrate the public value of research. It has also encouraged museums to revitalise and extend their traditional remits of public dissemination and entertainment. At Medical Museion we believe that universities, museums, and society in general could all gain from an imaginative recalibration of their inter-connectedness. Medical Museion is an international-award winning museum that is both a research institution at Copenhagen University and a public museum.

Which special – unique even – role and responsibility can museums lift in times of crises? In a recalibration of universities, museums, and society we suggest that university museums do not just assist academics to reach out to the public with their research, but actively participate in the development of research, and in actively curating connections between opposite actors. Through engagement with history and present using the sensorial and the object-based, we argue that museums hold a unique and more free position than other institutions to develop experimental research methods where societal stakeholders feed and collaborate into academic research. In a new project at Medical Museion, we have in 2022 started exploring the power of facilitating these new networks, and we would like to share and discuss our experiences with you.

Biographical Note

Simone Grytter is the curator and coordinator of the Saxtorph Initiative at Medical Museion. She is also a PhD student at Medical Museion. Her research interests are in ethnographic methods and museum methods in health sciences, object-based learning, seeing the unseeable, visual anthropology, objectivity, materiality, patient experiences.

Ken Arnold is Professor at Copenhagen University and Director of Medical Museion (part of CBMR) – which combines adventurous research with innovative public programming. Until March 2022, he was Head of Cultural Partnerships at Wellcome. Prior to that, he helped establish the museum Wellcome Collection, directing its first decade of programming.

TRANSDISCIPLINARITY AS PRACTICE: EQUITY, RESPECT AND CREATIVE IMAGINATION

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Keywords: transdisciplinarity, praxis, methodology, narrative-building

Abstract

Knowledge exchange around university museum collections is rapidly evolving from an exercise between academics with distinct disciplinary outcomes, to a wider and more creative co-production that transgresses boundaries between specialists and outside stakeholders. We are seeing a shift from cross-disciplinary work, which applies different perspectives on a subject but preserves identities and methods, to an approach which can be called transdisciplinarity, an emerging methodology that challenges difference and value between forms of knowledge by integrating perspectives in order to change the dominant narrative.

At the heart of this transition is the desire of both stakeholders and museum practitioners to see museums engage more deeply with information that has been suppressed, ignored or devalued, about those who in the past were ‘at the margins’. Bringing a museum’s scientific specimens and material culture into the focus of both academics and stakeholders widens the kinds of knowledge that can be produced. It lessens the dependence on sources relating to élites and to structures of power, and makes possible more creative and meaningful recreation of past experience.

Transdisciplinarity, if adopted as an approach to a more equitable and open museum practice, has the potential to create new museum narratives and to centre the invisible, disenfranchised or marginal individuals whose past lives are present in the collections. This paper argues that using a transdisciplinary approach to knowledge production serves a wider set of stakeholders. A set of methodological and practical insights are offered, based on recent case studies and examples taken from collaborative work.

Biographical Note

Dr Giovanna Vitelli is Head of Collections and Curatorial at The Hunterian, Glasgow. Vitelli is an anthropologist and historical archaeologist with long-standing experience in methodologies of co-production. She specialises in colonial/Indigenous relations, and the place of early modern collections in creating museum narratives on colonialism and Empire.

FROM OBJECT TO KNOWLEDGE: COLLECTION DISCOVERY AND DEVELOPMENT AT THE MUSEUM FÜR NATURKUNDE BERLIN

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Keywords: collection development, equitable access, knowledge infrastructure

Abstract

The Museum für Naturkunde Berlin is an integrated research museum holding a unique cultural and natural asset of 30 million natural history objects. It has now been given the unique chance to transform the entire organization in a 10 year, 660 Million EUR project funded by the German Federal Government and the Federal State of Berlin. This process not only comprises a remodeling of buildings but at the same time a complete institutional transformation, including a comprehensive development of its collection. This situation asks for long-term perspectives and a clear vision. We are presenting our approach, questions and principles that have been guiding us.

Our overarching aim is an open knowledge infrastructure for nature that promotes and enables equitable access, multi- perspective thinking and action. Following the motto “from object to knowledge”, we develop and explore our knowledge, data, and objects and open them to all, for responsible research and for innovation. Within the ten year project the collection at MfN will become an open, digital-analog and internationally well-connected research information infrastructure, a platform with access and services for research, dialogue and innovation. As guiding principles, (1) we are developing the collection along scientific and societal needs, (2) we are integrating analog and digital workflows in collection management and knowledge transfer and (3) we are balancing stability, quality and flexible services. We would like to share and discuss our thoughts on our strategic approach, guiding principles, and what it takes to transform a comprehensive collection.

Biographical Note

Christiane Quaiser is co-head of the Science Programme Collection Future. She has worked on strategic management of collections for more than 10 years. Christiane has been engaged with collections working groups and in the Culture in Crisis Programme. Research interests are focusing on conservation science, e.g. deteriorations processes and biocides.

Jana Hoffmann is co-head of the Science Programme Collection Future. She has spearheaded the development of information infrastructures for collections at MfN. Jana is engaged in building the Distributed System for Scientific Collections (DiSSCo) infrastructure in Europe. Research interests are knowledge management, standard development and re-use of natural history content.

INNOVATING WITH A NEW MUSEUM OF POSTNATURAL HISTORY

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Keywords: postnatural, biotechnology, artificial, Anthropocene

Abstract

The term 'postnatural' refers to living organisms that have been intentionally and heritably altered by humans through processes such as domestication, selective breeding, and genetic engineering (Pell & Allen, 2015). Postnatural history, defined as the study of the origins, habitats, and evolution of postnatural organisms, provides a transdisciplinary conceptual framework to the complex interplay between culture, nature, and biotechnology. Here, we present the collaborative strategy between two institutions in order to help establishing a new Museum of PostNatural History in Switzerland with this transdisciplinary framework. The two institutions are the Center for PostNatural History (Pittsburgh, USA) and the Museum of Nature of Valais (Sion, Switzerland). Both museums work on concepts that challenge the 'great divide' between 'Nature' and 'Culture', which has been institutionalized in the modern museum (Cameron, 2015). A novel postnatural exhibition titled "Artificial" is under way, produced by the Museum of Nature of Valais, in collaboration with the Center for PostNatural History. This exhibition serves as a springboard for opening the new museum. Indeed, it leads to the acquisition of new postnatural material, which is rather uncommon for traditional natural history museums, as a basis of its future collection. Furthermore, it allows the advancement of knowledge relating to postnatural history, which remains poorly developed and understood. Thus, we suggest that innovating with a new Museum of PostNatural History will create space for transdisciplinary work and thus allow both development in the science and representation, and also in public comprehension of the human influence on life on Earth.

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Biographical Note

Gil Oliveira leads the project of creating a Museum of PostNatural History in Switzerland. He works as a scientific curator at the Valais Nature Museum, and as a scientific collaborator in educational sciences at the University of Geneva. He holds a MS in Sustainability and a MA in Museum Studies.

Nicolas Kramar is Director at the Valais Museum of Nature, Switzerland. He is Chair of the ICOM-NATHIST Anthropocene Working Group and member of the ICOM Define. He holds a PhD in geochemistry (UNIL, EPFL) and a research master degree in history, philosophy and didactics of sciences (Lyon I, ENS-Lyon).

Richard Pell is Director at the Center for PostNatural History, USA. He is an Associate Professor of Art at Carnegie Mellon University in Pittsburgh. Pell is also a co-founder of the art and engineering collective, the Institute for Applied Autonomy (IAA).

MUSEUMS ADVOCATES, IMPLEMENTERS AND PURSUERS OF THE STRATEGY OF ‘SUSTAINABLE DEVELOPMENT’

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Keywords: museums, advocates, implementers, pursuers

Abstract

Museums are advocates, implementers and pursuers of the strategy of ‘sustainable development’. Firstly, museums need to play their rightful role in communicating the positive energy required by the times, helping to shape the social climate and behaviour of the day, and they therefore have an obligation to do what they can to promote policies that are conducive to the destiny of humanity. Secondly, museums are also producers, and it is the potential need of every producer to be more efficient and to save resources. Thirdly, there is no doubt that every museum expects its own sustainable development. Anhui Geological Museum is one of only two first-class museums in China in the geology category, and one that has spared no effort to promote sustainable development strategies from the standpoint of natural resources. Taking the Anhui Geological Museum as an example, the presentation elaborates and analyses three perspectives and measures that can propagate SDGs, build a smart museum to improve the effectiveness of its work, and grasp the changing functions and definitions of museums, paying attention to the construction of internal functions and the linking of new public relations in an effort to achieve sustainable development, with a view to inspiring the development of medium-sized museums.

Biographical Note

Zhang Jingjing has worked in Anhui Geological Museum for almost 15 years. The museum is a member of ICOM, and attended the ICOM-ICR 2020 and 2021 annual online conference. Zhang Jingjing is studying for a Master’s degree in cultural relics and museums at the University of Science and Technology of China.

REGIONAL MUSEUMS: EMPOWERED AND EMPOWERING

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Keywords: regional museums; relationships; empowerment; stakeholder

Abstract

Regional museums may have smaller staff numbers and more modest collections and buildings, but these do not hinder their ambitions to play meaningful roles in their communities. Being generally more physically embedded in regional centres, gives them opportunities to establish productive relationships to achieve their own objectives in alignment with other local activities and community priorities.

This consideration of the powers of smaller museums in regional settings reflects on museums' abilities to contribute to social and cultural life, and to partner with different organisations at different times both within the seasonal rhythm of their host communities and in response to external circumstances. Using examples from both rural and urban Aotearoa New Zealand, the presentation will reflect on museums and their networks responding to natural disasters – examples include floods, earthquakes, pandemic – finding that together they can capitalise on untapped resources to strengthen their communities and find solutions together. Other examples will illustrate how sharing different economic, physical and social resources empowers mutual understanding of collective strength. Knowing what is available and being willing to reach out.

There is a recognition that the, often new, relationships forged under pressure are an asset for regional museums to value and maintain. But how? There are already many tasks competing for museums' limited resources, and with looming economic crises, the challenges will be harder. As a multicultural nation with a bicultural foundation, Aotearoa New Zealand have a diversity of communities of interest increasingly recognising the value of sharing skills and resources for problem-solving.

Biographical Note

Jane A. Legget PhD FMA has worked across museums and heritage in both Aotearoa New Zealand and the United Kingdom. She is currently Chair of ICOM Aotearoa New Zealand and Associate Director, Cultural Heritage, at the New Zealand Tourism Research Institute. Research interests include museum stakeholder relationships, regional museums, museum standards, women's heritage.

CHALLENGES OF REPRESENTATION AT !KHWA TTU SAN HERITAGE CENTRE

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Keywords: indigenous: decolonization, co-curation, ethics

Abstract

!Khwa ttu San Heritage Centre is an indigenous museum near Cape Town, dedicated to the San, southern Africa's first people. This presentation examines challenges of decolonization, indigenous involvement, co-curation and wider social responsibilities and opportunities inherent in the setting up and running of the museum. !Khwa ttu is a joint San and Swiss NGO initiative that opened in 2018. !Khwa ttu's aims are cultural restitution and providing a space for the San to tell their story in ways of their choosing.

!Khwa ttu faces the underlying challenge that there are very few San with university level education and virtually no San with detailed knowledge of museums. This means that establishing and running the centre has, until the appointment of our new San curator, been led by non-San, and any planning and curatorial conversations with our San constituents have had to begin by introducing new ideas and possibilities. This has inevitably meant navigating a very difficult path between opening up San to new possibilities and, all too easily, leading the process in ways that impose a non-San perspective and threaten genuine authenticity. Our presentation builds on this fundamental issue in two ways. Our first point concerns how this reality sits with !Khwa ttu's aims and our co-curatorial aspirations. Our second point concerns the difficulty of accommodating the highest level planning ambitions of the centre and the complex social responsibilities inherent in building such a centre with the ideas, ambitions and agendas of our San constituents.

Biographical Note

Dr. Christopher Low has spent 22 years working as an anthropologist among southern African San, specializing in traditional medicine, spirituality and human environment relations. In 2014 he led the setting up of !Khwa ttu San Heritage Centre and is currently Museum Director.

Magdalena Lucas is the newly appointed museum curator at !Khwa ttu San Heritage Centre. Magdalena comes from a †Khomani San community in South Africa and holds a degree in heritage and anthropology. Magdalena is particularly interested in issues of social justice.

PUNKAR: BUILDING A MUSEUM NETWORK ON AINU CULTURE

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Keywords: network, museum, Ainu history and culture

Abstract

The National Ainu Museum (NAM) opened in 2020 was established based on the philosophy of seeking “to promote respect for the Ainu as an indigenous people in Japan, to establish proper recognition and understanding of Ainu history and culture both domestic and internationally, and to contribute to the creation and development of new Ainu culture”. One of the aims of this project is to serve as a hub for an information network connecting museums. Therefore, we have launched our own network between the NAM and other museums, universities in Japan and around the world, and Ainu cultural tradition organizations. The network is nicknamed “Punkar”, which is an Ainu word for vines of plants such as grapes and hardy kiwi. The name is an allusion to the “connection” and “expansion” of the network project. Currently, we have about 60 museums and organizations in Hokkaido and beyond as members. The network promotes 1) co-operation and collaboration in sharing and disseminating information (including measures to deal with hate speech or anti-Ainu behavior), 2) collect data, 3) conduct joint research, 4) run training workshops, 5) organize exhibitions, lectures, conferences and symposiums. The museum also envisions, in collaboration with museums from all over Japan, to assist in the recovery and restoration of cultural properties affected by natural disasters. In the future, we will plan to expand our global network “Punkar” and contribute to the promotion and awareness-raising of Ainu history and culture through interactions and information sharing with researchers, curators, and Ainu cultural tradition practitioners.

Biographical Note

Miyaji Tsuzumi is Research and Curatorial Fellow of the NAM. She specializes in paleoenvironment and paleoecology, and is currently interested Ainu and Japanese garments and textiles. She has been involved with the launch of the network project even before the establishment of the museum.

Yabunaka Takeshi is Director of the Research and Curatorial Department of the NAM. His work focuses specifically on Ainu material culture and research on Ainu collections at museums around the world. He is involved in numerous exhibitions including the design of the permanent exhibition in the NAM.

Sasaki Shiro is the first Executive Director of the NAM. He previously worked as a research staff member of the National Museum of Ethnology in Osaka. He specializes in the cultural anthropology of the history and culture of indigenous peoples in Siberia, Far East Russia, and Northern Japan.

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Hrdliček Museum, Charles University of Prague

University Museums and Collections
Moderators: Andrew Simpson &
Giovanna Vitelli
25 August 2022

Preliminary Program:

<https://tinyurl.com/UMAC2022Prague>

UNDER THE GAZE OF MASARYK AND MENDEL: THE COLLECTIONS OF MASARYK UNIVERSITY

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Keywords: university, museum, Mendel, collections

Abstract

The Mendel Museum of Masaryk University builds on the legacy of G. J. Mendel. It is a meeting place for experts and a centre for presenting the findings of science and research to the broader public. Besides maintaining an exhibition about G. J. Mendel and genetics, the museum also organises numerous lectures, primarily on genetics but also on other disciplines taught at Masaryk University.

The internationally renowned Mendel Lectures, which are co-organised by the Mendel Museum, have included speeches by a number of laureates of the Nobel Prize. Other successful talks encompass sciences of both organic and inorganic matter or the humanities in the so-called Seminar Series or in the Mendel Days, a newly established annual autumn festival. Each year, the museum organises lectures for the general public on Rare Disease Day. The organisation also publishes various scholarly books in collaboration with the university imprint, MUNIPRESS.

As a university museum, the Mendel Museum manages the collections of Masaryk University. It is the only university-wide museum in the Czech Republic. The collections' broad thematic scope corresponds to the various fields of study at the university. The Mendel Museum administratively manages four university collections – for Paleontology, Mineralogy, the Institute of Forensic Medicine, and Art. Exhibits are primarily used as a teaching aid for students, but they also have great potential in museum and university presentation activities.

Biographical note

Blanka Křížová is a native of Hukvaldy, she graduated from General Theory and History of Art and Culture in the Musicology section of the Faculty of Arts of Masaryk University. In 2016–2019 she headed the Tišnov Municipal Museum. In 2020 she was appointed Director of the Mendel Museum of Masaryk University.

THE ANTHROPOLOGY COLLECTION/THE HRDLIČKA MUSEUM OF MAN

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Keywords: anthropology collections, university museum, Charles University, display, human remains

Abstract

The museum bears the name of the renowned Czech-American anthropologist Aleš Hrdlička, who, together with his Czech colleagues J. Matiegka and L. Niederle, realized the creation of unique anthropological collections. Permanent exhibits of the museum present the evolution of humans and our relatives, the development of individuals (ontogenesis) and human variability, while the final exhibit is devoted to pathology and death. This arrangement is based on the original concept of the museum's founder.

The Anthropological University Museum is a conservative place that partially presents anthropological collections created, collected mainly for educational purposes and comparative studies. In the past, the exhibition of some exhibits has become ethically problematic and in general, the issue of exhibiting human remains is currently very much addressed.

Biographical note

Zuzana Schierová is a graduate of Anthropology and Human Genetics at the Faculty of Science, and is now continuing her doctoral studies at the First Faculty of Medicine, majoring in History of Medicine. She mainly deals with the history of anthropology and museum collections. She works as a specialist lecturer and excursion coordinator at the Hrdlička Museum of Man.

Martina Lázničková-Galetová is an researcher in prehistory and anthropology at the Moravian Museum Brno and assistant professor and curator and of Hrdlička Museum of Man, Charles University in Czech Republic. She has a research focus on prehistoric art, anthropology and she is interested in contemporary art and anthropology/prehistory.

MUSEUM OF NORMAL AND COMPARATIVE ANATOMY IN PRAGUE

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Keywords: organ development, comparative anatomy

Abstract

The widely accepted evolutionary theory advises us to mutually compare specimens of selected vertebrates, including humans, following developmental, structural and formation aspects. Organs can be arranged in sets for display that clearly show their reconstruction from simple to purposefully specialized shapes. This includes deviations from the standard. Originally uniform in shape and many in number, teeth are gradually transformed into gripping and grinding mechanisms. Therefore, the masticatory muscles may shrink, the skull bones are less stressed, they expand more and the space for the brain enlarges. The limbs are effectively adapted to the intended activity – for a bat to fly, a cetacean to sail and for an Old and New World monkeys to develop a diverse grip. Primate skulls are formed by the merging and joining of small segments; these are also observable in the development of the head of the human fetus. The details of the surface and the density of the bone tissue of the facial skeleton indicate the position and attachment of the subcutaneous structures of the face. Thus, the approximate facial expression of an individual can be modeled on the skull base, in agreement with data from molecular biology, genetics and ethology. This should inspire prospective physicians in an ethical and gentle view of the patient who needs to be assisted by knowledgeable medicine.

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Bibliographical note

Klepáček, Ivo: museum employee, curator of collections

Shbat, Andrej: head of the museum, curator of collections

HERBARIUM COLLECTIONS AT THE CHARLES UNIVERSITY – THE LARGEST HERBARIUM COLLECTION IN CZECHIA

P. Mráz, J. Hadinec, O. Koukol, A. Pokorná, Z. Soldán, D. Svoboda, M. Štefánek, P. Zdvořák & Z. Vaněček

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Keywords: biodiversity, digitization, herbarium

Abstract

Herbaria are institutions housing collections of dried and usually pressed plants or fungi, which represent irreplaceable source of verifiable information about plant and fungi biodiversity patterns in space and time. Herbarium and fungarium collections at the Charles University (international herbarium acronym PRC) are the oldest (founded in 1775) and the largest herbarium (cca 2,400,000 specimens) collection in Czechia. Herbarium PRC is at the same time ranked in the top 10 university herbaria in the world and encompasses mainly specimens of vascular plants (including fruits and seeds), but also algae, bryophytes, fungi and lichens, and plant and fungi material preserved in liquid and stored in glass jars – spirit collection. In this light, PRC is likely the most important collection-based research infrastructure at the Charles University. The most valuable are several tens of thousands of type specimens upon which scientific names and thus species delimitations can be accurately interpreted. In addition to taxonomic, and biodiversity oriented studies, our collections serve as valuable source of DNA material for phylogenetic studies or stable isotopes analyses tracing climate change patterns. Besides, the collections are used in palaeoecology as a reference material. Herbarium and fungarium specimens also provide precious information about phenology, species' ranges and ecology, conservation or invasion biology. Recently, we have intensified our effort in respect of digitization of PRC collections in order to simplify the access to our collections for professional taxonomists, ecologists but also for the public. So far databased and / or scanned specimens are publically available through JACQ virtual herbaria database and Global Biodiversity Information Facility portal (GBIF).

Bibliographical note

P. Mráz is Head curator of Herbarium collections, curator of vascular plant collection, and botanist at the Department of Botany interested in plant taxonomy, biogeography and evolution of vascular plants, especially of the apomictic genus *Hieracium*.

J. Hadinec, M. Štefánek, and P. Zdvořák are Curators of vascular plant collection interested in systematics and floristics of vascular plants.

O. Koukol is Curator of fungi collection interested in taxonomy, ecology and phylogeny of saprophytic microscopic fungi.

A. Pokorná is Curator of carpological collection and archaeobotanist.

Z. Soldán is Curator of bryophyte collection interested in systematics and floristics of bryophytes.

D. Svoboda is Curator of algae and lichen collection interested in taxonomy and floristics of lichens.

Z. Vaněček is Curator responsible for digitization, curator of vascular plant collection and archaeobotanist.

HARNESSING THE POWER OF NETWORKS: INNOVATION IN A TRANSDISCIPLINARY MUSEUM CONSORTIUM

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Keywords: networks, university museums, impact, interdisciplinary

Abstract

How can collaborating across disciplinary boundaries, within and beyond the museum sector, help us innovate?

This paper shares learning and experience from the University of Cambridge Museums and Botanic Garden, who have been working together in a consortium that spans disciplines for a decade. Bringing together science, arts and social science collections, research reaching across academic disciplines, and a strong commitment to societal impact, the consortium are able to share at first-hand how working across disciplinary boundaries has helped drive innovative practice.

Drawing on case studies from 10 years of working in this way, this paper will explore:

- How models of practice developed in one disciplinary context can be transferred and developed in new contexts, driving innovation
- How working across disciplines results in a richer offer and greater agency for partners and participants
- How working together amplifies convening power, enabling even wider networks with greater potential for innovation

Examples will include projects addressing the ways in which museums, particularly university museums, can lever networks to address compelling societal issues and challenges in innovative, connected ways.

Biographical note

Miranda Stearn was Head of Learning at the Fitzwilliam Museum, part of the University of Cambridge Museums consortium, from 2015-2022, where she led a team delivering a creative, inclusive and impactful learning service to connect as wide an audience as possible with the museums' collections. She has recently joined Lancaster Arts, University of Lancaster (United Kingdom) as Curator.

THE POWER OF ARTOLOGY: A TRANSDISCIPLINARY AFRICAN APPROACH FOR UNIVERSITY MUSEUMS WITHIN HIGHER EDUCATION: A SOUTH AFRICAN PERSPECTIVE

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Keywords: university museums, artology, transdisciplinary, higher education

Abstract

Most university museums are driven by core academic principles: research, teaching and training. In recent years due to social imbalances, rising economic constraints and political problems, both in higher education and the wider arts and cultural sector, there is an urgency to envision a future of sustainability. This reality has become crucial in the 21st century, as museums are clearly at an inevitable global tipping point. University museums need to change to new ways of rethinking, reimagining and rebalancing, holistic curatorial and network principles, if they aim to visualise a sustainable future for the collections under their care. This paper proposes a new notion that the University of Pretoria (UP) Museums refer to as ‘artology’. This is an innovative partnership-based approach for university museums to consider and embrace, so as to reimagine forward-thinking curatorial plans for 2026 and beyond. Artology in basic terms is broadly considered the study of art. But when applied within a wider museum context, artology can be defined as a practical and theoretical perspective that develops both the mutually creative and research potential of university museums. Literature has demonstrated evidence to prove that art enhances knowledge and in a university context, museums generate new knowledge. It can be argued that artology has the potential to be a future-focused approach for curation and can be an enabling transdisciplinary power within the creative, academic and education landscape within an African context.

Biographical note

Dr. Sian Tiley-Nel is Head of the University of Pretoria Museums in South Africa and is a professional curator, conservator, heritage practitioner and specialist on the Mapungubwe Collection and Mapungubwe Archive. Her research interests span contested archives, leadership, impact investing, holistic and mindful approaches to curatorial issues in higher education.

STEALING CULTURE: IS IT DIGITAL COLONIALISM OR DIGITAL REPATRIATION?

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Keywords: digital, ethnography, law, colonialism

Abstract

Across the globe, an intense dialogue has formed around repatriation of cultural artifacts from museums and collectors. At the extremes, the dialogue surrounds whether these artifacts should be returned to their locations of origin or retained by those that currently possess the artifacts. Between the extremes is a discussion about whether artifacts could and should be digitally copied, thus placing one version of the artifact within the possession of the originating location and another version(s) outside. In our presentation, we use cultural artifacts to analyze the relationship between a university museum and the peoples of Rapa Nui.

This highly unique collection of objects from Rapa Nui helped forge an exclusive interdisciplinary relationship between the University of Wyoming (USA) and the Rapa Nui. The collection of over 180 objects includes small sculptures carved from volcanic rock, stone, and wood. Most were created as honorary pieces for ancestors and were used for personal protection or in conjunction with cultural and religious practices. As far as the accession records suggest, most of the objects are not defined as ‘archeology,’ but ethnographic items purchased from locals. Although almost all of the objects were created in the 20th century, they reflect traditional methods passed down from generation to generation as a way of preserving a culture that no longer exists as it did when the large Moai were created over seven hundred years ago.

We analyze these objects by foregrounding their ethnographic identity in order to rebalance the dialogue that framed the past three centuries.

Biographical note

Nicole M. Crawford, Director & Chief Curator, University of Wyoming Art Museum, previously Vice President, Gerald Peters Gallery, Santa Fe, New Mexico, where she oversaw gallery operations including two art auctions. Her international projects include extensive work with cultural reconciliation through the display of objects in post-colonial/post-conflict societies.

Darrell D. Jackson, JD, PhD, Professor, University of Wyoming College of Law, previously Assistant United States Attorney. He researches at the intersection of law; education; and race, cultural, or ethnic studies; and primarily utilizes critical race theory. He focuses on supporting historically marginalized communities’ struggles to obtain equity and equality.

MUSEUMS' ACTIONS FOR SUSTAINABLE DEVELOPMENT: EFFORTS IN INDIAN MUSEUMS

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Keywords: sustainable development, diversity & inclusion, access and benefit sharing, Indian museums

Abstract

Sustainability is about creating proper use of the earth's resources. Together with tangible & intangible heritage, its unique relations with nature, culture illustrates not just a stage for imparting explicit Sustainable Development Goals (SDGs), but also epitomizes supporting sustainability and wellbeing to a larger scale making the 2030 Agenda for Sustainable Development significant. SDGs can be viewed as a strategically maneuvered itinerary for people, planet and its resources including eradicating poverty, which is one of the utmost challenges and obligatory prerequisite for sustainable development.

17 SDGs and 169 targets aim to balance the three pillars of sustainable development – economic viability, social equity and environmental protection; including tackling climate change and working to preserve oceans and forests. All the targets provide ample scope for museums to work towards achieving goals by supporting and providing learning opportunities, enabling cultural participation for all and safeguarding the cultural and natural heritage within museums.

Indian Museums have realised their duties of achieving sustainable development and taken up initiatives. The endangered hornbill of Arunachal Pradesh has been given a new lease of life by the National Museum of Natural History. National Handicrafts & Handlooms Museum, Indira Gandhi Rashtriya Manav Sangrahalaya, and DakshinaChitra Museum promote sustainable development safeguarding cultural heritage. Interesting examples are the Palakkad District Heritage Museum, Karbi Heritage Museum, Suseum (sustainability museum), Amaravati Heritage Centre & Museum and Kerala Biodiversity Museum. Efforts for sustainable development of traditional arts & crafts by the Government of West Bengal in collaboration with the UNESCO and NGOs are notable too.

Biographical Note

Supreo Chanda is an Associate Professor and Head of Museology at the University of Calcutta, India. He possesses BSc (Honours) in Zoology, MSc in Museology and PhD (Sc.) in Anthropology. Research interests involve, inter alia, Exhibition Design, Intangible Heritage, Museum Education, Social Inclusion, Conservation of Cultural Properties, Visual Culture and Museum Ethnography.

MUSEUMS, VARYING ONTOLOGIES AND DEFINING MOMENTS

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Keywords: knowledge, museums, impact, networks

Abstract

The meaning of the word ‘museum’ has changed over time. A museum in the ancient world more closely resembled an academy than what we would consider a museum today. The model of the first public museum, the Ashmolean was a university museum with a social contract in regards to the generation and transmission of knowledge. New visions of museology see the museum as a constructive instrument of positive socio-cultural agency. Therefore, the transmission and co-creation of knowledge must have impact and inspire people and communities, on all scales, to enable change as actors in the knowledge transmission process.

Of the latest five proposals for the museum definition, currently under consideration by ICOM, four refer to museums doing research, i.e. research is integral to museum ontology. Proposal two however, states that museum practices enable research, i.e. it is a potentiality of collection and interpretation that may, or may not, be actualised. Furthermore, at least three distinct types of International Committees exist within ICOM with an emphasis on different organisational ontologies.

This presentation draws on historical models of knowledge generation and asks the questions does it matter if some museums do not fulfil all the requirements of knowledge generation, transmission and impact? Are there multiple types of organisation with different ontological frameworks that are being corralled into a singular definition? Isn't the evolution to being part of a network of cultural agency from previously being centres of cultural authority the primary characteristic of the modern museum?

Biographical Note

Andrew Simpson is a postdoctoral research affiliate of the Chau Chak Wing Museum, The University of Sydney. He is the former Director of Museum Studies programs at Macquarie University and currently a Vice President of UMAC.

REVIVING SIRAYA: LANGUAGE REGENERATION OF AN EXTINCT AUSTRONESIAN LANGUAGE

Chung-Ping Young

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Keywords: Siraya, natural language generation (NLG), university social responsibility (USR), digital museum

Abstract

The Siraya is a tribe of aboriginal people residing in southern Taiwan, where the National Cheng Kung University (NCKU) Museum also happens to be located. The Sirayan language went extinct more than two centuries ago because of the more aggressive economic and cultural influences from Chinese immigrants. However, priests who came with the East Dutch Company, translated the Bible into Sirayan in the mid-17th century to provide a better understanding of God's words. During the turn of the millennium, the Sirayan people and scholars started to reconstruct the vocabulary and syntax from consulting existing manuscripts, referencing neighboring Austronesian languages, and inferring linguistic rules.

Natural language generation (NLG) becomes a promising alternative for restoring and preserving minority languages in a digital museum. A special exhibition demonstrating the Sirayan culture and language was held outdoors in the woods next to the NCKU Museum. The exhibition was open all day to the public and displayed not only cultural artifacts and informative posters, but also showcased an interactive chatbot and audio player. A simplified Arit ritual offering and chant was also exhibited on-site by cooperating with the Siraya communities to fulfill NCKU's University Social Responsibility (USR).

Research of the Sirayan language is still currently ongoing. While pre-recorded voice data has been trained by machine learning algorithms and the results used for text to speech (TTS) to generate Siraya dialogue, NLG technology can already be applied for language education and museum demonstrations to promote the Siraya people to restore and preserve the once lost language.

Biographical Note

Chung-Ping Young is an Associate Professor with Department of Computer Science and Information Engineering, National Cheng Kung University, and Chief of Promotion Division of National Cheng Kung University Museum. His research interests include Internet of things, natural language processing, and digital museum.

DEBATE: (RE)HUMANISING THE DISPLAY OF PAST PEOPLE IN UNIVERSITY MUSEUMS

Steph Scholten, The Hunterian, University of Glasgow, United Kingdom (moderator)

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

Sally Yerkovitz, Chair, EthCom

Steve Nash, Denver Museum of Nature and Science, Denver, USA

Keywords: human remains, exhibition, university museums, university collections

Abstract

This session aims to be a general debate about the public display of human remains in university museums and collections, as they can be found in anthropological, archaeological and medical collections. Question is if, and if so how, university museums can/should show human remains in public displays, especially of past people from outside their own cultural sphere. After short introductions (provocations) by the panellists, who are from Africa, the USA and Europe, this very current and fundamental question will be debated with the audience of their peers.

The public display of (certain) human remains has always been debated, but in recent years the practice is more and more questioned as inappropriate, as it is deemed incompatible with the belief systems of (certain) originating communities and/or can be construed as acts of ongoing colonial violence towards them. In a number of places practices have developed where human remains are reframed as past people that need to be rehumanised and treated with dignity and respect. Some activists are adamant that no human remains should be on display at all. Given the ubiquity of human remains in university collections as the result of past collecting, the sector needs to start developing a shared sense of what are possible fitting approaches going forward.

Biographical Note

Steph Scholten joined The Hunterian as director in 2017, he and was previously Director of Heritage Collections at the University of Amsterdam. Steph is an experienced museum director and academic with over 30 years' experience in the cultural sector. Steph led on the UMAC ICOM project on 'The Ethics of Restitution and Repatriation' (2020-2021).

Dr. Sally Yerkovich is director of special projects at The American-Scandinavian Foundation, an academic at Columbia and Seton Hall universities and is the chair of the International Council of Museums Ethics Committee, EthCom.

Dr. Sian Tiley-Nel is Head of the University of Pretoria Museums in South Africa and is a professional curator, conservator, heritage practitioner and specialist on the Mapungubwe Collection and Mapungubwe Archive.

Dr. Steve Nash is an archaeologist, columnist, historian of science, and stand-up comedian. He is the Senior Curator of Archaeology and Director of Anthropology at the Denver Museum of Nature and Science.



Poster Session The Power of Museums

In alphabetical order
by first listed author
22 - 23 August 2022

UNDERSTANDING INCLUSIVITY & DECOLONISATION: THE CASE OF THE UNIVERSITY OF SANTO TOMAS

Isidro Abaño & John Carlo L. Sayco

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Keywords: decolonization, inclusivity, cultural heritage, Filipinization

Abstract

In 2020, during the inauguration of the 97th Rector of the University of Santo Tomas, the UST museum produced “Heirlooms of Authority,” a virtual exhibit that featured objects and images related to the native rectors of the university. It may appear in this title that the “Heirlooms” may perpetuate Western authority since European rectors used some of the objects included. However, the same objects also signaled the coming of native Filipino rectors and the Filipinization of the university. This reflects the idea that decolonization can happen via education in a university setting like the University of Santo Tomas, established in 1611. For us, decolonization is not erasing the past but instead using that idea to evolve into something new, more inclusive, and having a unique identity following the process. This understanding of decolonization and inclusivity was at the core of this exhibit that the UST Museum presented.

Biographical Note

Rev. Fr. Isidro Abaño is the Director of the University of Santo Tomas Museum. His research interests and expertise include Philippine religious art, exhibition design, and Cultural Heritage Studies.

John Carlo L. Sayco is an instructor in the College of Architecture and the Assistant Director of the University of Santo Tomas Museum. His research interests and expertise include Cultural Heritage Studies, exhibition, and installation design, and architecture education.

UNIVERSITY MUSEUMS AND METAVERSE SPACE

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Keywords: metaverse, technological elements, educational space, virtual communal space

Abstract

The emergence of digital technologies and the advent of cyberspace have influenced museums since the 1990s, including university museums. Nowadays, virtual communal sharing space or Metaverse has taken museums to a new level by combining technological elements, including virtual reality, augmented reality, and video. In this presentation, some areas of the usage of Metaverse in university museums are discussed.

These include: Demonstrating the status of the university's "institutional heritage" and "institutional identity"; Providing services with empirical content for the audience and especially creating a meaningful experience for them; Helping the audience to be free from the gravity of space and the present time, as well as immersing themselves in the infinite space of the far past to the unknown future; Creating a broad and collaborative space with a diverse range of all museum audiences and promoting the theme of the "science of citizenship"; Answering a variety of audiences' questions and constantly presenting new insights; Creating an educational space by modeling and simulating socio-cultural dynamism and historical events; Extensive use of various types of artificial intelligence for different fields of education and research at the university; and creating the meaning of a second life in a space full of virtual and augmented reality in the physical world.

Biographical Note

Fatemeh Ahmadi graduated with a B.A. Museology in 2004, and studied in M.A. Art Research in 2019. She has been an ICOM Member since 2008 and a Board Member of UMAC since 2016. She has worked in the Tehran Medical University Museum since 2005.

Milad Azmoudeh was born in 1984 in Bushehr city. He graduated with a communication (M.A.) and is now studying in communication as a PhD candidate. He has been the Chair of the Persian Gulf Medical History Museum since 2017.

A SALT PLANT IN THE MIDDLE OF THE UNIVERSITY CAMPUS – NATURAL HERITAGE AS A COLLABORATIVE ECOSYSTEM

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Keywords: natural heritage, mediation, participatory process, audience

Abstract

The University of Aveiro has a salt pan installed in the center of the university campus. It is one of the few working salt pans in a region whose identity is marked by this traditional craft, in danger of extinction. The fragile ecosystem of the salt pans requires continuous maintenance of the natural site to avoid the dramatic effects of climate change, as well as abandonment and deterioration. But it also requires careful monitoring, preservation and documentation of work processes and material and immaterial heritage. This site is also an important laboratory for applied research and study projects at the confluence of interdisciplinary knowledge (biology, geology, chemistry, environmental engineering, tourism, ethnographic studies, intangible and material heritage, botanical and fauna preservation, research and study incursions, educational projects, bird watching activities, visitation and cultural purposes) and therefore requires a complex management system, but sufficiently flexible to monitor and accommodate these different scientific, cultural, natural, heritage and operational assignments.

A mediated participatory process is the methodology that is being proposed, as a case study, to improve community engagement and involvement in the salt pan's preservation and consciousness about its importance to the community, as a cultural site. This process is inspired in the ACED – Audience Centered Experience Design, developed beneath the ADESTE+ Creative Europe Program to support organizations in their efforts to be more relevant, inclusive and citizen oriented. The possibility of engaging not only the academic community, but also the surrounding community and stakeholders are a major input in the process.

Biographical Note

Margarida Isabel Almeida has a long experience in communication and outreach, as well as in cultural and heritage management. She studies museology and works as the rector's advisor for culture in the University of Aveiro. Mediation processes are the main research interest and are a constant in the author's career and expertise.

THE ATENEO ART GALLERY: INCREASING MUSEUM ACCESSIBILITY WITH HYBRID TOOLS FOR EDUCATORS

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Keywords: university museum, education, collaboration, hybrid learning

Abstract

The Ateneo Art Gallery (AAG) is a university museum that aims to connect the collection with contemporary art practice through its programs, seeking to animate cultural life within the campus and the wider community as a hub for intellectual exchange, a forum for artistic expression, and an art resource.

During the COVID-19 pandemic, AAG reinvigorated its educational programs as it shifted into the digital sphere and strengthened its position as a valuable resource for educators. This presentation explores how AAG reworked its educational programs since the lockdown, strengthening programs and developing tools that enable accessibility to audiences from both inside and outside the university.

Strengthened collaborations with educators in public and private institutions have allowed AAG to recalibrate programming, catering to the lack of educational resources across year levels. Educational modules developed in print and digital formats consider resources and capabilities online and offline. The ArtSpeak program provides educational content and opened access to regional art through panel sessions with artists from different islands across the country. The ArtMeet program gives way for more personal connections between artists and high school students. Relevance of these programs are supported by data on use, feedback from educators, and online metrics.

A look into the online programming of AAG reveals that collaboration is key. As it moves forward, the Ateneo Art Gallery sees hybrid learning as the better normal, with online and onsite activities made available for a wider audience, expanding reach and fulfilling its mission as a hub for expression and exchange.

Biographical Note

Estela Bagos is currently the museum education officer of the Ateneo Art Gallery. As a museum educator, she has developed the museum's educational and public programs, increasing accessibility to different audiences through pursuing active collaborations with educators and developing partnerships with organizations.

MUSEUM, ART, ARCHITECTURE AND SUSTAINABILITY: A SHARED COMPROMISE

Jaime García Del Barrio^a, Álvaro Laiz^b, Carlos Fernández Bandera^a, Nicky Ure^c, Gabriela Bastos Porsani^a & Rafael Vargas Trujillo^a

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Keywords: art, architecture, sustainability, museum educational purpose

Abstract

The Museo Universidad de Navarra (MUN) is a creation, research, and dissemination centre serving the artistic community, the University's mission and the general public.

The Museum invited Álvaro Laiz, an artist who works at the intersection of nature, traditional culture and technology, to develop an exhibition inspired by its collection. In *The Edge* (7 April - 25 September 2022) Laiz embarks on a journey from Siberia to Chile exploring the concept of time, genetics, man's becoming and his relationship with the environment.

The Edge provides a platform to enhance awareness, research, discuss and drive sustainability, guided by a curated framework developed by culture & sustainability consultants UreCulture in collaboration with Álvaro Laiz, and the Museum. It explores carbon footprint and circular thinking, donation compensation strategies, reporting, innovation in museography practice and public programming to raise public awareness.

The MUN and the exhibition will be used as an academic case study within the University's 2025 Strategy Program to investigate the energy impact of the building. The main objective of the study is to connect three fields: art, architecture and sustainability.

The Edge will be accompanied by a masterclass with the artist, and a by-program to open a discussion with the public on both the artistic and sustainability aspects of the exhibition.

The final output is a report performed by both teams sharing a reasoned understanding of the carbon and circular footprints of the exhibition and MUN's carbon emissions, the importance of sustainability planning and the power of art to catalyse change in society.

Biographical Note

Jaime García del Barrio, is currently the Director of the Museo Universidad de Navarra and the Instituto Cultura y Sociedad (ICS) and Deputy Rector at the Universidad de Navarra. He spent some time in Princeton, Michigan and Shanghai, and travelled the world to explore different models of university museums.

Álvaro Laiz is a multidisciplinary artist working with photography, text, video and sound. His research-based work deals with narratives where traditional culture, nature and technology converge.

Carlos Fernández Bandera is an Associate Professor at the School of Architecture and responsible for the Climate and Energy area of the University's 2025 Strategy Program. He has participated in several European and national projects related to sustainable building and has written more than twenty indexed articles in this field.

MUSEUM, ART, ARCHITECTURE AND SUSTAINABILITY: A SHARED COMPROMISE*Biographical Note con't*

Nicky Ure is an arts and culture strategist working on institutional and public sector cultural projects. She is the managing director of UreCulture where her current focus of work is the exploration of the intersection of sustainability and art to catalyse change for a better future.

Gabriela Bastos Porsani is a PhD student at the School of Architecture of the University of Navarra and is working on the University's H2025 Strategy Program. She is an expert in sustainable architectural design and environmental management of buildings.

Rafael Vargas Trujillo is a fifth-year architecture student at the University of Navarra who is developing his final degree project on the Museo Universidad de Navarra and will oversee connecting the three fields (art, architecture and sustainability) and generating an energy analysis for the building.

THE DNA OF A CANADIAN MISSIONARY: THE OFFSPRING OF GEORGE LESLIE MACKAY AT NATIONAL TAIWAN UNIVERSITY

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Keywords: University History Gallery, George Leslie Mackay, William L. Ko, sustainable school planning, history heritage

Abstract

George Leslie Mackay (1844-1901) was the first Presbyterian missionary to northern Taiwan in 1872. Mackay married a local woman, taught modern medicine and science, and promoted human rights and gender equality. He is among the well-known Westerners to have lived in Taiwan.

Both Mackay's grandson and great grandson, Seth Mackay Ko (1900-1990) and William Leslie Ko (1927), were born in Taiwan and are alumni of National Taiwan University (NTU). Mackay's family regarded themselves as Taiwanese all the time, even Mackay himself. However, they suffered a lot of unfair treatment because of their mixed blood. William was praised as a person of science and art despite a tough and challenging environment. He received the NASA Distinguished Service honor in 2015 and his paintings have displayed or collected in NASA Armstrong Flight Research Center and the Lyndon Baines Johnson Library.

The predecessor of NTU was Taihoku Imperial University, founded in 1928. NTU History Gallery (NTUHG), one of NTU Museums, was established in 2005. In the same year, NTU also launched the "Sustainable School Planning" and NTUHG decided to focus on "Revitalizing School Humanity and History". The mission of NTUHG is to collect NTU heritage and promote NTU spirit. The excellent achievement and moral model of alumni are also the collection targets of NTUHG.

The Year 2022 is the 150th anniversary of Mackay's arrival in Taiwan. NTUHG has an opportunity to contact Dr. William Leslie Ko and curates "The Unstoppable Love that Transcends Time and Space" to demonstrate the impacts of Mackay and contributions of William and the heritage of Mackay's family.

Biographical Note

Kuang-hua Chen is a Professor of Library and Information Science and University Librarian of National Taiwan University. He has published more than 200 research papers, 4 book titles, 5 patents, and other publications. His research areas are Information Retrieval and Evaluation, Citation Analysis and Evaluation, Natural Language Processing, and Digital Humanities.

An-ming Chang is a Division Director of University History Affairs Division, National Taiwan University Library, also a chief of NTU Museums Office. She has written or edited 6 NTU history story or NTU museums' collection books.

Yi-qing Wang is a Mackay Cultural Promotion Team Executive Director. She has conserved the precious Mackay family's archive delivered by Dr. William L. Ko in person.

EXPLORING A UNIVERSITY MUSEUM AS INTERDISCIPLINARY SCIENCE COMMUNICATION PLATFORMS – A CASE STUDY OF VACCINE SCIENCES EXHIBITION

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Keywords: vaccine sciences, science communication, public participation in science and technology, interdisciplinary curation

Abstract

As the pandemic continues, society craves accurate information more than ever. However, misinformation and one-sided knowledge do not help and even pose negative impacts on society's understanding of the pandemic and vaccines.

Through organizing the special exhibition: "Vax Border: The Science of Vaccines," National Cheng Kung University Museum (NCKU Museum) invited scholars from different colleges in NCKU including humanities, medicine and natural science to co-curate. Along with concise scientific knowledge, this exhibition also conveys social issues including the history of vaccines, the dissemination and accuracy of information and the pros and cons of vaccination, presenting vaccines in an interactive and issue-thinking way from interdisciplinary aspects.

In the exhibition, audiences could wander around the borders of disciplines and speak for themselves while reflecting on the relations between the pandemic, vaccines and their own daily life from various perspectives. "Vax Border: The Science of Vaccines" has already attracted visitors from inside and outside the campus, as well as neighboring educational institutions, receiving suggestions and inquiries on courses cooperation and traveling exhibitions.

While the pandemic is gradually becoming a norm, university museums should not only act as cultural attractions, but provide scientific knowledge/information and stimulate critical thinking. Faced with such challenges, NCKU Museum, as an interdisciplinary science communication platform, shows quick responses with the power of interdisciplinary curation, challenging the thinking frame that vaccine-related issues are scientific while enhancing public participation in science and technology.

Biographical note

Chia-Hsin Chen, PhD, is an assistant researcher and curator at NCKU Museum. She is an expert in science communication. Her research interests include visitor research, stakeholder's cooperation, and public participation in science and technology.

Tsai-Hsiang Lo is a project staff and curatorial assistant at NCKU Museum. She has a Master's degree in museum studies and interests in natural history museum research and exhibitions.

CULTURE, WELLBEING, HEALTH IN THE MUSEUMS

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Keywords: wellbeing, health, qualitative analysis, impact measurement

Abstract

In the face of the current pandemic and crisis, museums need shared reflections and tools to meaningfully exercise their role as social presidia. Their cultural practices, especially when included in programmes shared with hospitals and places of care, are significant determinants of the well-being and health of citizens. In Italy there are many projects for people with disabilities or pathologies, but a lack of shared methodologies and tools for reporting and reconciling qualitative and quantitative data. The project Culture, Well-being and Health aims to develop tools and guidelines to support cultural projects to increase the health and well-being of people with pathologies and disabilities, organizing case-studies for patients with dementia and Alzheimer's or with mental illness. The methodology used involves qualitative analysis using tools developed from validated international practices. The measurement of impact starts from a psychosocial approach, which considers the peculiarities of cultural experiences. The well-being measurement tool, proposed before and after the experience, is based on the models adopted by international museums: Psychological Wellbeing Scale (PWBL) and UCL Museum Wellbeing Measures Toolkit. One item is added, linked to the dimension of social and emotional loneliness as a factor with a negative impact on quality of life and physical and mental health: Loneliness Measures Guidance (Scale 4, single item, English Longitudinal Study of Ageing (ECSA)). The measurement activity's fundamental phase is based on ethnographic observation, and/or interviews, and/or focus groups to which questionnaires can be added. The analysis of the observations, interviews and focus groups are carried out through the Atlas-Ti semantic analysis software.

Biographical Note

Elena Corradini. Professor of Museology and Restoration she is scientific evaluator of the MIUR, and director of the magazine University Heritage. She was a board member and Deputy President of UMAC. From 1980 to 2006 she worked for the MIC and is the author of more than 170 publications about cultural heritage's knowledge and valorization.

Federico Montanari. PhD Semiotics, he is associate professor in Sociology of Cultural and Communication processes, and now teaches at the University of Modena-Reggio Emilia: before at Bolzano, Roma La Sapienza, Iulm, Politecnico di Milano, Isia, and, as visiting scholar, at the University of California, San Diego. He is the author of several publications.

Sara Uboldi. PhD in Humanities, University of Modena and Reggio Emilia (Italy), she deals with literary and artistic studies. She is the author of the book "Neurobiologia della finzione. Dal Paleolitico al globale" (Neurobiology of Fiction. From the Paleolithic to the Global) (Altravista, Pavia, 2018), and of articles and essays on literary criticism and contemporary art.

**CAUSARUM COGNITIO: THE ARCHITECTURE, COLLECTIONS, AND SOCIAL AGENCY
OF AMERICAN ATHENAEA
THREE CASE STUDIES: REDWOOD, BOSTON, AND CALTECH**

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Keywords: sustainability, university, social agency, transdisciplinary

Abstract

Is the athenaeum an adaptable concept in the twenty-first century university environment? What evidence exists to conclude that it contributes to a discursive community? My presentation explores the legacy of the concept of the athenaeum in America and examines the organically formed social circles who share an interest in continuing discourse, often within multiple disciplines, and who contribute to their communities by modeling habits and behaviors reflecting their desire for improvement of themselves and their communities.

From before and since my nation's founding, the societies of the American Athenaeum have successfully served as community-organized intellectual and artistic hubs, providing access to information, pursuing thought-provoking discourse, and applying their aggregate knowledge resources as agency for social change while presenting the most inspirational architecture, lectures, artistic performances, and collections to their communities.

I focus on the eighteenth-century Redwood Library and Athenaeum of Newport, Rhode Island, the nineteenth century Boston Athenaeum, and the twentieth century Caltech Athenaeum. The newest of these, Caltech Athenaeum, has been in service over one hundred years, and the oldest, the Redwood Library and Athenaeum, has been in service to its community continuously over 300 years.

Biographical note

Virginia Curry, PhD, was also awarded an MA in Spanish language and literature, an MA in Italian Language and literature, an MA in Art History, and a Graduate Gemologist Degree GG. She has taught languages at both university and high school level. Dr. Curry served as a Special Agent of the FBI, and a member of the Art Crime Team, who pursued cases involving fine arts, antiquities and jewelry, and who was routinely sent for service at the American Embassies in Rome, Paris and Mexico until her retirement.

THE END OF THE DEBATE IS JUST THE BEGINNING

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Keywords: ICOM definition, university museums, curating science, museological practices

Abstract

The debates on what defines a museum have been controversial, and not only among ICOM members. In this discussion, arguments, fears, ideals and policies have clashed, and they promise to come to a preliminary end with the voting in Prague in August. We argue, however, that the end is only the beginning and any revised definition of a museum will only further discussions and necessitate in-depth reflections. What effects will a new museum definition have on curatorial practices? And what would be the position of university museums and collections in particular? How do they contribute to this dispute emanating from the definition?

Based on our research into, and curation of, academic collections this paper contrasts central arguments of the debate in German-speaking countries. Key terms and concepts such as ‘inclusive and accessible institutions’ vs. ‘neutral and permanent institutions’ or ‘professional mediated education’ vs. ‘collaborative knowledge production’ will be examined in relation to academic collections and exhibitions.

Due to their proximity to research, it is assumed that university collections and museums are more up-to-date, flexible and self-reflective than traditional museums. At the same time, they are committed to institutional goals of profiling and communicating science as a trustworthy and reliable enterprise. Curating science means negotiating the interests of diverse actors. Using case studies of current exhibitions, this presentation analyses inclusive, polyphonic and collaborative ways of curating academic collections and transdisciplinary research. How do science exhibitions mediate between academic authority, curatorial networks and public interest? Ultimately, we argue that university museums can and should act as laboratory spaces to harness not only new curatorial practices, but also scientific collaborations to become effective agents of social change.

Biographical note

Daniela Doering is a postdoc and coordinator of the doctoral research group “Exhibiting Knowledge” at the Georg August University Goettingen. Her research interests include, but are not limited to, the theory and practice of curating, diversity and gender in museums, and the history and current developments of science museums.

Johanna Lessing is doing her PhD on the curatorial performativity of medical specimens within the doctoral research group “Exhibiting Knowledge” at the Georg August University Goettingen. Her curatorial and cross-methodological approach challenges museum logics of knowledge production and representation and aims to productively blur boundaries of research, exhibiting and curating.

A NEW MUSEUM EMBEDDING COLLECTIONS AT THE UNIVERSITY OF SYDNEY – THE CHAU CHAK WING MUSEUM

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Keywords: multi-disciplinary, object-based learning, First Nations, student access

Abstract

This presentation introduces the Chau Chak Wing Museum (CCWM), which opened at The University of Sydney in 2020 as the new home of collections held at the University since the 1850s, previously in the Nicholson Museum, Macleay Museum, and University Art Gallery. The new 8000 sqm building is a transformational addition to the University, providing state-of-the-art facilities for the enjoyment, teaching, and research of 460,000 objects spanning arts, Indigenous culture, antiquity, natural history, and science. The interdisciplinary collections are displayed across 18 exhibitions, contextualised by the University's intellectual environment. The voice of First Nations communities is foregrounded, with CCWM as custodian of important cultural items. More than 120,000 people visited in the first year.

The new A\$62.2m building was supported by the University to raise the relevance and accessibility of the collections to the public, and specifically to students and staff. The Museum was designed in response to a highly resolved business case. The architects (JPW) accommodated the requirements in a crisp modern building with over 2000 sqms of gallery space including a 420 sqm temporary gallery with 7m high ceilings. A critical requirement was three Object-Based learning studios. In 2021 over 17,200 students and staff participated in object-led teaching. Through the new CCWM, students from across numerous disciplines, including many where objects had never been used in teaching before, are now benefitting from the power of objects. Next year the CCCWM and The University of Sydney will host UMAC 2023.

Biographical note

Paul Donnelly, PhD, is Deputy Director of the CCWM in charge of curatorial and exhibitions. He has worked in curatorial roles for 25 years and has published widely. He has a PhD in Mediterranean archaeology and continues to excavate in Jordan, and Greece, as co-director of the University's Zagora excavations.

7 LAYERS OF AUDIENCE ENGAGEMENT

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Keywords: audience engagement, inclusion, diversity, equity, accessibility

Abstract

Audience engagement, especially in the field of art museums and galleries, is still closely connected almost only with museum educational programs. Is the audience of university museums only a visitor and what other target groups are often overlooked? What are the layers of audience engagement and what should have been considered when we want to deal effectively with audience engagement?

Based on 8 months of research and Fulbright residency in the United States, I have identified 7 key categories and levels of audience engagement, which, based on my findings are relevant for the complex discipline and efficient work with museum audiences. Through 12 study visits to US university museums, where several semi-structured interviews and focus groups were conducted, and observation and audiovisual ethnography were created, I came up also with the list of case studies and best practices, which I would like to share with the colleagues of UMAC.

Biographical note

Eva Gartnerová, PhD is the Head of Arts Management department at Faculty of Multimedia Communication, Tomas Bata University in Zlin, where she also contributes to the university gallery G18. Her research focuses on cultural management, especially on the topics of audience engagement and capacity building in university museums.

FLIES TO LEARN, BEYOND THE ENTOMOLOGICAL COLLECTION FOR SCIENTIFIC PURPOSES

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Keywords: crossmedia, networks, transdisciplinarity, transmedia

Abstract

The Colección Entomológica Tecnológico de Antioquia -CETdeA- is a young biological collection located in Medellín, Colombia. It is affiliated with the Law and Forensic Sciences Faculty and is concerned with the forensic importance, preservation and study of flies. The CETdeA has a multidisciplinary staff (biologists, microbiologists, court investigators, and graphic designers) to reinforce an optimal way of communicating science. This unit established intra-institutional networks with the media and audiovisual department, the virtuality center; and an inter-institutional partnership with the Science Center Museo de Ciencias Naturales de la Salle, attached to the Instituto Tecnológico Metropolitano -ITM- at Medellín, Colombia; a national referent of the social appropriation of science and technology. The CETdeA aims to consolidate a novel transmedia and cross-media communication experience focused on the biodiversity of flies and their practical applications in forensic, medical, veterinary, and conservation fields. In addition, it attempts to make scientists more human.

Partial results of transdisciplinarity's effect on the innovation in socialization and the interactions of the involved processes are listed and discussed. This model allowed going beyond the physical facilities to achieve modern global connections, primarily reaching a young audience; this novel approach is an alternative to raising awareness about the importance of biodiversity and its ecosystem services.

Biographical note

Luz Miryam Gómez Piñerez. Bacteriologist, MSc. in Entomology, PhD in Agricultural Sciences. Interested in molecular and systematic genetics of insects and promoting the social appropriation of science. Collection Manager CETdeA.

Eduardo Carlo Amat Garcia. Biologist, MSc and PhD in Entomology. Taxonomist, interested in the systematics and ecology of Diptera, particularly Calliphoridae, Tipulidae, and Pipunculidae flies.

Yesica Sidney Durango Manrique Professional in Criminalistics, Master's student in Entomology, currently works as a curator of the Colección Entomológica Tecnológico de Antioquia-CETdeA. She has experience curating forensic importance of flies, especially of the Fanniidae family.

Andrés López-Rubio. Biologist, Biologist, and PhD in biology, with experience in molecular techniques to study Insects. Skills for managing databases and bioinformatic programs for phylogeny analysis, population genetics, programming in R and python.

FLIES TO LEARN, BEYOND THE ENTOMOLOGICAL COLLECTION FOR SCIENTIFIC PURPOSES

Biographical Note con't

Mariano Altamiranda. Biologist, MSc. in Entomology and PhD in biology. He is interested in vector-borne diseases and insect ecology in general. Working in ecological niche models (ENM) and species distribution models (SDM) to answer ecological and evolutive questions using insects as a model group.

Tatiana Duran. Photographer, publicist, university teaching specialist, and Master's student in Art and Heritage. She is interested in developing and creating projects in cultural management, audiovisual production, and education, integrating culture, art, and education.

Sebastian Gomez Jaramillo Systems and computer engineer, MSc and PhD in systems engineering. Researcher in Educational Computing. Coordinator of Virtuality Unit of the Tecnológico de Antioquia.

Juan Gabriel Jaramillo Vasquez. Audiovisual communicator, MSc in transmedia communication. He is interested in constructing and creating narrative universes through various channels to impact different audiences. Coordinator media and audiovisual department of the Tecnológico de Antioquia.

Andrea Bustca. Biologist, entomologist, teacher, and researcher. She works as an assistant curator at the Science Center Museo de Ciencias Naturales de La Salle. Her attention is focused on sustainable development and the study of biodiversity and its ecosystem benefits; she has experience curating biological collections and promoting natural heritage.

Danny Urrego. Biologist, MSc and PhD Candidate in biology, research interests in taxonomy, systematics, and bioacoustics of bats. Experience in managing Biological Collections. Curator of the Science Center Museo de Ciencias Naturales de La Salle.

HARNESSING THE POWER OF LOCAL MUSEUM-SCHOOL CULTURAL, ENVIRONMENTAL AND HEALTH EDUCATION NETWORKS: THE CASE OF THE SCIENCE AND TECHNOLOGY MUSEUM (STM) OF THE UNIVERSITY OF PATRAS (UP), GREECE

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Keywords: co-creation, museum innovative education, thematic networks, agent of change

Abstract

This paper presents a study-case, STM's efforts to become polyphonic and inclusive of many voices on critical issues of our times. It highlights STM's contribution to the creation of a free, democratic, and educated society becoming an agent of change. High levels of engagement with schools can be enhanced through thematic museum-school networks. Thus, every academic year, STM develops networks in collaboration with Cultural, Environmental and Health Education Departments of Primary and Secondary Education of Achaia, Greece. Other bodies of science and culture are also engaged. Networks are based on the innovative "school-museum co-creation model" developed by STM and constitute a medium of inspiration and creation. They are one or two years' projects, around topics such as environment and sustainability, diversity, inequality and social justice, new technologies and internet safety etc. They permit to introduce the university thinking on chosen themes through seminars, workshops and educational activities as well as STM's exhibitions and collections as means of inspiration. Using interdisciplinary and experiential approach, networks give the opportunity to school groups and university students groups to work in a creative way, separately or by interacting together and with the museum to produce new educational material, multiplying the voices for communicating critical issues. STM harnesses the power of the produced material from one hand by communicating it to both the wider educational community and the public through different events, exhibitions and Digital Exhibitions in Virtual Reality environments openly available on STM's website. From the other, this material may set new directions to STM services to society.

Biographical note

Penelope Theologi-Gouti. Architect, Ethnologist (DEA), Responsible for Exhibitions, Educational Programmes-Activities of Science and Technology Museum (UP). Served as Vice Chair/Secretary ICOM Hellenic NC, Vice Chair/Secretary/Treasurer of UMAC (founding member) and Chair/ Secretary of CIDOC Ethno Group. Currently member ICOM Resolutions Committee. She has numerous publications in national/international, conferences and journals, including Museum International, ICOM study series, OECD journal, UMACJ.

Ioannis Iliopoulos. PhD Geologist, Associate Professor in the Department of Geology, University of Patras. Director of Science and Technology Museum (UP). He has numerous publications in national/international, conferences and journals, often using multidisciplinary approaches on subjects related to cultural heritage. List of recent publications:

<http://www.geology.upatras.gr/index.php/en/people-en/faculty?layout=edit&id=1164>

Stylianos Mystakidis. PhD, innovator, researcher and project manager (PMI/PMP) at the Science and Technology Museum, University of Patras, Greece and Professor-Counselor at the Hellenic Open University. Some of his areas of professional expertise and research are distance online education, open education, game-based learning, metaverse, virtual and augmented reality. List of publications:

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ADDRESSING THE DIVERSITY CRISIS IN EARTH SCIENCE: PUBLIC PROGRAMMING IN THE SEDGWICK MUSEUM

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Keywords: earth science, engagement, inclusion, museums

Abstract

Earth Science research has a vital role to play in ensuring a global sustainable future, but this potential is jeopardized by the current crisis in racial and gender diversity within the discipline. Here we outline ways in which a university museum, the Sedgwick Museum of Earth Sciences, is playing a key role in addressing these challenges.

The Museum's joined-up approach brings together an understanding of the imperial and extractive legacies within the Museum's collections, the hidden histories of women, LGBT+, working class and Indigenous people, and a recognition of the importance of providing role models and opportunities for young people to engage actively with Earth Science. Access to the outdoors, and a feeling of not being welcome there have also been identified as barriers for Black people and People of Colour when considering studying Earth Sciences, so the Museum's programmes which focus on engaging people with urban fossil hunting and local geology are enabling wider access with the subject and breaking down harmful stereotypes of Earth scientists. In this way, the Museum hopes to make a contribution to creating a more sustainable and equitable global future.

Biographical note

Liz Hide, PhD, is Director of the Sedgwick Museum of Earth Sciences, University of Cambridge, and is interested in the social and colonial history of geology, confronting stereotypes and discrimination in the Earth Sciences and in developing the role that natural science museums play in addressing social inequality.

NETWORK OF UNIVERSITY MUSEUMS AND UNIVERSITY MUSEUM OF IRAN DURING THE PANDEMIC COVID-19

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Keywords: networking, university museums, pandemic, Ministry of Education

Abstract

In Iran, university museums emerged with the establishment of contemporary universities in the 1950s. Before the foundation of these modern universities, some scientific collections were affiliated with some higher education centers in Iran. However, Iran's university museums have significantly developed recently despite facing challenges such as disorganization, systematization and networking, lack of a local, clear, and comprehensive definition of university museums, absence of united planning and policymaking in all universities and educational centers, insufficient communication between university museums and society in an international perspective.

The National Museum of Science and Technology, as the only museum institution of the Ministry of Education, in cooperation with the Deputy Minister of Research of the Ministry of Education, ICOM Iran and academia, has organized several projects to institutionalize and facilitate the development of university museums. For this purpose, INMOST has held six annual sessions of the General Assembly of University Museums with the participation of the higher education and scientific research institutions related to the Ministry of Education. More than 50 universities and higher education centers attended the two-day event. One of the main outcomes of the General Assembly is a blueprint of the By-Laws of the University Museums Council and the formation of the Executive Board of the University Museums Council. Currently, the Assembly, with a focus on the Ministry of Education, is trying to complete the legal registration process of the University Museums Council. So far, more than 50 university museums in Iran have been selected as members of the network. Also, most of these museums are connected to university museums in the region through scientific and international relations between universities.

In the following discussion, we will introduce the university museums of Iran and the network of the University Museums Council during the pandemic.

Biographical note

Professor, Theoretical Physical Chemistry, K. N. Toosi University of Technology, Chairman of INMOST (Iranian National Museum of Science and Technology), and Member of the Executive Board of ICOM Iran.

HOW WE DO THAT- AN EXHIBITION DEVELOPED BY STUDENTS IN NTU MUSEUM OF ZOOLOGY

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Keywords: exhibition, students, connection, cooperation

Abstract

National Taiwan University Museum of Zoology (NTUMZ) developed a new exhibition called “Three Brothers of Flying Squirrels and their Microbiome Friends” in November 2020. This exhibition was totally led by students because we wanted to provide opportunities for students to develop their abilities and explore our ideas. We encouraged students to develop an interesting exhibition, including different hand-on interactions, by themselves. This process entailed four steps. First, researchers in NTUMZ supplied the newest academic resources to be the main topic of this exhibition. Second, students in NTU reorganized the professional information into a public-friendly story, and provided various methods to display the exhibition content, such as using puzzles, video, iPad interaction, and voting rank. Third, students from the Chinese Culture University designed wonderful illustrations for this exhibition. The cooperation between NTU and CCU students made this exhibition more complete. Last, we invited the students and a postdoctoral researcher to write articles for the general public about the scientific findings and their experience of expressing them in an exhibit. Unfortunately, this exhibition was postponed due to Covid-19 in 2021, so we put the exhibition on the world-wide web. In order to make an impressive experience for the audience, this on-line exhibition was built as an RPG game using the Gather Town website app. Our exhibition opened on Feb. 19th 2022, and was presented as an Online-Merged-Offline ceremony held on Facebook and on our NTU museum website at the same time.

Biographical note

Meng-Tsen Kao. Student Assistant, Museum of Zoology, College of Life Science, National Taiwan University, Taiwan. Meng-Tsen Kao has graduated from the Department of Life Science in National Taiwan Normal University. She is interested in public science education, especially in the biological area, thus she worked in NTUMZ for more than five years trying to learn how to make a good science exhibition for the public.

Yi-Jung Lin. Collection manager, Museum of Zoology, College of Life Science, National Taiwan University, Taiwan. Yi-Jung Lin has earned two Master's degrees, first in zoology from NTU and second in museum studies from University of Colorado, USA. She is interested in museum collections, not only in how to manage them, but also in how to use them in exhibitions and education.

NETWORKING COLLECTIONS. ZIEGLER'S 19TH CENTURY ANATOMICAL MODELS IN THE COLLECTIONS OF POLISH UNIVERSITIES

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Keywords: Polish university collections, Association of University Museums (SMU), Ziegler's wax models

Abstract

Safeguarding and promoting the diversity of cultural and natural monuments continues to be one of the main challenges of the 21st century and university museums and their collections have a fundamental role to play in this. Moreover, museums – as centres for the transmission of culture, intercultural dialogue, learning, discussion and training – also play an important role in education, social integration and sustainable development. These university entities have enormous potential to influence society, make it aware of the value of cultural and natural heritage and its responsibility to protect them.

The Polish university museums grouped within the Association of University Museums (SMU) represent all profiles and fields of study carried out in Poland. The collections currently contain thousands of objects, of varying material value and also of great intangible value which is difficult to assess.

For several years, the Association has been conducting research on academic heritage. During World War II, Poland suffered great losses in university collections. SMU's research involves, among others, finding and locating university collections from the inter-war period. During the research it turned out that Polish university collections include valuable objects such as wax models made by Ziegler. Adolf Ziegler (1820 - 1889) and his son Friedrich crafted a series of wax models, many of which were sold to universities around the world. The presentation shows wax models at Polish universities. This is a valuable collection of over 300 objects in various degrees of preservation. They can be found in different university units, e.g. Medical University of Gdańsk, Adam Mickiewicz University in Poznań, University of Warsaw. The research was prompted by the discovery of several dozens of objects at the Faculty of Biology of University of Warsaw.

Biographical note

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

Marta Piszczatowska, PhD, curator at the University of Warsaw Museum. Research interests: medical museology, medical museums in Great Britain, history of gynecology and obstetrics, academic heritage, author of exhibitions at university museums. Vice president of the Association of University Museums in Poland.

Marek Bukowski MD, PhD, senior specialist at the Museum of Medical University of Gdańsk (MUG), also active pediatric surgeon. Main fields of interest: history and philosophy of medicine. Vice-president of the Association of University Museums in Poland.

SEARCHING FOR NEW METHODS TOWARDS A SUSTAINABLE MUSEUM EXHIBITION

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Keywords: university museum, exhibition, university website, sustainable

Abstract

Since establishment, the exhibitions of the National Cheng Kung University Museum have always been physical. However, in 2020, the museum had to be closed from public access for 6 months to cohere with the government and NCKU's requirements in response to the Covid-19 pandemic. Meanwhile, on-site museum courses were changed to online delivery. Thus, exhibition spaces have become idle.

From this experience, NCKU Museum decided to hold both online and outdoor exhibitions for the University's 90th Anniversary in 2021. Throughout the campus area, open and semi-open spaces were used for exhibitions. Meanwhile, the contents were reformatted as online exhibitions bilingually as a standalone feature throughout the University's 90th Anniversary website hub. As a result, the online exhibitions have gained more public traction and were more effective in reaching out to global alumni communities compared to the museum's social media account. Furthermore, they have provisioned as supplements of emotional association, which helps strengthen the identity of being a university alumnus. In turn, it helped boost the university's sponsorship.

However, the 90th Anniversary is a unique occasion, and cannot be a reflection of the museum's regular annual funding. The imminent challenge lies in limited funding, specialized personnel, and technologies, which are all crucial if the museum wishes to plan similar online exhibitions. While physical exhibitions also face the possibility of losing their contextual integrity after deconstruction at the end of their duration, it's evident that enhancing the technological knowledge and capabilities of existing staff would soon become a necessary task.

Biographical note

As Associate Curator & Deputy Director of the NCKU Museum, Mei-Fang Kuo teaches courses such as Introduction to Museology, Campus Cultural Heritage, Method and Theory in Museology, and leads various research and exhibition projects. Research interests include: Museum Architecture and Exhibition, Cultural Heritage, Taiwan Aboriginal Architecture, and Traditional Chinese Architecture.

INTEGRATIVE POLICIES: SOLUTIONS FOR CURATING SCIENTIFIC COLLECTIONS, IN BRAZIL

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Keywords: collection management, geological heritage, palaeontological heritage

Abstract

The integrated approach to collections management has resulted in a greater focus on the collections' informational potential, resulting in more efficient management. Collections management policies are inextricably linked to integrated management. It is a term used to describe a system for the acquisition, recording, conservation, loan, and disposal of museum cultural objects with the goal of preserving and disseminating them. In this presentation, a comparative investigation of the integrative strategies in Brazilian geology and paleontology collections related to the university environment is conducted. A unique and diverse perspective is provided by the range of experts who work directly with heritage. In Brazil, there are a variety of proposals for collection integration. In this study, we focus on networks and database systems. A questionnaire was distributed to 38 collections from 20 different institutions across the country in order to gather information about their curatorial practices. The management of a scientific museum or collection, the resources at its disposal, the definition of strategies, communication, conservation plans, incorporation policies, and so on are all issues that arise in the everyday functioning of a scientific museum or collection. The data will be discussed in terms of management approaches and positive integrative policies that have been adopted. The data analysis revealed that the challenges associated with collection management are numerous. The findings of this study are useful and applicable to other universities. This study demonstrates how transdisciplinary innovation transforms museological environments, allowing for the transmission of best practices.

Biographical note

Jessica Tarine is a museologist and professor at the Universidade Federal do Pará in the Instituto de Ciências da Arte. She holds a PhD in Sciences (Geology) from the Universidade Federal do Rio de Janeiro and a Master's degree in Scientific Collections Preservation from the Museu de Astronomia e Ciências Afins.

Ismar Carvalho is a geologist and Professor at Universidade Federal do Rio de Janeiro. He holds a bachelor degree in geology from the University of Coimbra and a Master's degree in geology from the Federal University of Rio de Janeiro.

NEW RELATIONSHIP BETWEEN NTU MUSEUM OF ZOOLOGY AND STUDENTS

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Keywords: university museum, student, relationship, diverse learning, motivation

Abstract

The Museum of Zoology of National Taiwan University (NTUMZ) was established in 1928 to support research activities. Maintaining collections of zoological specimens has always been its primary task. However, the objectives and roles of NTUMZ have expanded significantly since first opening to the general public in 2007. In response to this expansion, NTUMZ started to recruit college students to participate in curatorial and educational activities in the museum. To motivate students, we engage them in diverse learning experiences, opposing the traditional lecture-based instructions (Kuo 2017). We set up several training programs to encourage college students toward this end. We also provide technical and financial support for educational activities and exhibitions initiated by students. Students participating in our programs are not limited to biology majors in NTU, as there are also participants from other disciplinary areas and other universities. Students from different academic backgrounds bring new ideas, knowledge, and skills to our museum, and we provide space, curatorial advice, specimens, and support in administration and finance to realize the initiatives by the students. These mutual engagements foster a new evolving relationship between the university museum and the university students.

Reference

Kuo, Wei-Wang, 2017. *New Relationship between Students and University Museum: A Case Study on the Children's Museum at National Taiwan University*. Taipei National University of Arts, The Graduate Institute of Museum Studies, Master Thesis, Taipei. <https://hdl.handle.net/11296/p6f466>

Biographical note

Yi-Jung Lin, Collection Manager, Museum of Zoology, College of Life Science, National Taiwan University. Yi-Jung Lin has earned two master degrees, first in zoology from NTU and second in museum studies from University of Colorado, USA. She is interested in museum collections, not only in how to manage them, but also in how to use them in exhibitions and education.

Dian-Han Kuo, PhD, Director, Museum of Zoology, College of Life Science, National Taiwan University. Associate Professor, Department of Life Science, National Taiwan University. Dian-Han Kuo is an embryologist who studies questions about animal evolution. He is broadly interested in natural history and the history of natural history.

CULTURAL HERITAGE AND THE VIRTUAL MUSEUM OF THE UNIVERSITY OF MILAN: AN IDENTITY ELEMENT AND AN ENGINE OF DEVELOPMENT, INNOVATION AND INCLUSION FOR A HERITAGE COMMUNITY

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Keywords: inclusion, virtual museum, physical and cultural accessibility, physical and cultural accessibility

Abstract

The University of Milan has got an important, rich and heterogeneous heritage, made up of historical, artistic and archaeological collections and scientific objects of significant value, inherited from the research Institutes that gave rise to the University.

The collection has been enriched over its 90 years of life, and it is constantly growing thanks to new acquisitions, donations and projects. In several cases the findings have been the subject of intense research and major exhibitions, closely linked to scientific research.

This cultural heritage – tangible and intangible – can be made accessible and inclusive through digital technologies that are increasingly designed and developed by universities themselves. In addition, under certain circumstances such as the ones related to the Covid-19 outbreak, digital technologies are the only solutions for reaching audiences which otherwise would be excluded.

During the current health crisis and in the post-pandemic world, universities and their cultural heritage take on a crucial role and constitute a place where students, professors and citizens can identify themselves as a community and they have been decisive both from the point of view of training and scientific research and treatment.

The process of creating the Virtual Museum of University of Milan – conceived in the pre-pandemic era and which is currently under development – underlines how university museums are one of the relevant factors for reconstituting or building a “community of heritage.”

Accessibility and inclusion in museums are cross-cutting challenges that involve all the different sectors, in order to build a more inclusive, accessible, and fair society.

Biographical note

Marcella Mattavelli: Cultural and museum heritage Manager of University of Milan. She is a museologist, expert on the development and management of cultural heritage, in particular, university heritage. Formerly Conservator of the Brera Astronomical Museum and Botanical Garden of the same University, she is coordinator of the Thematic Commission of Museology of ICOM-Italy.

INNOVATION AT UNIVERSITY OF MELBOURNE MUSEUMS: TWO EXAMPLES FROM CURRICULUM AND RESEARCH

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Keywords: transdisciplinarity, networks, heutagogy, platform

Abstract

This presentation focuses on the transition of museums from an authority to a network of agencies, and how transdisciplinarity innovates museums, seen through the lens of tertiary academic engagement. The two authors draw on two University of Melbourne museums to provide contrasting examples.

The Grainger Museum is a rich context to investigate opportunities and challenges in de-centering of authority, partly due to its autobiographical origins. In an experiential environment predicated on a singular narrative (autobiography), the tertiary learning team have identified a ‘push-back’ from many student participants who have been engaged in tertiary-based heutagogy. A new approach has emerged, embracing rhizomatic learning for diversity, and a collaborative approach to programming and exhibition outputs that exploit the interdisciplinary networks of the university in a non-hierarchical approach has emerged.

At the Ian Potter Museum of Art, an annual interdisciplinary public forum developed by the academic engagement unit in collaboration with academic colleagues and curatorial staff positions the Art Museum in the context of a network of diverse practice. Engaging a pressing theme from several disciplinary approaches (recent examples include consent, language and water), the forums highlight creative practice as knowledge production alongside the work of researchers from across the University’s ten faculties. This case study explores the achievements and potential of this project as a platform for dialogue, artwork commissions, publishing, and graduate researcher engagement – and considers its place in the context of the Museum’s programming. How can it inflect and innovate the place of the Art Museum in the University?

Biographical note

Kyla McFarlane, PhD, is Senior Academic Programs Curator, Museums and Collections at the University of Melbourne. She has worked both independently and held key curatorial positions at the Centre for Contemporary Photography, Melbourne, Monash University Museum of Art, Melbourne and the Ian Potter Museum of Art at the University of Melbourne. McFarlane has written and curated extensively on visual art in Australasia, with a particular emphasis on lens-based and feminist practice. Her PhD in Visual Culture from Monash University, Melbourne focuses on the relationship between feminism, psychoanalytic theory and contemporary photographic practice. Prior to joining The Ian Potter Museum of Art she was Acting Curatorial Manager, Australian Art at Queensland Art Gallery & Gallery of Modern Art, Brisbane and in 2014 she was an Asialink Arts resident in Singapore.

Heather Gaunt, PhD, is Senior Academic Programs Curator, Museums & Collections Department, University of Melbourne. She is passionate about working creatively with academic collaborators to shape and deliver transformative learning experiences for tertiary students in the University’s cultural collections. Heather has 20+ years’ experience in the museum sector across museum-based pedagogy in multidisciplinary tertiary teaching and learning contexts, museum curation and collection management. She has published widely and presented internationally, in tertiary education pedagogy in museums across disciplines, as well as library and archive history. PhD, B.Music, AMusA, B.Arts (Hons), PostgradDipArt Curatorial Studies, GradCertUniversity Teaching, UnivCertFacilitating Online Learning.

UNTOLD STORIES: THE LEGACY OF THE UNIVERSITY OF BOPHUTHATSWANA ART DEPARTMENT (1985-1999) THE UNIBO ARTWORK ARCHIVE AND ITS DIGITIZATION FOR OPEN ACCESS

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Keywords: digitization, archive, open access, institutional collections

Abstract

Universities are in constant critical debates about what they collect and what they already have in their collections. This also includes quite a seminal issue on access to University collections through digital platforms. These critical debates are insofar seminal to ways in which museums have power. This research aims to humanize the curatorial practice of re-curating the NWU UNIBO Archive onto digital platforms.

As a point of the curatorial debate in and around the critical discourse of curating and the lack of a guided policy within the NWU Art Collection. This re-curating, re-contextualizing, and humanizing of content and subject matter depicted in a digital format, becomes an important way in which to look. Through capturing the nuances within the artworks and subject matter in the collection and looking at opportunities for humanizing. I, therefore, propose a new and interesting way to “LOOK”/ “VIEW” at this archive within its reasonable boundaries and challenges faced by the Curator/Collections Manager.

The NWU UNIBO archive is evidence of its intrinsic value to the institution and can be regarded as tangible heritage, which can openly provide a gateway of scholarly research that can assist with the inscription of this history into our South African Art Historical canon in the period (1985-1999). This archive can aid us in bridging the gap between a transforming University and what is being left behind.

We have the material, the tangible artworks (the physical artworks); we maintained by processes of rehabilitation and started some conservation (the condition reports and frames and an attempt at getting some provenance for these artworks), and we went through our first process of disseminating the information (the exhibitions).

This research seeks to respond to the following questions, what happened to lead up to the closing of the department? Are there opportunities to digitize the collection and make it open-access content? Can we re/write this archive into the South Africa Art historical canon? Can we formulate a concise and extensive conservation plan?

Using online representation examples of repositories and as a form of care, curating the humanistic aspect of digital content, therefore, speaks to new alternative ways.

Biographical note

Amohelang Mohajane has received the following educational achievements, BTech Fine and Applied Arts (TUT) Honors in Curatorship (UCT), Curating certificate (WITS), and attended for her MPhil: Library Information Science, specializing in Digital Curation (UCT). AM Mohajane is the Curator and Collections Manager of the North-West University. A research associate for ViNCO Visual Narratives and Creative Outputs through Interdisciplinary and Practice-Led Research.

AMPLIFICATION OF DEATH TRADITIONS IN MUSEUM OF DEATH UNIVERSITY OF AIRLANGGA INDONESIA

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Keywords: museum communication, virtual ethnography, death tradition

Abstract

Since the pandemic, most museums in Indonesia, especially university museums, have moved their activities to online media, such as Instagram, Facebook, and YouTube. One of the university museums that actively conveys its message through Instagram is the Ethnographic Museum and Centre for the Study of Death, located at the Faculty of Political and Social Sciences, Airlangga University, Surabaya, Indonesia. The museum is better known as the Museum of Death. Death is a natural phenomenon that cannot be avoided by all living things. In Indonesia, the tradition of death is very diverse in every ethnic group. In general, death rituals in Indonesia are burial, but in some areas, there are different traditions of death, including the tradition of death during a pandemic. Presenting messages through a “virtual exhibition” on Instagram is certainly different from a real museum exhibition. For this reason, museums need to work together with the creative team of Instagram content and formulate and determine strategies so that the message conveyed gets good attention and response from virtual visitors. Through virtual ethnographic research with Cyber Media Analysis level techniques, I traced the cultural artifacts that can be found as digital archives and interpreted the values contained in the museum’s “virtual exhibition” from 2020 to 2021. Based on the categories of values that exist in society, it was found a number of values appear in the process of amplification of the tradition of death, namely educational values, religious values, cultural values, moral values, artistic values, and recreational values.

Biographical note

Ciwuk Musiana Yudhawasthi. Activist who founded the museum-loving community, Komunitas Jelajah, in 2010 and initiated the Indonesian Higher Education Museum Network in 2019. Currently, Musiana works as a permanent lecturer at the Faculty of Communication Sciences, Bhayangkara Jakarta Raya University, Indonesia, with a concentration of Museum Communication expertise.

TEACHIN

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Keywords: university, teaching, public, access, education

Abstract

The University Museum is an educational museum that is owned and managed by universities for purposes of research, teaching, learning and public access. These are the main functions of any university museum in the world. This research will focus on the roles of the Egyptian University Museums of Archaeology in teaching, research and public access. There is a big gap between the roles of the university museums in Egypt and the community. This research will give us a brief about the university museums of archaeology in Egypt, its numbers and whether these museums active museums or not in their museum services. This will be by a comparative analysis with one of the most important University Museums in the United Kingdom and the world, the Petrie Museum of Egyptian Archaeology. This comparison will help us to understand where are the Egyptian Museums from the world? And how we can help and support these museums to play their role as an educational museums. Also, how we can evaluate and estimate the relationship between the students and researchers with the university museums and their needs.

Finally, the research introduces some recommendations that help and support these museums to achieve their goals and increase community awareness with the importance of the university museums.

Biographical note

Sayed Abuelfadl Othman is director of the Archaeological Affairs at the National Museum of Egyptian Civilization. He is the Treasurer of ICOM Egypt. He has worked in the museum field of Egypt for more than 18 years and is a PhD student in Heritage and museum studies.

MADE IN POLIMI: DISCOVERING HISTORY AND BUILDING THE PRESENT

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Keywords: identity, interaction, open archive, university museum

Abstract

In recent years, universities have increasingly chosen to express their identity by conceiving and setting up university museums. The Politecnico di Milano is a technical-scientific institution for the development of engineering, architecture and design: established in 1863, it represents the significant case study of a university with a rich history and multifaceted contemporary practices to represent.

This presentation MADE IN POLIMI: is about a permanent exhibition space, opened in 2020, that tells the story of the Politecnico di Milano. Displaying a collection of documents, images and objects that spans through architecture, design and engineering, it employs physical and digital instruments to describe innovations and projects devised by graduates and professors, women and men of the Politecnico, in over a century. It represents the central space of a widespread system of polytechnical collections, housed in the departments and laboratories of the university.

By narrating a multidisciplinary history bringing together technology, science, fashion, design and the arts, MADE IN POLIMI displays the past of the university as the moving force to build its future. The exhibition space becomes an inclusive instrument to engage the broader public in discovering rather than witnessing the materials. It constructs a thematic open archive that wishes to create an interactive dialogue with the visitor prompted to touch materials, listen to interviews, flip through drawings, open drawers, actively involving them in the collection and transforming the exhibition from a place of authority to one of transfer of knowledge and cultural agency.

Biographical note

Lola Ottolini PhD is an assistant professor in Interior Architecture and Exhibition Design at the Department of Architecture and Urban Studies, Politecnico di Milano. Her activity is mainly focused on exhibition design and the design of temporary architecture. She designed MADE IN POLIMI and other university exhibitions.

Ludovica Cappelletti holds a PhD in Architecture from Politecnico di Milano. She works in a team of curators of the permanent exhibition MADE IN POLIMI about the history of this University, examining the role of the first technical-scientific institutions in shaping the relationship between technology, science, art, and culture.

COMMUNICATE, EDUCATE, AND ENGAGE THE PUBLIC ON ENVIRONMENTAL SUSTAINABILITY. THE CHALLENGE OF THE UNIVERSITY MUSEUM OF PALEONTOLOGY AND PREHISTORY “P. LEONARDI”

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Keywords: sustainability, museum, education, SDG

Abstract

In its history, the museum has been the protagonist of many changes. While remaining faithful to its main role, that is the preservation of cultural objects, the museum must “keep up with the times”.

The museum, as a place of learning, has the responsibility of educating about cultural and natural heritage and, in this latter aspect, scientific-naturalistic museums can make an important contribution. In fact, today there are international agreements that place education in nature conservation and sustainability among the museum's objectives.

Environmental sustainability is one of the themes that most influences the current international museum panorama. Scientific-naturalistic museums, libraries of life par excellence, have the potential to explore the various issues that bring us closer to hot topics on environmental matters, such as global warming and pollution. These museums play a very important role in our future.

The Museum of Paleontology and Prehistory “P. Leonardi” of the University of Ferrara moves precisely in this direction, through projects implemented by professors, PhD students, students and with the participation of volunteers from the Universal Civil Service. The protagonists of this university museum collaborate in order to create thematic projects and paths in line with the goals for sustainable development defined in the UN 2030 agenda.

Biographical note

Chiara Parisi, PhD student in “Environmental Sustainability and Wellbeing” with a research project on communication and awareness of environmental sustainability through the Natural History Museums.

Brunella Muttillo, Research Fellow in Archaeology specialized in the management and enhancement of museum collections.

Ursula Thun Hohenstein, President of the University Museum System of Ferrara; Associate Professor at the University of Ferrara in Scientific and Naturalistic Museology.

THE SOCIAL VALUE OF UNIVERSITY MUSEUMS: ‘THIRD MISSION’ AND THE ‘INCLUSIVE MEMORY’ PROFILING TOOL AND WEB APP

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Keywords: university museum, inclusive memory, web app, personalization

Abstract

University museums and collections are essential resources for research, education and preservation of socio-cultural and scientific heritage, conveying, through specific development actions, important benefits to local communities and society (UMAC, 2017). The historically intrinsic link between museums and universities, which sees university institutions as “natural generators of heritage” (Lourenço, 2017), necessarily leads, in the post-pandemic era, to the redefinition of additional ways of using the collections. One of the most important strategies to make museums accessible and inclusive could be to provide visitors with tools to access personalised educational experiences. Therefore, the Inclusive Memory project developed a user profiling tool delivered through a multifunctional web app. Before using the developed methodology with individuals at risk of social exclusion, it was decided to conduct a preliminary validation with 15 museum educators in training to test the hypothesis that there are correlations between artistic preferences and personal characteristics of museum visitors, and to collect feedback from museum educators on the use of the web app for social inclusion purposes. A second pilot phase, involving 34 post-graduate students from museum education courses, was also recently conducted. In both cases, data were collected through the integrated use of questionnaires and focus group discussions. Preliminary results indicated a relationship between extroversion levels, artistic preferences, and how the museum is used. Further administrations of the questionnaire were conducted in experimental settings to verify the data obtained in the two-pilot phase and, in particular, the correlation between extroversion/introversion and different types of cultural mediation tools.

Biographical note

Antonella Poce is Full Professor of Experimental Pedagogy at the Department of Education and Human Sciences – University of Modena and Reggio Emilia (IT), where she chairs the INTELLECT research centre and two postgraduate courses for museum educators. Her expertise concerns research education methodology and evaluation.

Mara Valente is a PhD Candidate in “Theory and educational research” at the Department of Education – RomaTre University. She is conducting research regarding construction and validation of an educational-didactic programme to promote the disposition to care and respect for the environment in early childhood and digital innovation in cultural heritage education.

Carlo De Medio PhD works as a research fellow at the Department of Education, University of Roma Tre and carries out research in the field of modern technologies applied to the valorisation of cultural heritage for the development of transversal skills and social inclusion.

Maria Rosaria Re obtained a PhD in “Culture, Education, Communication” with a thesis on the promotion of critical thinking skills through museum education activities. She is Temporary researcher in the Department of Education – Roma TRE University, carrying out research work in interactive teaching and learning online in school and museum education contexts.

Lisa Zuliani is a subject matter expert in Methodology of educational research with specific contents for early childhood and Planning and evaluation in educational and training contexts at the Department of Education, University of Modena and Reggio Emilia. She is interested in the employment of innovative didactic tools in cultural heritage education.

RECOVERING MEMORY: THE EFFORTS OF VILNIUS UNIVERSITY TO REMEMBER AND ACCEPT ITS DIFFICULT PAST

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Keywords: Vilnius University, memory, symbols, difficult past

Abstract

For more than 440 years, Vilnius University (further – VU) has undergone a number of reorganizations and political changes. Every time the VU system changed, old symbols and traditions of the University were destroyed and new ones were created. The modern VU is trying to recover and accept the wholeness of its history and seeks to take responsibility for its difficult periods in the past and to engage in dialogue with people who have been excluded from the University community by historical events.

In this presentation we will focus on the interwar period of VU. During this period Vilnius was occupied by Poland and the VU was named University of Stephan Bathory (further – USB). During the Soviet era, history of the USB was removed from the new official, yet fictitious, historical narrative of the University.

VU Museum is currently working on putting all the USB history puzzle pieces into one full picture. This project has allowed us to establish a closer dialogue with Polish people and Universities which became the successors of USB traditions after 1939, when this University was closed. However, talking about controversial periods of the past is difficult and needs a lot of effort to deal with it.

In this presentation we will raise the following questions: what do we gain when we recover memory of a difficult past? How can we engage in a constructive dialogue with the whole university community? How to embrace the university's diverse past in order to create a more open and sustainable future?

Biographical note

Monika Ramonaitė is Director of Vilnius University Museum and PhD candidate. Her PhD thesis focuses on the History of Medical practitioners' services in the Grand Duchy of Lithuania. She is interested in Cultural, Science and Education History, and Jewish Heritage research.

Iveta Kemėšytė is the Educational Programs Coordinator of Vilnius University Museum. She is a historian. Her areas of interest include the memory studies, Sovietology and the history of Lithuanian minorities. She also is interested in the development of educational programs in the museums.

TRANSDISCIPLINARY PARTNERSHIPS: COLLABORATION BETWEEN MUSEUMS AND JOURNALISM, A CASE STUDY OF THE “PRAIRIE STATE MUSEUMS PROJECT”

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Keywords: museums, journalism, transdisciplinary, COVID-19

Abstract

At the onset of COVID-19 in the spring of 2020, ICOM forecasted that nearly 13 percent of museums around the world could close permanently. Then based in Chicago, United States, Resilient Heritage partnered with the Pulitzer Center on Crisis Journalism in Washington, D.C., to fund 16 journalists from 14 different journalism outlets in Illinois, including newspapers of record, national radio outlets, alternative news publications, and online news outlets to report on the impacts of COVID-19 on museums across the state. The resulting collaboration, named the Prairie State Museums Project (<http://prairiestatemuseumsproject.org/>), brought attention to the impacts of COVID-19 on museums and underscored the inherent economic and cultural value these institutions brought to each community. The project also developed a template for collaboration between museum professionals and journalists. This paper will examine the organization and impacts of the Prairie State Museum Project as a case study, including the logistics of the initiative, the similarities between the museum and journalism fields that helped foster the partnership, and the potential for future partnerships between museums and journalism. As museums network through ICOM, this presentation will seek to explore ways museums may collaborate with journalism networks, including news associations and individual journalists. The author of this presentation intends to demonstrate how transdisciplinary partnerships strengthen the museum field and further amplify the work of museums to respond to shocks and stresses, either from global pandemics or other seemingly intractable issues such as global climate change.

Biographical note

Principal of Resilient Heritage, Mr. Ronan collaborates at the crossroads between and among arts, culture, and heritage. Working with museums, community organizations, philanthropy, journalism and the governmental sector, Resilient Heritage builds value and relationships that in turn strengthen organizations to fulfill mission-critical work through organizational development, fundraising, and public engagement.

UNIVERSITY COLLECTIONS AND MUSEUMS IN BRAZIL: NEW PARAMETERS AND DEFINITIONS

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Keywords: university museums, museums network, digital platform, Brazilian university museums

Abstract

This communication is part of my research and aims to expand the historical, organizational and operational understanding of the collections and museums existing in higher education institutions in Brazil. In 2017, taking into account diversity, its dynamics and its interstitial insertion in the universities, the complete mapping began, representing a global view of this heterogeneous set, based on the following question: what is the profile of university collections and museums in Brazil?

Based on the importance of preserving and promoting the university collection, dedicated to teaching, research and university extension, the study was structured on three pillars: 1) organization of references; 2) collection, organization and availability of data; 3) structuring of the Digital Platform of the Brazilian University Collections and Museums Network, an accessible repository with four databases: a) university collections and museums, b) people, c) publications, d) events.

In the search for new concepts and definitions, the research shaped the term ‘University Museological Nucleus’ to designate the extremely varied set of university collections and museums. The research also coined the terminology ‘Ecosystema Museal’ within the universe of university heritage and in the context of the Digital Platform (<http://rbcmu.com.br/>), which currently has 562 collections and university museums – 25 Planetariums and 218 Herbariums should be added with collections open to visitors, totaling an incredible 805 University Museological Nuclei! In addition, we have 435 people, 131 publications and 35 registered events. The next step will be the articulation of working groups.

Biographical note

Mauricio Candido da Silva, Graduated in History, with a specialization in Museology, and a Master's and Doctorate in Architecture from USP. Post-doctorate in Museology with research “Brazilian University Collections and Museums”. Coordinator of the Museum of Veterinary Anatomy. Responsible for the implementation and coordinator of the Brazilian Network of University Collections and Museums.

PROFESSION AND PASSION. A LIFE IN SCIENCE (UMAC-AWARD, 2021)**M.A. Skydsgaard**

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Keywords: inclusion, science, participation, visitor studies

Abstract

Research is invisible and often outcome-focused. The aim of the exhibition “Profession and passion. A Life in Science” is to unfold eight researchers’ careers in science and make them accessible to people who have no prior or daily contact with a research environment.

After working closely with five male and three female scientists, the museum shows their authentic workstations, routines and reflections on life as a university researcher. The key object, however, is the entire office of Nobel laureate Jens Christian Skou, complete with 40 years of experimental results kept in 400 ring binders. No museum has previously collected a fully intact Nobel laureate’s office.

The exhibition explores four basic elements of the scientific process: curiosity, experiments, collaboration and recognition. Guests are invited to engage by sharing personal experiences of recognition and their opinions on debated areas of science, for example vaccines. The exhibition room is designed as a social space for families to sit together and experiment, “build” molecules, or witness the essence of scientific persistence through an audio-visual installation in Skou’s office.

The exhibition helped increase visitor numbers to the Steno Museum at Science Museerne. Special school-visitor programs aim to make the students reflect on the role of research in today’s society, and on research as a discipline. A qualitative visitor study indicates that the exhibition “took the mystery out of science” and showed “how research works”. The presentation will reflect upon the curatorial struggle to make the exhibition inclusive by arousing curiosity, using participatory techniques, and humanizing science with appealing narratives from the researchers (rather than more “scientific” language).

Biographical note

Morten Arnika Skydsgaard, PhD, is senior curator at the Steno Museum, Science Museerne, at Aarhus University in Denmark. He has curated several exhibitions about the dilemmas of science, body culture and medicine, and edited and co-authored textbooks on these topics. His research interests encompass museum didactics, exhibition design and the history of medicine.

COLLABORATION OF TECHNOLOGY BROADCASTING MUSEUM WITH UNIVERSITY MUSEUMS IN SRI LANKA TOWARD SUSTAINABILITY

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Keywords: broadcasting, museum, sustainability, gramophone

Abstract

Radio broadcasting in Sri Lanka runs back to the 1920s and it has been recognized that Sri Lanka is the country where the first radio broadcasting technology was used in the Asian region. The broadcasting system has been initiated with very basic facilities and evolved into a technically sound system with the finest broadcasting facilities in 100 years. Gramophone music was broadcasted for the first time in Sri Lanka with the aid of a very small transmitter removed from the radio transmission equipment of a German submarine by a British Engineer, Edward Harper, who came to Ceylon to accept the position of Chief Engineer of the Telegraphic office in 1921 and has been dubbed the father of broadcasting in Ceylon. This confirms that Sri Lanka occupies a long history of radio broadcasting. Hence, this is high time to make collaborations between the Sri Lanka Broadcasting Corporation (SLBC) and university academic museums to establish a technology broadcasting museum to avoid burying the historical events, technology and equipment used in the evolution of radio broadcasting in Sri Lanka. The establishment of such a museum is directly or indirectly useful for the university undergraduates and postgraduates who are following degrees related to radio broadcasting where they may use the museum for their research and practical work. This indicates that the radio broadcasting technology can be brought into a sustainable path of development through an experimental footing of historical and novel technologies of radio broadcasting through the collaborations of technology broadcasting museums with university academic museums.

Biographical note

Dr. D.M. Suratissa is a Museum Curator in the Department of Zoology and Environmental Sciences at the University of Colombo Sri Lanka since 1997. His research interests are the reconstruction of ancient environments by using faunal remains and the conservation of biological diversity and their taxonomy. He has published many research papers in international conferences and journals.

Senior Professor Yasarathna Amarasinghe is working at the Sabaragamuwa University of Sri Lanka for more than 30 years. He is a well-experienced professor and a researcher. His research interests are biotechnology, paleobiology, and museum sciences. He is keen on studying the evolutions of various processes and their diversifications toward sustainability.

Abesinghage Sumanawathi is a Senior program producer in Sri Lanka Broadcasting Corporation and she has been working in SLBC since 1983. She is having experience in radio broadcasting and her research interests are mainly focused on studying the history and technology used in the different decades of radio broadcasting.

OBJECT NARRATIVE FROM THE AGRICULTURAL & LIFE SCIENCES MUSEUM AS GLOBAL COMMONS

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Keywords: sustainability, agriculture, life science, commons

Abstract

From the dawn of the Anthropocene, humans have dealt enormous damage to the natural environment in pursuit of economic efficiency and industrial prosperity. Although developments in science and technology have substantially ameliorated our lifestyles, climate change is exhibiting severe impacts worldwide. To achieve a sustainable future, we must work toward global sustainability by adopting diverse strategies, such as low environmental impact, safety, reliability, energy/resource conservation, and recycling. From a social scientific perspective, universities and stakeholders must hold wide-ranging dialogues on health, environment, energy, and food. Furthermore, from a scientific perspective, agricultural and life sciences are the fields that seek global co-existence based on Earth's diverse bioresources. This presentation highlights that it is crucial to impart not only discipline-specific but also interdisciplinary/cross-disciplinary knowledge from the sciences, humanities, and social sciences to students at the Agricultural and Life Sciences Museum as the faculty's academic and cultural commons at the University of Tokyo. To this end, the exhibit combines three-dimensional items, including skeletal and herbarium specimens, with two-dimensional digital images, such as rare picture books. The presenter installed a new exhibition that likens Earth to a treasure with diverse landscapes. This case study explores the new exhibition, which shows the global landscape from a sustainability perspective with scientific scope.

Biographical note

Sayuri Tanabashi studied object-based narratives at the Museum and Archives of Tokyo Institute of Technology, Nature and Science Museum of Tokyo University of Agriculture and Technology. She currently works at the Agricultural and Life Sciences Museum of the University of Tokyo, where she obtained her PhD.

A UNIVERSITY DEVELOPED COMBINATION OF ART AND OBJECT THERAPY

J. Thogersen^a, G. Hammond^b, R. Davis^c, C. Harris^d, J. Rifkin^b, L. Janiszewski^c & A. Simpson^a

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Keywords: art, object, engagement, dementia

Abstract

The Art and Object Engagement (AOE) program commenced at Macquarie University as an outreach program for participants living with dementia. It used contemporary art and social history objects from university collections to engage and build sustainable community relationships through a novel combination of art and reminiscence therapy. Originally it was an ‘on-campus’ collaboration between the University Art Gallery and the Australian History Museum with the involvement of researchers from the Department of Psychology designed for people who have limited cultural engagement opportunities. The program enabled creative use of higher education material collections and supported all three university missions through a complex ecology of teaching, research and engagement inter-relationships (Thogersen et al. 2022).

The AOE program utilises collections in multi-disciplinary Learning and Teaching programs. Students experience human research ethics, observation research design and implementation, literature review, reporting and strategic planning. The collaboration expanded the collections’ research potential with a focus on measuring engagement, quality assurance, behavioural impacts and benefits, as well as eliciting contributions to the historical narrative. It creates research partnerships with community dementia specialists, aged care facilities and academic research centres.

The program was reliant on face-to-face engagement and stalled during the Covid-19 pandemic. Some researchers and curators moved to new positions in universities across the Greater Sydney area. It is now recommencing in a new form that includes outreach to aged care facilities and private residences and new partnerships. Program methodologies are also used as an exemplar for developing dementia friendly programs in other cultural spaces.

Reference

Thogersen, J., Hammond, G., Simpson, A., Davis, R., Hargraves, K. & Janiszewski, L. 2022. A University-Based Art and Object Engagement Program for Dementia Patients and Carers. *University Museums and Collections Journal* 14 (1), 30-40.

Bibliographic note

Jane Thogersen is an Academic Engagement Curator, Chau Chak Wing Museum, the University of Sydney; she has been working with museum collections for over a decade, with a particular interest in building engagement and access across multiple environments, collection types and platforms. Her interest in object-based life-long learning particularly focuses on the way in which university collections can support OBL through innovative and cross disciplinary approaches.

Gina Hammond is manager of the Psychology Test Library collection at Macquarie University. With a PhD in Museum Studies, research areas include: University collections as sites for interrogating and interpreting/re-interpreting cultural power and the transmission of meanings.

A UNIVERSITY DEVELOPED COMBINATION OF ART AND OBJECT THERAPY

Biographical Note con't

Rhonda Davis is senior curator at the Macquarie University Art Gallery. She has curated numerous exhibitions including Central Street Live, Where the Wild Things Grow: Craig Waddell Survey and more recently this year the major exhibition Luminosity: Salvatore Zofrea. Her book Margaret Preston in Berowra was published late last year.

Celia Harris is Director of Impact & Engagement, MARCS Institute for Brain, Behaviour & Development at Western Sydney University. Celia's research interests include understanding the nature of memory support that older adults use in their daily lives. Her involvement in this project started at Macquarie University and continues through her role at Western Sydney University.

Julian Rifkin is an independent researcher and practitioner who has worked professionally in the healthcare industry for more than 25 years. He joined the dementia art and object program at Macquarie University in 2016. Julian is driven by working with disabilities and people struggling with mental health challenges, and focused on developing positive change in their lives.

Leonard Janiszewski is a socio-cultural historian and curator based at Macquarie University. His research, publication and exhibition output spans fine arts through to transnational (particularly Greek diaspora) history. Since 1982 his research has focused on historical and contemporary Greek Australian presence, both within Australia and overseas.

Andrew Simpson is postdoctoral research affiliate at the Chau Chak Wing Museum, the University of Sydney. He is the former Director of Museum Studies at Macquarie University with research interests in university museums, natural history and science. He is currently a Vice-President of UMAC.

BRINGING TOGETHER ACADEMIC, TECHNICAL, AND TRADITIONAL SOURCES: THE CASE OF ANKARA ORCHARD HOUSE

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Keywords: accessibility, Ankara, historic house, inclusion, traditional crafts

Abstract

As a part of Koç University Vehbi Koç Ankara Studies Research Center (VEKAM), which supports high-quality research on Ankara and its environs, the Ankara Orchard House brings academic, technical, and traditional sources together. The strategy of the House is to disseminate the knowledge about how traditionally crafted objects were produced and used in the past to a wider audience by building up a database.

Over 800 objects, were collected from thirty-two cities in Türkiye, give us extensive information about traditional production and consumption concerning everyday life. These provide us with an understanding of the late 19th and early 20th century's middle class, which is both understudied and underrepresented, and show potential to present them in various studies. The goal of the database is to illustrate interactively how people around Ankara were challenged by economic and existential questions and how they adapted through the transition from traditional to modern between the second half of the 19th century and the first half of the 20th century.

The Ankara Orchard House's vision is to become an inclusive collection that will help to build a democratic and informed society. As a historic house museum, which is a part of a university, inclusion means bringing together different knowledge systems such as traditional know-how, academic information and methods, and innovative technologies which makes it accessible to a wider audience through an online/offline database. As a two-way flow of information, this will empower inclusion of, and reflection from the community as well as help the institution to project the questions about how we adapt to the challenges we face today.

Bibliography note

Levent Tökün is an archaeologist and art historian focused on cultural heritage politics and museums. He obtained his BA degree in archaeology and history of art from Koç University. He later completed his dual MA degree in world heritage studies at the Brandenburg University of Technology Cottbus-Senftenberg & in cultural heritage at Deakin University with an MA thesis on the issue of the return of illicitly trafficked cultural property both to and from Türkiye from the perspective of policy consistency and goodwill. During 2020-2021, he represented Türkiye as one of the first European Heritage Youth Ambassadors (EHYA) selected by Europa Nostra, European Heritage Tribune, and the European Students' Association for Cultural Heritage (ESACH). He is currently working at Koç University Vehbi Koç Ankara Studies Research Center (VEKAM) as a project and event assistant specialist. Levent is a member of ICOM, Europa Nostra, Europa Nostra Türkiye, ICORP-Türkiye, and ESACH.

THE IMPORTANCE AND POSSIBILITIES OF OBJECT- BASE TEACHING ... ONLINE !

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Keywords: object-based, teaching, online, TOMATO

Abstract

In corona times we all were directed towards online teachings, and this was no less the case for object based teaching. Certainly online, as well as on campus, real time demonstrations with objects to illustrate lessons or principles are very different, and render a better experience and understanding in comparison with ex cathedra lessons.

It does not only give a better and faster understanding of the information, but is also demonstrates how challenging observations and research can be when performing experiments, dissections, microscopy, ..., which are vital in research, and in producing knowledge and results.

The Ghent University Museum is partner in the European Erasmus + project 'Tomato'. TOMATO is a project supported by Erasmus+ and initiated by the Digital initiatives working group of Universeum.

The main objective of the TOMATO project is to foster and support innovative object-based teaching methods and practices in higher education by collecting, evaluating, enhancing and sharing methods, tools and recipes for teaching with academic heritage objects with a focus on digital and hybrid didactic situations.

We want to list, test, discuss, and rate these practices on their value and special merit. Eventually we want to connect the people and institutions applying them, creating an online object-based teaching network.

Biographical note

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

Marjan Doom has a Master's in Veterinary Medicine and holds a PhD in anatomy. As director of GUM (Ghent University Museum) she sets out its mission and vision. GUM aims to evoke reflection on scientific thinking and the process of knowledge creation rather than to clarify scientific output.

PEER-TO-PEER OPENING: PUBLIC ENGAGEMENT IN UNIVERSITY MUSEUMS DURING THE PANDEMIC

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Keywords: peer-to peer, university museum, public engagement

Abstract

The dual responsibilities of the university and the public have always been a concern of university museums. In China, management of opening universities is strict due to the pandemic. Therefore, the public couldn't get to university museums, meaning public engagement is a common challenge. In this case, Electronic Science and Technology Museum (ESTM) gradually re-connects with our public in two ways. Peer-to-peer opening to the primary public is the first step. Then, with more resources, opening as a link between various groups is important. We must take the challenge of opening to the public as a chance for development.

A. Going to primary and secondary schools, the museum offers science courses. Six science courses including Morse code, the Hertz experiment and other inventions or phenomena as the theme are the main form. Through that, we popularize basic science principles and decipher the development of modern technology to cultivate young people's interest through interactives.

B. Going to communities, the museum offers micro-mobile exhibitions. A complete exhibition system of collections, descriptions, science videos and interactive devices is offered, focusing on elderly age groups. Together, we discuss the evolution of technology reflected by products that make community involvement better.

C. Moreover, for the wider public, the museum holds an interpretation competition to explain science. Hybrid competitions have two advantages: not only does deeper participation brings contestants to clearer scientific thought, but also science disseminates to a wider range of the public.

ESTM has increased the amount of publications, videos, interactive devices, etc. This is the way to get public access. ESTM gradually gets public engagement in return.

Biographical note

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

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APPLYING ISO14001 TO BUILD MUSEUMS' ENVIRONMENTAL SUSTAINABLE DEVELOPMENT SYSTEM

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Keywords: ISO14001, environment management system, museums, sustainability, environment

Abstract

Very few museums receive ISO14001 certification, but almost all the museums try to achieve SDGs, especially climate actions, by proceeding with certain environmental projects. But without a systematic way of thinking or an overall organizational model, those projects would not be possible to sustain, and will decrease the impact on sustainable development for the museum. In this presentation, I'll map the ISO14001, an Environmental Management System proposed by ISO (International Organization for Standardization), to museum possible practices and to discuss the key mindset and possible processes to be undertaken. Some might regard ISO standards as hard requirements or only fit for 'For-Profit' organizations, but in fact, it's an approach based on the concept of Plan-Do-Check-Act (PDCA) with flexibility and fit for any kind of organization. Museums could apply this management system to well-manage the environment, which includes all surroundings in which an organization operates, including air, water, land, natural resources, flora, fauna, humans and their interrelationships, then to contribute to the SDGs.

While using the ISO14001 in the museum, there are 7 key blocks we need to build upon: context of the organization, leadership, planning, support, operation, performance evaluation, and improvement. None of them should be missed. Firstly, museums need to determine the context and scope of the Environmental Management System (EMS) as its foundation of Environmental Sustainability. Then leadership and commitment is key to success. So having an Environmental policy to guide everyone is needed. I'll further cover each key block in this presentation and how to do it in the museum.

Biographical note

Shelly, Hsiang-Chun Wang is currently a PhD student in National Taiwan University of Art. She received an MBA degree then was a Quality and Sustainability manager in the Tech industry for more than 13 years. She is also teaching Japanese art of flower arrangement, kadō (華道). Her research interests include Sustainability, Management topics and Cultural Policies.

COASTAL ENGINEERS, ENVIRONMENTAL SUSTAINABILITY, AND ENGINEERING EDUCATION EXHIBITIONS OF NATIONAL CHENG KUNG UNIVERSITY MUSEUM, TAIWAN

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Keywords: engineering education exhibition, history of coastal engineering in Taiwan, Tainan Hydraulics Laboratory

Abstract

National Cheng Kung University (NCKU) was the first engineering-focused higher education institution in Taiwan and has contributed substantially to Taiwan's industrial development. Since 2015, the NCKU Museum has held a series of exhibitions on the history of engineering education. To expand the museum's community, faculty members and students from institutions related to the university are involved in the curatorial process.

Coastal engineering was the theme of the 2021 exhibition, which was curated by researchers from the Tainan Hydraulics Laboratory of NCKU.

During Taiwan's rapid economic development, coastal engineers have often turned natural coasts into artificial coasts for revetment projects and port construction. However, with Taiwanese society taking environmental sustainability issues seriously, it is generally believed that coast development projects will cause serious damage to the environment, engineers mock themselves because of their poor social reputation.

Through exhibitions at the NCKU Museum, engineers can explain the rationale behind their methods and how engineering majors manage needs for both sustainability and development. For example, large-scale hydraulic test tanks have been used to make more accurate environmental impact assessment. Coastal engineers also invest in the development or research of tidal power generation and offshore wind power and contribute to environmental sustainability.

Biographical note

Y-H. Tsai, Graduated from architectural department of National Cheng Kung University (NCKU), PhD Major in architectural history. One of the main tasks in NCKU museum is to study the campus history of NCKU and provide suggestions for restoration of the old campus buildings.

THE POTENTIAL OF OPEN DATA IN MUSEOLOGY RESEARCH

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Keywords: open data, data repositories, university museums, sustainable research practices

Abstract

In the last decade, researchers have embraced the idea and purpose of publishing and using open data in their research. Collecting and organizing data is a resource-intensive activity. Institutions and individuals who fund data research want the data to be used as widely as possible, and researchers themselves have recognized that making data available to colleagues will increase the credibility and visibility of their own research. As a result, there are many open data repositories available to researchers that offer to collect, organize, catalog, and cite open data for reuse in further research.

In my presentation, I will provide a general overview of open data providers in the arts and an overview of the data currently available in these databases and its potential uses. I will also discuss strategies for using open data to stimulate new research.

Collecting data that will later be made openly available is evidence of the commitment to sustainability inherent in research work and is important for all higher education institutions, but especially for universities and university museums. The other way to demonstrate college commitment to sustainable practices is to educate and incentivize researchers to understand and leverage open data opportunities as much as possible in their research. Therefore, understanding the map of open data providers is one of the most sought-after skills of modern researchers – it is the new research map. Many universities have adopted a rule that data used for PhD research must be made openly available as a condition of completing a PhD. All EU-funded projects nowadays tie funding to the condition that the data be made openly available as this communicates sustainability and transparency.

The map of open data providers is becoming increasingly complex. Many universities have developed a system for collecting and making open data available. Typically, this is a combination of an institutional data repository for student-related activities and a close relationship with one of the trusted domain-specific data repositories.

Biographical note

Lidija Zajec is a doctoral student at the University of Ljubljana. Her research interests include museum management, particularly in a university setting. She is currently preparing a PhD thesis that studies the effect of covid-related museum practices to changes in perception of the museum experience in different audiences.

ACTION FOR SUSTAINABILITY: INSTITUTIONALIZING UNIVERSITY MUSEUMS

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Keywords: institutionalizing, university museum, hub

Abstract

Institutionalization helps university museums reinforce responsibility and influence to play their roles of preservation, teaching, and education. This presentation takes Electronic Science and Technology Museum (ESTM) as an example.

As an institution of science heritage, the museum guarantees the sustainability of sources. Initially, 18 schools and 13 regional alumni associations responded to the call for donations, thus bringing in over 10000 artefacts. Additionally, eleven theoretical courses of Science and Technology (S&T) settle in the museum, enriching the practical learning experience with original instruments. There is a university-level policy to consult with the museum before any instrument is scrapped.

As an institution of science popularization, the museum's responsibility and influence reinforce mutually. ESTM is in charge of the first S&T compulsory course – a museum visit – for all 5000 freshmen. Meanwhile, ESTM's science popularization courses have entered 74 primary schools and 23 communities. Being the formulator and the implementer of S&T education, ESTM has won the National Science Popularization Base.

The museum has become a hub of financial support. Traditionally, ESTM gets the budget annually from its parent organization for maintenance, exhibition, teaching, etc. Beyond that, it applies for funds and support from the cultural ministry and S&T popularization bureaus at national and regional levels. As a cultural hub, ESTM posts research projects and educational programs to individuals and institutions for activating the university museum-centered culture within and beyond the campus.

Overall, ESTM has proved its necessity for the university and the public in its institutionalizing way. Institutionalization is the developing trend of university museums.

Biographical note

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

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

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THE MUSEUM AS A TOOL OF CONNECTION. THE CASE OF THE DIFFUSED MUSEUM OF THE UNIVERSITY OF MILAN-BICOCCA

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Keywords: university, communities, transdisciplinary, digitalization

Abstract

The University of Milan-Bicocca is a recent institution, created in the last quarter of the twentieth century, placed in a new open campus in a completely renewed area in the Northern part of Milan, formerly occupied by huge industrial facilities. From its creation, the University has paid great attention to activate connections in this transformed territory with its old and new residents. Meanwhile, the University has started a process of connection between the different departments to improve the knowledge about tangible and intangible cultural heritage, and to share experiences, practices and research on it.

In 2019, the University identified, through a diffused museum, an adequate tool to activate these connections among and outside the departments. The museum aims to improve collaborative practices among the different parts of the University (the departments but also the library and the archives) and to involve the community of 'users' of the territory such as; residents, students, personnel of the university, occasional visitors, in participative museum processes.

The museum is currently in the primary stages of activation (digitalization of the collections, designing of the 'diffused' displays etc.) and it is hosting some temporary activities to experiment with different ways to connect University/collections/territory.

In this presentation we will introduce some relevant actions in this direction and analyze the results.

Biographical note

Franca Zuccoli is associate professor at the University of Milan-Bicocca. Lecturer of the courses: Teaching and learning methodologies, Art Education. Chairperson of Fondazione Arnaldo Pomodoro's educational section (2007-11). She collaborates with numerous museums for educational and training projects. Her main research fields are: relationship between school and museum, focused on contemporary art.

Rita Capurro is an independent researcher in the field of Museology, specialized in Art History and Design for Cultural Heritage. She collaborates on various research and didactic activities, in particular, she teaches Tourism and Cultural Heritage at University of Milan-Bicocca. Her research interests are: museums/territories, interpretation of cultural heritage, museums/religion.

Giampaolo Nuvolati is full professor of Sociology of Environment and Territory at the University of Milan Bicocca where he teaches Urban Sociology. His main research interests concern quality of urban life, conflicts between metropolitan resident and non-resident populations, methodological approaches in urban studies.

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