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UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL
TRUTH-TELLING THROUGH UNIVERSITY MUSEUMS AND COLLECTIONS



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UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL ◀

UMAC 2023 Book of Abstracts
Truth-telling through university museums and collections

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Chau Chak Wing Museum by Anthony Fretwell
image courtesy of Fretwell Photography

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EDITORIAL

Truth-Telling through University Museums and Collections

Andrew Simpson (UMAC Chair), Craig Barker, Michael Dagostino, Paul Donnelly, Gina Hammond, Felicity Knibbs, Anna Lawrenson, Katrina Liberiou, Elizabeth Litting, Li-Fu Lu, Jude Philp, Melanie Pitkin, Candace Richards, Julian Woods

In recent years we have been living through times of constant challenge. This is particularly the case for organisations and institutions, such as universities and museums that have been built around the generation and transmission of knowledge. The clamour for changes to the singular authority of their voice has been growing unrelentingly as humanity struggles with numerous diabolical problems; war and conflict, social injustice and inequality, biodiversity impoverishment, resource overuse, environmental devastation and climate change. A brief list doesn't cover them all. These challenges seem to grow in urgency as the world emerges from the pandemic and many are slowly starting to engage in travel again. For many who are travelling to Sydney in person, rather than through a digital interface, this year's annual UMAC conference is our first opportunity to have a face-to-face meeting outside of the ICOM triennial mass gatherings. It's a meeting delayed by three years because of the pandemic, and also an opportunity to experience the new development that is the Chau Chak Wing Museum at the University of Sydney.

The challenges we face in this new supposedly post-pandemic landscape do seem to be reconfiguring our institutional landscape. Gone are the days where our institutions would be seen as individual sources of knowledge and wisdom that would be transmitted in a single direction, at audiences; providing insights, wisdom and even sage solutions for many of the ailments and existential challenges faced by our societies. This was a model of cultural and intellectual provision from a bygone era of peak imperialism where the superiority of European knowledge systems, was without peer and remained unquestioned. The European 'gaze' remained unchallenged for centuries. Sitting at the very centre of power was the university and the museum. Spencer appropriated Darwinism from the natural world and applied it to human social systems underscoring the emergence of anthropology. It provided a rationale for colonial intervention driven by economic imperatives. A vast bounty of materiality was drawn into the centre of European empires, the centres of knowledge and power.

This materiality not only consisted of cultural objects illustrative of different knowledge systems and alternative world views but also anatomical specimens; bones, preserved heads, skulls, complete skeletons, skins and other organs often stolen from ancient burial grounds. In Australia, this shameful trade existed from the time of European invasion through to historically recent times. It was carried out in the name of science and rationalised as providing insights into godless and primitive people doomed to extinction because of their cultural inferiority.

These historical legacies of injustice need to be addressed. Now, multiple and diverse voices, many of them deliberately marginalised or ignored by our institutions, now demand to be heard in the museum and the university. Museums are changing from being singular points of scientific and cultural authority to being networks of scientific and cultural agency. Universities are being exhorted to become agents and advocates for positive change that will be sustainable and future focussed, much more than simply being degree factories feeding graduates into the machinery of corporate capitalism.

Through dialectic engagement humanity desperately needs a new relationship with knowledge and the university museum is positioned to be the broker in negotiating this. The interface between the university and the society of which it is part has never been a more potentially transformative space and truth-telling is an essential ingredient of this. Truth-telling is a process of openly sharing historical truths after periods of conflict, marginalisation and dispossession, to allow societies to move forward in a more inclusive way, based on principles of justice and human rights. Dialogical exchange of narratives related to memories and knowledge frameworks can be, and are being facilitated by the university museum where we can foster contributions that empower the epistemic status of the previously marginalised as authors of valid knowledge. Some of the presentations at this conference show this is already happening in many of our institutions. Some would even argue academic museums are leading this work (Scholten et al. 2021).

But as many presentations at the 2023 UMAC conference will remind us there is a lot more work to be done, we have only just begun to build a new curatorial culture and relationship with knowledge that is fit for the future, not the 19th century. The challenge of legacy collections and repatriation will be among topics discussed. UMAC has already taken a step down this path with the recent release of our *Guidance for Restitution and Return of Items from University Museums and Collections* stemming from an earlier UMAC-ICOM research project with knowledge-holders from many source communities around the world, including Australia, some are attending UMAC 2023.

Some of those coming to UMAC 2023 include curators who have connected Indigenous students with museum artefacts which belonged to their forebears and created platforms to allow discussion of the colonial systems that gave rise to the creation of many museums. Repatriation from community perspectives, as told by communities of origin, who have worked with university museums are also in the program. Other presentations put forward discomfiting provocations and interventions that will help us to think critically about the epistemic singularity of colonial systems.

Another part of this complex issue is the fact that many of these legacy materials stem from an earlier era of research that doesn't measure up in terms of the ethical standards needed for research in contemporary times. Acquisition practices of earlier centuries don't hold up to modern day standards. Many of these collections can also be hidden away deep within our institutional structures, not in recognised museums as such and even beyond the reach of the museum profession, and uninfluenced by ICOM's own Code of Ethics. Our role is to identify these collections, bring them to light and educate our institutional leadership on shaping appropriate futures for them. The discussions at UMAC 2023 are relevant to how our universities and museums around the world reckon with their past.

Formal truth-telling processes, often called truth commissions, emerged as a method of reckoning with the past in deeply divided societies around the world back near the end of the previous century. There are many famous early examples such as the South African Truth and Reconciliation Commission, aimed at addressing gross violations of human rights under apartheid. Formalised truth-telling processes have been a response to settler colonial violence. As ideas around decolonising our views of the past have gained greater prominence, the museums' role as bastions of these histories have come under scrutiny.

As well as examining the way university museums confront legacy collections, a theme that will be explored further in the *Two Horizons* Workshop in Canberra soon after the conference, there is also a wide range of perspectives on the ways that historical collections have been utilised for creative conversations. Constructing and theorising object-engagements in a way that facilitates multiple epistemic contexts is a goal for many of our professional colleagues. This form of analysis of examples of best practice and encouragement of colleagues to do better in these areas of professional practice has become a hallmark of recent UMAC meetings. As you can see from this volume of abstracts, this aspect will be greatly elevated at the Sydney conference.

Sessions at UMAC 2023 discuss how university museums are engaging with broader debates about community involvement and evolving concepts of 'stewardship', as well as examination of the institutional, collecting and other policies that are fundamentally reshaping the operations of cultural institutions on campuses. The role of boards and leadership on the governance of university museums and discussions about creatively using collections for truth-telling is also covered. What role can university collections have in acknowledging past injustices and how do museums promote restorative justice and truth-telling? How can laws of cultural ownership, ethics, rights responsibilities be enacted through university museum protocols? Answers to these questions will be put forward, not just in the formal presentations captured in this volume of abstracts, but also in the many informal discussions that take place during the packed social program accompanying the conference.

This is the first time in 21 years that the University Museums and Collections Conference is being held in Australia, a place that played a role in the establishment and early growth of UMAC (Nykänen 2018). In 2002 the second UMAC conference took place at Macquarie University and the University of Sydney with an additional trip to Canberra. The theme of that conference was "Exposing and Exploiting the Distinct Character of University Museums and Collections". Choosing such a conference theme indicated we were then a fledgling organisation still exploring the capabilities and potential of our unique institutional

setting. The conference attracted some 25 contributions, 8 posters and two round tables. In 2002 UMAC had a smaller number of global members in total than the number of delegates already signed up for UMAC 2023, to say nothing of the digital audience following the presentations. The expanded UMAC conference community this time includes student contributions. Students from Sydney University's Museum and Heritage program have designed an experimental and participatory project for delegates based on material on show at the Chau Chak Wing Museum. They have also put together an excellent session on memory and truth-telling with outstanding panellists. We hope that student participation like this becomes a regular feature of UMAC conferences in the future.

In 2002 delegates visited the MacLeay and Nicholson Museums. In returning in 2023 we see a completely reformatted model of cultural provision through museums and collections, a result of a new build, the Chau Chak Wing Museum, financed by a combination of philanthropy and institutional investment. The results of a long term strategy by a centralised museum service within the academy might surprise any returning delegates.

One of the papers presented at the 2002 conference was by Bougainville man, Moses Havini. It was based on an exhibition called Yumi Yet (our stories). His presentation was about issues of ownership and the protection of intellectual property of traditional art and culture. It was the only presentation on this topic at that conference. He wished to open up a meaningful dialogue between institutions and various cultural bodies and peoples to facilitate the future return of significant artworks to their rightful owners. He also proposed that universities and groups such as UMAC could become vital facilitators in the establishment of such dialogues and negotiations.

Twenty one years later, and the relevance and significance of Moses Havini's modest proposals at the early UMAC meeting have grown into a themed conference on "truth-telling through university museums and collections", attended by over 200 people with representation from 30 nations.

It is taking place on the lands of the Gadigal people of the Eora Nation. It is upon their ancestral lands that the University of Sydney, the oldest university in the European tradition, in Australia was built.

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KEYNOTE SPEAKERS

Jennifer Barrett

29 August 2023

Gaye Sculthorpe

30 August 2023

Ali Gumillya Baker

31 August 2023

RECOGNITION, TRUTH-TELLING AND RESPONSIBILITY: UNIVERSITIES, MUSEUMS AND THEIR COLLECTIONS

Jennifer Barrett

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Keywords: recognition, truth-telling, responsibility

Abstract

As the oldest university in the country, residing on the lands of the oldest continuing culture on the planet, it is incumbent upon us at the University of Sydney to acknowledge the role our university has played in the colonial project. Our cultural collections are testament to that history and therefore core to truth-telling.

Our university has benefited from being on land never ceded and by researching on topics that have led to our institution historically promoting research and teaching across different fields with a disproportionate impact on Aboriginal and Torres Strait Islander peoples.

This paper explores the interconnections across our collections in the academy, including our archives and library, to propose some foundational principles and cultural protocols we need to embed in order to redress our racialised past.

Biographical note

Professor Barrett is of Dunghutti heritage from the Macleay River region in northern NSW and has worked in various roles in the University of Sydney since 2000. Core to her professional history has been involvement with Aboriginal and Torres Strait Islander communities, colleagues and leaders, in teaching, research, external engagement and leadership roles in the arts and cultural sectors.

Professor Barrett has a breadth of work and deep experience at the University of Sydney, she is currently the Pro Vice-Chancellor Indigenous (Academic) focussing on the academic components of the university's Indigenous strategy, including working with archives, the library and collections. She was recently Director of the National Centre for Cultural Competence (NCCC) in the Indigenous Strategy and Services portfolio, and prior to that the Director of the University's Culture Strategy, and Pro Dean, Academic in the Faculty of Arts and Social Sciences (FASS).

SOME UNCOMFORTABLE TRUTHS ABOUT MUSEUM COLLECTIONS

Gaye Sculthorpe

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Keywords: research, provenance, access, returns

Abstract

In 2023 university and other museums around the world holding colonial era collections are being ever more scrutinised by their stakeholders and various publics in terms of issues such as repatriation, access, community engagement, interpretation and truth-telling. Yet within Australia at least, these issues are decades old with increasing numbers of Aboriginal and Torres Strait Islander staff employed to deal with these matters and many active repatriation and exhibition programs occurring. But looking forward, what are the key issues holding back progress to realise the full potential of collections?

This paper will discuss some of the broader issues in the field that get much less attention but are critically important to museum futures such as protocols on access to collections, the need for publicly available collection databases, working in interdisciplinary silos, little coordination between institutions, lack of digitisation and associated infrastructure, and the role of research. How might these issues be collectively addressed?

Biographical note

Gaye Sculthorpe is a Palawa woman from Tasmania, currently working at Deakin University as Research Professor, Cultural Heritage and Museum Studies in the Alfred Deakin Institute of Citizenship and Globalisation. She took up this position in August 2022 after working for almost ten years as a curator and Section Head, Oceania, in the Department of Africa, Oceania and the Americas at the British Museum. Prior to working in London, Gaye worked in Australia as a Member of the National Native Title Tribunal and at Museums Victoria, Melbourne.

THE LONG SHADOWS OF THE RACIST TEXT: THE COMPLEXITIES OF TRUTHTELLING AND DEINSTITUTIONALISATION

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Keywords: decolonisation, deinstitutionalisation, truth-telling

Abstract

In 1983 Audre Lorde wrote “The Masters Tools will never Dismantle the Masters House.” This paper will reflect on the possibility of breaking the institution from within and Indigenous sovereignty that exists both within and outside the institution.

Deinstitutionalising is a key premise of decolonial anti-racist praxis through the work of Unbound Collective and creative research / team teaching that is focussed on what justice wants.

Biographical note

Ali Gumillya Baker, is a Mirning woman from the Nullarbor on the West Coast of South Australia. She is a visual artist, performer, filmmaker, Associate Professor in Indigenous Studies and Creative Arts in the College of Humanities, Arts, and Social Sciences at Flinders University, and member of the Unbound Collective, four Aboriginal artists, activists, and academics. Her areas of research interest include colonial archives, memory and intergenerational transmission of knowledge.

Past, present and future of university museums

1A1

Chair: Paul Donnelly

29 August 2023

Speakers:

1. Andrew Simpson
2. Luwei Fan
3. Farzaneh Baharluo, Maryam Pakdaman Naeini & Sara Soltani
4. Julie Banks

THE DEATH OF CINDERELLA?

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Keywords: CAUMAC, Cinderella Reports, Australian university museums

Abstract

The Council of Australian University Museums and Collections was established some 30 years ago. Their earliest achievement of significance was initiating the first, and still only, national survey of museums and collections in Australian higher education. The results were two documents published in 1996 & 1998 known as the Cinderella reports. The nomenclature adopted clearly implied that this part of the museums and collections sector was the poor relation, neglected and under-resourced. The reports included a slew of recommendations for improving the situation aimed at university museum curators, university leaders and governments. The reports had a mixed impact on collecting practices in higher education.

Two and a half decades later, the development of the Chau Chak Wing Museum through the centralisation of museum services and collections in a new purpose built museum financed by a combination of philanthropy and institutional investment represents a serious disruption to the Cinderella narrative. Investment in the Chau Chak Wing Museum development indicates there are perceptions of value in material collections by both the internal (university) audiences and external public audiences.

This presentation covers a brief history of the Council of Australian University Museums and Collections, provides an analysis of the Cinderella reports and their impact on the sector. I argue that new developments such as the Chau Chak Wing Museum position the university to serve multiple communities as an expression of the institution's intellectual mission and a manifestation of higher education's social contract.

Biographical note

I have research interests in the history, role and functions of museums in society, in particular; university museums, museum education, natural history and the public understanding of science. I am currently the Chair of UMAC, a research affiliate at Sydney University and author of "The Museums and Collections of Higher Education" (Routledge 2023).

WORK LIKE AN ENGINE: NEW PERSPECTIVES EXPLORING THE UNIVERSITY MUSEUM'S FUNCTION OF PROMPTING INTERDISCIPLINARY EXCHANGE

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Keywords: university museum model, synthesis, cross-disciplinarity

Abstract

For a long time, China's university museums have always played a supporting role compared with colleges and administrative institutions. However, it can be the calling card presenting the universities' image to society; a display of characteristic specimens recording the glorious history of universities, also a window for newcomers' educational orientation. However, few people put the university museum as the leading role of an engine. It is obvious that the development of technology and the improvement of human cognitive ability will lead to the continuous horizontal expansion and vertical deepening of the knowledge system in a certain field, the original knowledge will be replaced, and the boundary of the system will also expand outward.

The history of science shows that it has gone through a process of synthesis, differentiation and re-synthesis. Knowledge itself is innovated and developed in cross integration. Without the nourishment and interaction of other disciplines, it is difficult for a single discipline to progress. When the institutional adjustment of universities cannot match the speed of discipline integration, is it possible to let museums play a role in the development of discipline integration and stimulate academic inspiration for scholars? This paper reviews the rapid development of Chinese university museums in recent years, analyzes the existing problems of exhibition homogeneity, and puts forward the idea that university museums are the engine of interdisciplinarity, with a view to providing a new perspective on the driving functionality of university museums. This ability to link disciplines has always been there but is often ignored.

Biographical note

Fan Luwei received a Ph.D degree in Gemology from China University of Geosciences, Wuhan, China. She is currently working in the positions of deputy dean of the International Education College and the secretary general of the Professional Committee of the Hubei University Museum Alliance. She has worked in the university museum for 13 years, and has curated several influential exhibitions that can reflect the characteristics of the university's disciplines. Her research interest lies in the popularization of geological science.

ANALYSIS OF AL-ZAHRA UNIVERSITY MUSEUM'S PERFORMANCE FROM THE POINT OF VIEW OF STAKEHOLDERS

Farzaneh Baharluo^a, Maryam Pakdaman Naeini^b & Sara Soltani^c

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Keywords: stakeholder analysis, museum management, Iranian university museums

Abstract

A university museum can show the development path of science, education and research. It can also provide a proper understanding of the scientific progress to the society of researchers, students, professors, employees and local people. Al-Zahra University Museum, with the title of Al-Zahra University Museum and Archives, was established in 2018. The most important goals of this museum are collecting movable and immovable properties, preserving the scientific and cultural heritage of the university in line with the educational and research mission, preserving the works, awards and honours of Al-Zahra University.

After four years since the establishment of this collection and the opening of this museum, this review has been undertaken to examine the perspective of a part of the stakeholders and evaluate performance analysis of the university museum.

This type of research has not been previously undertaken with any Iranian university museums. The results can lead to a suitable model for university museums in developing countries.

The research methodology was quantitative. Using a designed questionnaire, the views of the research community (university managers), who are part of stakeholders of the university museum, were examined. The results of this evaluation help museum managers adopt an appropriate approach to optimise the outcome from the exchange of opinions with the stakeholders.

Biographical notes

Farzaneh Baharluo: I was born in Iran I Am MA of archival studies (Alzahra University museum and archives expert), Alzahra University, Tehran, I. R. Iran.

Maryam Pakdaman Naeini was born in Iran. She is Ph.D. of Information science and member of Al-Zahra University in Tehran. Her favourite scope is historical information that was preserved in museums and archives.

Sara Soltani was born in Iran. She is a Ph.D. Candidate in information science, Alzahra University, Tehran, I.R.Iran.

'JUST' TEACHING COLLECTIONS: THE VALUE OF COLLECTIONS TO THE UNIVERSITY

Julie Banks

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Keywords: Ethics of collecting, teaching collections, Collection strategy, Collection stewardship

Abstract

The University of Melbourne holds extensive cultural and scholarly collections comprising historical and contemporary visual arts, significant Indigenous collections, as well as collections of medical and dental history, material culture, archives, natural sciences and more. Founded in 1853, the University of Melbourne has a long history of collecting that reflects the teaching, learning and research priorities of the University. Cultural collections are now held in the stewardship of 6 of the 9 Faculties, as well as within Chancellery divisions. Indeed the history of public collecting in Victoria is inextricably linked to the University of Melbourne, with the then Museum of Natural History - the foundations of what is now Museums Victoria - housed at the University from 1856 to 1899 in what is now the Old Quad, a gallery space that plays an important role within the University's cultural landscape.

The significant role played by museological collections within the academy as both an expression of and a catalyst for knowledge is central to the University of Melbourne's Cultural Commons Strategy. Launched in 2020, the Strategy sets a vision for the integration of the collections into research and learning through academic and research engagement with our museums and collections, public exhibition and outward loan, digital access, and sound and strategic development and management of the collections to underpin their accessibility and 'usability'. Putting students at the centre, the Cultural Commons aim is for all students to have an experience of the University's diverse museums and collections as part of their University life. Moreover the Strategy positions collections and museums as "what we value, hold and create and what collectively helps us to understand what it means to be human."¹

To realise these ambitions, the Museums and Collections Department has worked in close collaboration with colleagues across the University and beyond to lead an integrated program to support the development, management and stewardship of these invaluable collections while recognising their fundamental connection to and significance for the Faculties and Schools within which they have developed.

Considering the University of Melbourne as a case study, I will explore ways in which collections reflect the history and interests of the university, and provide a catalyst for creativity, innovation, and connection with communities of scholars, students, researchers, and the public, including communities of origin. Further, I will consider the important role of strategic collection stewardship to realising and enhancing the value of collections for the university and beyond.

Biographical note

Julie Banks is Director of Collections at the University of Melbourne. Julie heads a team responsible for the stewardship and management of key University collections, as well as leading strategic projects and initiatives for the care, management and accessibility of the University's diverse and unique cultural collections. Prior to joining the University of Melbourne in 2020, Julie has worked extensively across the GLAM sector in Melbourne, Sydney and Canberra, and has led the development and implementation of comprehensive policy and standards frameworks for a number of major public institutions, including the Art Gallery of New South Wales and PowerHouse, Sydney.

1. University of Melbourne, Cultural Commons Strategy, 2020 https://museumsandcollections.unimelb.edu.au/_data/assets/pdf_file/0008/4639220/uom-cultural-commons-strategy.pdf

Impact of war and violence on collections

1A2

Chair: Dominick Verschelde

29 August 2023

Speakers:

1. Gergana Ivanova
2. Patporn Phoothong
3. Gustavo Adolfo Ortiz Serrano

UKRAINIAN MUSEUMS DURING THE WAR

Georgana Ivanova

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Keywords: preservation, war, memory

Abstract

If we talk about the truth in museums, then starting from February 24, 2022, the mission of Ukrainian museums has radically changed. Previously, museums protected history with historical artefacts- now they protect the artefacts themselves from enemy shells. Since February 24, 2022, about 1,189 objects of cultural heritage of Ukraine have been damaged or even destroyed. Among them are museums: 22 institutions were destroyed, and 41 were damaged. There is a possibility that after further continuing massive shelling, the figures may be updated.

Despite this danger, museums are open, although in a modified form. Now every museum has bomb shelters, where both museum employees and visitors hide during air alarms and shelling.

For example, on February 24, The Boris Paton State Polytechnic Museum began work to save the exhibits. About 3 thousand historical artefacts were transferred to storage, and now part of the exhibition is in the form of models and copies. In 2022, the museum was visited by 5,220 people, including temporarily displaced persons from occupied cities, military personnel and families with children. The museum continues to participate in cultural projects and at the same time its employees actively help our army, collect humanitarian aid and weave special camouflage nets. The museum's collection is also being updated with new exhibits that are not typical of the Museum – such as 'Battle trophies from the front line'.

Ukrainian museums will survive this war and tell the story of their survival in these difficult times. No one and nothing will be forgotten, because the preservation of memory is the main goal of our museums.

Biographical note

I'm 25 years old. In 2021, I received a master's degree from the Kiev National University of culture and arts. In the same year, I started working at the Polytechnic Museum as a junior researcher. My job is to write scientific papers and conduct excursions. Research interests: museology, cultural studies and history.



A UNIVERSITY MUSEUM FOR THE 6 OCTOBER 1976 MASSACRE: A POSSIBILITY OR NOT?

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Keywords: restorative justice, memory, truth-telling, socio-political learning

Abstract

Thailand is haunted by memories of past political violence that remain unresolved; the 6 October 1976 Massacre inside Thammasat University is one such atrocity. Discussions about past violence need to be connected with the present so as to better understand what is happening now so to prevent future violence, yet Thailand lacks museums and archives acknowledging past injustices, communicating the facts, and promoting restorative justice. This study aims to explore the challenges of education institutes in confronting Thailand's longstanding culture of impunity by examining the case of the 6 October 1976 massacre and the possibility of establishing a university museum as a socio-political public learning space. Since its founding in 1934, Thammasat University has been considered a progressive academic institution. In the 1970s, Thammasat became the centre of democratic movements that resulted in the bloody uprising on 14 October 1973 and three years later, the 6 October 1976 massacre. While civil society glorifies the spirits of the movements, the university has only an unrecognized memorial commemorating the two incidents. Evidence records have been kept in a university archive which is difficult to access. This study argues that Thammasat's silence should be examined beyond financial and technical capacity, taking into account the rise of military regimes, the state's ability to control its subjects' memories, the failure of judicial administrations, and Thais' perception that past political violence is sensitive and a taboo subject as the main factors preventing the realization of university museums.

Biographical note

Patporn is a researcher with over ten years of working experience in the museum and archives in Asia and the Balkans. She is a co-founder of October 6 Museum Project and Deep South Museum and Archive Initiative, Thailand. Patporn is currently a research consultant for UNDP Thailand, focusing on violent extremism.

POLITICAL BODIES, ART AND TRUTH IN THE MAC COLLECTION

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Keywords: contemporary art, protest, conflict, social disruption, art and politics, peace agreement, Colombia, social museum, Latin America, diversity, inclusive museum.

Abstract

The recent peace agreement signed in Colombia, after more than half a century of internal conflict, has led us to reread the permanent collection of the Museum of Contemporary Art in accordance with the new realities and the socio-political context of our country.

Our museum was born in 1966, a decade marked by the cold war, the triumph of the Cuban revolution, the rise of the guerrillas in Colombia, the Vietnam War, the student revolts of May 1968, and liberation theology. During the following decade of the 70s, military dictatorships were consolidated in almost all Latin American countries and popular graphics and compromised art emerged with force, while drug trafficking expanded its influence in society to the point of trying to subdue it through terrorism.

Paramilitarism gained ground in the 1990s with the extermination and forced displacement of a large part of the rural population with the consequent humanitarian crisis. During several governments, rapprochements and dialogues with the insurgent groups were attempted until the signing of the peace agreement with the FARC in 2016.

From the collection of the Museum of Contemporary Art we carry out three curatorships that cover different aspects of our reality and that are in tune with the agreements signed between the parties.

Political Bodies, the body as a scenario of conflict

Hybrid identities, understanding the richness of diversity.

No repetition, the silence of the rifles allows us to listen to the person next to us.

The presentation will address :-

- The historical and social background of the cold war, the Cuban revolution, May 1968 at the time of the foundation of the Museum of Contemporary Art in Bogotá.
- Committed art, the rise of engraving, the first peace processes and the beginning of drug trafficking in the 70s and 80s.
- Likewise terrorism, political extermination, paramilitarism and the democratic security policy in the last decade of the 20th century.
- The false positives, the process and signing of the peace agreement, the social outbreak and the historic pact during these two decades of the 21st century.

The works of the MAC collection will be the anchor points of this journey to understand the complexity of the social, political and cultural scenario of Colombia.

The three curatorships: Political Bodies, Hybrid Identities and Non-repetition can be seen on the platform of the Museum of Contemporary Art of Bogotá on Google Arts & Culture

Biographical note

Museologist, University of Valladolid, current director of the Museum of Contemporary Art of Bogotá. He has served as President of the Arts Council, member of Council of Culture, President of ICOM Colombia, Vice President of ICOM for Latin America and the Caribbean, Vice President of the ICOM International Advisory Council.

Art and truth-telling; photography

1A3

Chair: Angela Goddard

29 August 2023

Speakers:

1. Shuxia Chen, Jan Brazier & Katrina Liberiou
2. Michelle Sunset

PHOTOGRAPHY AND TRUTH-TELLING: ENCOUNTERS, CONTEXT AND WITNESS

Shuxia Chen^a, Jan Brazier^b & Katrina Liberiou^c

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Keywords: historic photography; contemporary photography; performative; China

Abstract

Three current exhibitions at the Chau Chak Wing Museum take different approaches to truth-telling via the medium of photography. Jan Brazier will discuss George Rose's staged stereographs from *The Staged Photograph* where the viewer encounters historical humour and the challenge of how to interpret them for a 21st century audience. Shuxia Chen will talk about the photographs of Hedda Morrison (1908–1991), taken in China between 1933–1946, which provide photographic context to a larger story in the exhibition *Toggles: Chinese Culture in Miniature*. Katrina Liberiou will discuss the work of Mary Ellen Mark from her series Oregon State Hospital and the role of photography as witness in the exhibition *Photography and the Performative*.

Biographical notes

Jan Brazier is Curator, History, Macleay Collections at the Chau Chak Wing Museum, which includes the historic photography collection. Her current research is in 19th century photographic studios in NSW.

Shuxia Chen is Curator, China Gallery and her current curatorial and book project is *Toggles: Chinese Culture in Miniature*.

Katrina Liberiou is Assistant Curator of the University Art Collection, with a particular interest in late 20th/21st century contemporary art and photography.

THE QUEER FRONTIER: INCREASING VISIBILITY AND INCLUSION AT THE UNIVERSITY OF WYOMING ART MUSEUM

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Keywords: photography exhibition, queer representation, queer exhibition, community engagement

Abstract

The mythos of the American Western cowboy revolves around masculinity, individuality, and ruggedness that the state of Wyoming strives to hold as its collective identity. In addition to calling itself “the cowboy state,” Wyoming also lays claim to “the equality state.” Both points of pride require further scrutiny, as the state has been historically and contemporarily inhospitable to queer communities. Enter the queer rodeo photography of Luke Gilford. In this presentation, I will discuss the University of Wyoming’s (UWAM) exhibition “Luke Gilford: Portraits of the Queer Frontier.” Through this photographic series featuring participants from the International Gay Rodeo Association, Gilford shares with viewers the discoveries of his quest to assure himself that rural queerness is not a myth. It has long existed within the traditions of the American West. Presenting this exhibition required thoughtful planning and preparation for possible backlash from our regional and campus communities while simultaneously presenting the opportunity to initiate and strengthen bonds with queer communities. I will present the challenges of organizing this exhibition in a rural conservative state, highlighting lessons learned, and celebrating the strides we’ve made in greater accessibility and inclusion. I will include qualitative research gathered throughout the exhibition’s run from program participants, museum visitors, partner organizations, and museum staff. As the title for this exhibition and presentation conveys, the “queer frontier” presents possibilities for “new” identities, communities, and ways to foster inclusion in our institutions. This presentation will serve as a case study in the larger movement to queer the museum.

Biographical note

Michelle Sunset (she/her) is a curator at the University of Wyoming Art Museum in Laramie, Wyoming, USA. She serves as Mountain Plains Regional Co-Representative for the Association of Academic Museums and Galleries. She holds two MAs from Florida State University, in the History and Criticism of Art and Visitor-Centered Curation.

Who are university museums for?

1B1

Chair: Julie Banks

29 August 2023

Speakers:

1. Paul Donnelly
2. Lee Casey & Elena del Mercato
3. Georgia Pike-Rowney
4. Eva Gartnerova

OBJECT / ART / SPECIMEN: MOTIVATION AND APPROACH

Paul Donnelly

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Keywords: Interdisciplinarity / exhibition design / exhibition methodology

Abstract

This paper discusses the motivations and approach to Object / Art / Specimen (O/A/S) as the introductory exhibition to the new Chau Chak wing Museum at the University of Sydney. O/A/S was developed to introduce to audiences the bringing together of three Museums dating back to 1860, and most importantly, to demonstrate the benefits of bringing them together to address broad thematic concepts. O/A/S celebrates the interdisciplinarity of the collection in engaging with the important issues of our time by using surprising groups of objects related in complex ways. Drawing on ethnography, antiquity, art, natural history, rare books, and science, O/A/S is a kaleidoscope of our diversity and potential. Tours of the exhibition will be available throughout the conference.

Biographical note

Dr Paul Donnelly 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.

STUDENTS AT THE HEART: RETHINKING THE PLACE OF STUDENTS IN MUSEUM AUDIENCE DEVELOPMENT

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Keywords: Audience, Museum, Students

Abstract

The University of Melbourne has a broad and diverse cultural offer in a city that has large, established cultural institutions. The University is home to over 15 museums and galleries and over 30 individual collections, along with a dynamic performing arts program.

In 2020, the University of Melbourne launched its first cultural strategy, Cultural Commons and with it, a commitment to providing and expanding access to our unique group of museums, galleries, theatres, collections, and knowledges to become an integral part of the student experience. Shortly after, a Museums and Collections department was formed with direct oversight of six venues - Science Gallery Melbourne, Old Quad, Potter Museum of Art, Grainger Museum, Buxton Contemporary Art Museum and MPavilion Parkville.

This context has provided an opportunity to revisit the relationship between these museums and their audiences, in particular a shift towards student engagement, and a commitment to develop new approaches to positioning and programming.

The presentation will contain three case studies including:

- Buxton Contemporary Art Museum, a gallery in the heart of Melbourne's Arts Precinct, on the same campus as the University's Arts School.
- Science Gallery Melbourne, a museum that is part of a global network, with a home in a new University innovation precinct.
- MPavilion Parkville, new community space in the heart of the University's Parkville precinct, hosting an annual program of events.

Answering the question 'who are University Museums for' in this way can also help to move University Museums more firmly into the central University public narrative and demonstrate value for University constituents, audiences, and stakeholders.

Biographical notes

Lee Casey, Director Engagement, Museums and Collections, University of Melbourne. With a background in the cultural sector, Lee has held various roles across marketing, communications, sponsorship and general management. Prior to joining the Museums and Collections department, she has worked in organisations such as Melbourne Festival, Southbank Centre London, Melbourne International Comedy Festival and Arena Theatre Company over the past fifteen years.

Elena del Mercato, Director Engagement, Museums and Collections, University of Melbourne. Elena has worked in the cultural sector for over twenty years, holding a variety of roles in marketing, communications and partnerships and development for Museums Victoria (Immigration Museum, Scienceworks, Melbourne Museum), the National Gallery of Australia and the University of Melbourne's Victorian College of the Arts and Melbourne Conservatorium of Music, before joining the University's Museums and Collections team. She shares her current role with Lee.

ACQUISITION TO ACTIVATION: EVOLUTION OF COMMUNITY AND PHILANTHROPIC SUPPORT OF THE ANU CLASSICS MUSEUM

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Keywords: acquisition, representation, restitution

Abstract

Across the globe museums are engaging in a complex re-evaluation concerning acquisitions, interpretations, representations, and receptions of their collections. A key aspect of this process involves the communities that support museums financially, socially and organisationally. This paper will discuss recent developments at the ANU Classics Museum, and the impact on its community, donors, volunteers and supporters. A process of change for the museum and its community has been spurred by a number of recent developments, including: a newly installed, crowd-funded Curator; a restitution from the collection; changes in acquisition policies; new outreach and education programs; and global changes and challenges for university museums and collections. A range of perspectives will be explored including: senior members of the Friends of the Classics Museum; the museum's Volunteer Guides; a previous Curator; the new Curator; collections staff; and senior academic staff. While challenges have arisen through this period of change, a policy of consultation, knowledge exchange and engagement has brought the museum's community towards a new phase of activation and engagement with the collection.

Biographical note

Dr Georgia Pike-Rowney (BA, Dip.Ed., PhD) is the Friends' Lecturer and Curator of the Classics Museum at the Australian National University. She is a transdisciplinary researcher and practitioner specialising in the history and facilitation of community outreach, education and engagement programs, spanning the arts, health and Classical Studies.

ENHANCING AUDIENCE PARTICIPATION

Eva Gartnerová

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Keywords: audiences, engagement, framework, analysis

Abstract

Audience engagement is a critical aspect of the museum experience. Engaged visitors are more likely to have a positive experience and to return to the museum in the future. Effective audience engagement can also support the mission of the museum. By fostering a sense of connection and participation, museums can facilitate learning and inspiration, and promote a deeper understanding and appreciation of the collections and exhibits on display.

The research presents a framework for increasing audience engagement in museums. The framework is based on a study and observations of successful engagement strategies used by a selection of 16 US university museums, and propose a set of best practices for enhancing audience participation and interest. The data for this framework were collected by a series of study visits of university museums in the United States, observations and interviews with the museum's representatives.

The author propose a so called strategic audiencing grid for creating such a framework, including the combination of audience research, governance, communication, content management, spatial design and community building. A strategic audiencing framework for museums is a tool that can help university museums better understand their audiences and develop targeted strategies to engage them. This framework can be used to gather and analyze data about audience demographics, behaviors, and preferences, and can be tailored to the specific needs and goals of individual museums. By implementing a strategic audiencing framework, museums can better understand and meet the needs of their audiences, leading to increased engagement and satisfaction.

The results of the study suggest that a holistic approach to audience engagement can effectively increase audience engagement in museum settings. The proposed framework offers a useful tool for university museum professionals seeking to increase the impact and relevance of their institutions.

Biographical note

Mgr. Eva Gartnerová, PhD. is an assistant professor and the Head of the Department of Arts Management at the Faculty of multimedia communication Tomas Bata University in Zlin as well as the manager of G18 gallery. Her scientific inquiries now focus on the field of audience engagement in museums and cultural institutions. She is active in the field of cultural and creative industries at the academic level as well as a consultant and advisor in several international cultural, artistic, and development projects. As a Fulbright Scholar, she conducted her research on audience engagement in university museums in the USA in 2021/2022.

She is a member of several international educational and research networks such as ICOM, AAM, AAMG, UNIVERSEUM, ELIA, MUSEUM ASSOCIATION or international projects such as INTERcost, Visegrad Funds, ERASMUS+, Creative Europe and so. She was recently awarded the Fulbright Scholarship (2021) to conduct her research on audience engagement in university art museums in the United States. She is also a committee member of Visitor Study Group in London, UK.

Rethinking archives, terminology and collections

1B2

Chairs: Eve Haddow and Tracey Hough
29 August 2023

Speakers:

1. Gillean Shaw & Jennifer Milam
2. Siti Sarah Ridhuan
3. Jason Gibson
4. Leah Lui-Chivizhe & Jude Philp

VISUAL AND VIABLE ... PEDAGOGY AND PURPOSE IN UNIVERSITY MUSEUMS

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Keywords: mission, campus museums, institutional values, cultural material

Abstract

In 2022, the University of Newcastle convened an Advisory Board to support the development of a new strategic plan for their University Galleries and to consider the current context given the disestablishment of the Fine Arts degree, a greater university presence in the changing city of Newcastle, and the growth of the accumulated art collection of some 3000 works, including over 50% First Nations work.

Its aim was for the Galleries and its collections to shape a future mission with a focus on the realisation that they are 'visual representation of the values, priorities and goals of the University'. This paper considers the relationship between collections and the public role of art and its pedagogical curation as a crucial form of engagement. Set within a longer historical trajectory of research into the nature of the campus museums internationally, the authors propose that the regional Australian context has a unique and changed purpose in supporting universities that serve communities outside of major cities, specifically in relation to Indigenous voices, reconciliation action plans and repatriation.

With the visual arts providing forms of understanding within communities that university administrations are yet to fully embrace, a review of current policies, practices and activities have been re-designed. The authors map the challenges of collections and their curation to achieve their future potential of reinforcing institutional values, maintaining currency and importantly, acknowledging the responsibility universities have to the recent national mission of sustaining arts, culture and heritage.

Biographical notes

Gillean Shaw manages two galleries, a museum and the art collections. Her research area is in the presentation of cultural materials, particularly related to organisations with legacy collections. She is Chair of the Board for the Lockup, a contemporary art space in a 19th century building.

Professor Milam is a council member of the Australian Academy of the Humanities; and the Working Group for - A New Approach, obtaining investment in Australian arts and culture. She previously held an international board position with the College Art Association USA and has ARC-funded research into global arts sponsorship.

GLIMPSES OF A CANOE-TREE: USING THE PHOTOGRAPHIC OBJECT TO RE-MAP RONALD AND CATHERINE BERNDT'S ETHNOGRAPHIC COLLECTION ACROSS THREE INSTITUTIONS

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Keywords: history of Australian anthropology, Ronald and Catherine Berndt, ethnographic photographs, museum collections, archives, visual economy

Abstract

University museum collections play an important role in facilitating truth-telling and diverse narratives. However, they also constitute institutional and academic legacies that resulted in a degree of decontextualisation and dislocation, often limiting efforts to access, engage and work with these materials in a dialogical manner. At an application-based level, how we deal with such legacies now will determine how we work with them in the future.

My project focuses on Ronald and Catherine Berndt, anthropologists whose extensive fieldwork (1939 to 1980s) with various First Nations communities across Australia resulted in a collection housed at the Berndt Museum, University of Western Australia. It aims to contribute to current research that explore ways of working with legacy collections to better provide as much potential for facilitating access and truth-telling efforts.

In a 2020 UMACJ article, I argued that as active sites of knowledge production, ethnographic materials need to be understood beyond 'the collection' and that photographs offer potential for this in the form of visual entry points. Using Ronald Berndt's photo of a 'canoe-tree' (1939/1940 South Australia), I initially charted trajectories from the image reproduced in two publications. I proposed that as a social object with multiple social lives, photographs present a method of re-mapping physical items, connections, and information across and beyond the silos of a collection/university. For this presentation, I test this proposal and continue to follow these trajectories across three institutions that the Berndts were associated with: the South Australian Museum, the University of Sydney and the University of Western Australia.

Biographical note

Siti Sarah Ridhuan is a PhD candidate (School of Social Sciences) at the University of Western Australia. Her research on ethnographic photographs investigates how such materials can provide applicable and sustainable methods of cross-cultural access and dialogue across museum collections. She has almost 10 years of professional experience, working across areas of collection management, curatorial research, access and digitisation.

ANTHROPOLOGICAL ARCHIVES AND ANMATYERR KNOWLEDGE: RETURN, REINTEGRATION AND REAFFIRMATION

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Keywords: repatriation, archives, museum collections, Indigenous knowledge,

Abstract

Ethnographic collections and anthropological archives are of critical importance to the history of Australia's Indigenous and non-Indigenous relations in the 20th century. This was a period of tumultuous change for Aboriginal people living in central and northern Australia. This paper explores the afterlives of collections made by anthropologists during this time and the affordances of these assemblages for Anmatyerr people in central Australia. Focusing on the extensive notes made by anthropologist Olive Muriel Pink between 1933- 1936, which are now kept with the personal archives of A.P. Elkin at the University of Sydney, I provide an ethnographic account of the return of these materials and some of the emergent methodologies used being to reintegrate this cultural knowledge at the community level.

Biographical note

Jason Gibson is a Senior DECRA Research Fellow and Lecturer in Cultural Heritage and Museum Studies at Deakin University. He has worked extensively with Aboriginal custodians throughout Australia on history, museum, and heritage related projects and conducted detailed fieldwork in central Australia for close to two decades. He is the author of *Ceremony Men: Making Ethnography and the Return of the Strehlow Collection* (SUNY Press, 2020) and *Repatriation of Indigenous Cultural Heritage Experiences of Return in Central Australia* (Routledge 2023).

THE HUMAN LIVES OF GIANTS: THE CENTIPEDE AND THE CLAM SHELL

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Keywords: Torres Strait, Zenadth Kes, nature/culture.

Abstract

Museums are created as institutions of categorisation by necessity (e.g. climatic conditions for frozen material) and by history. Linnean categories define the different classificatory zones into which zoological collections are divided; ethnographic collections generally include material from non-European civilizations.

Disciplinary interest and outreach tend to also follow these lines. Yet there is nowhere in the world where such absolute disconnection happens between human and nonhuman entities. Here we will explore the cultural, social and existential histories of two species dominant in Zenadth Kes (Torres Strait), the centipede and the clam shell.

Biographical notes

Leah Lui-Chivizhe trained in history and geography and currently teaches in Indigenous Histories at UTS. Her research focuses on how nineteenth century collections from the Torres Strait region can be used for reconnecting Islanders with our pre-colonial histories of human and more-than-human relations.

Jude Philp is an anthropologist who works with museum collections at the Chau Chak Wing Museum where she is senior curator of the Macleay collections. Her current research projects include work with Torres Strait Islanders on their historical and collected material. Through the Macleay collection of natural history her focus has increasingly been on humans and other animals.

Art and truth-telling; contemporary projects

1B3

Chair: Charlotte Day
29 August 2023

Speakers:

1. Melissa Ratliff
2. Pip Wallis
3. Ambrose Reisch
4. Miranda Stearn

UNCONSCIOUS NARRATOLOGY: QUEERING THE MUSEUM VOICE

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Keywords: Queer museology, LGBTQI+ studies, Museum studies

Abstract

Art is known through embodied and screen encounters, very often mediated through the written word. Cool and authoritative, interpretative texts such as wall labels may conceal the unconscious narrative biases and elisions of their authors, and feature ‘neutral’ language that can be seen as analogous to the historical construct of the white cube.

Through a series of writing initiatives since 2016, Monash University Museum of Art (MUMA) has sought to open up the Monash University Collection to a broad range of voices and perspectives. ‘First Languages’ invited First Nations curators to commission interpretative texts in the first and/or ancestral languages of artists whose works are held in the Collection, while ‘Queer Readings’ invited writers to engage with works through the lenses of their experience and knowledge, as a strategy for intervening in an art historical record that has participated in reinforcing cis-heterosexuality as the societal norm. In this paper, Melissa Ratliff, Curator Research at MUMA, discusses text commissions as a form of queering the museum voice.

Biographical note

Melissa Ratliff is Curator Research at Monash University Museum of Art (MUMA). Prior to this role, she was Curator, Programs and Learning at the Biennale of Sydney. She has worked independently and institutionally on exhibition, public programming, publication and editorial projects, including internationally at documenta and Manifesta.

PRECARIOUS MOVEMENTS: CHOREOGRAPHY AND THE MUSEUM

Pip Wallis^a, Shelley Lasica^b & Hannah Matthews^c

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Keywords: choreography, performance art, dance, commissioning

Abstract

The performance-exhibition 'Shelley Lasica: WHEN I AM NOT THERE', 2022, was realised at MUMA, as part of Precarious Movements: Choreography and the Museum, an ARC research project that involves partners the Art Gallery of New South Wales; MUMA; the National Gallery of Victoria; Tate, UK; and UNSW. The three-year research project is undertaking curatorial, scholarly, and artistic exploration into challenges of presenting choreography in the museum environment.

This paper presents the findings of this project, curated by Hannah Matthews, which interrogated curatorial forms of exhibition, performance, and retrospective. It draws on post-project interviews with the contributors (artist, curator, producer, and dancer) to reflect on the challenges and possibilities of choreography to intervene in museological processes regarding temporality, relationality, collaboration, and audience experience. This has become increasingly contested terrain in recent years as museums seek to present performance works but frequently without the methodologies for working with this live ephemeral form.

This performance-exhibition proposed a new form for framing temporal practices in the museum. Probing the retrospective as an exhibition structure, in the context of an ephemeral practice which has intentionally resisted archiving performance through photography and video, the project featured a *mise-en-scène* from Lasica's long-term collaborators, a new ensemble work performed during the museum's opening hours, and components from Lasica's archive. WHEN I AM NOT THERE activates the tension between what it means 'to perform' and 'to exhibit'. The paper also addresses the collective research methodology employed by the Precarious Movements research team to contribute to, interrogate, and reflect on the project.

Precarious Movements website: <https://www.unsw.edu.au/arts-design-architecture/our-schools/arts-media/our-research/our-projects/precarius-movements-choreography-museum>

Biographical notes

Pip Wallis is Senior Curator, Monash University Museum of Art. Pip is a lead researcher on Precarious Movements: Choreography and the Museum, 2021-2024, an Australian Research Council funded project with partners University of New South Wales, Art Gallery of New South Wales, Monash University Museum of Art, the National Gallery of Victoria, and Tate UK. She was previously Director of Programs at Callie's Berlin and Curator, Contemporary Art, NGV. She has curated exhibitions by Bouchra Khalili, Hito Steyerl, Camille Henrot, Helen Maudsley, Simone Forti, and Adam Linder. Pip was previously Managing Editor, X-TRA Contemporary Art Quarterly Los Angeles; Curator in Residence, Chisenhale Gallery London; Curator, Gertrude Contemporary; and Editor, un Magazine. She is a member of Matter in Flux.

Shelley Lasica is based in Naarm/Melbourne and has been working nationally and internationally for over four decades. Her practice has consistently engaged with the contexts and situations of presenting dance, choreography and performance. Interested in the collective and interdisciplinary possibilities of choreography, she performs her solo and ensemble works in dialogue with designers, writers and visual artists.

Lasica's choreographic works have been shown within visual art, theatre and festival contexts. These include the Melbourne Festival; National Gallery of Victoria, Melbourne; Chunky Move, Melbourne; Gertrude Contemporary, Melbourne; Artspace, Sydney; Centre nationale de la danse, Paris; Siobhan Davies Studios, London; Dance Massive, Melbourne; Australian Centre for Contemporary Art, Melbourne; and Anna Schwartz Gallery, Melbourne.

Presenting work in indeterminate spaces is also an integral part of her choreographic practice. Throughout her career, Lasica has organised and participated in numerous residencies, exchanges and mentorship programs in Australia and overseas. She teaches choreography to dance and visual arts students both independently and within institutions.

Since 2016 Hannah Mathews has worked as Senior Curator at Monash University Museum of Art (MUMA), Melbourne, where she has overseen the organisation's artistic program. Her recent exhibitions include Shelley Lasica: WHEN I AM NOT THERE (2022), the first survey of an Australian choreographer; Vivienne Binns: On and through the Surface (2022), co-curated with Anneke Jaspers; D and Kate Harding: Through a lens of visitation (2021–22); Agatha Gothe-Snape: The Outcome is Certain (2020); and Shapes of Knowledge (2019). Hannah's recent editorial projects include award-winning publications on Shelley Lasica, Vivienne Binns, D Harding, Agatha Gothe-Snape, and Derek Kreckler.

Hannah has held key curatorial positions at the Australian Centre for Contemporary Art, Next Wave and Biennale of Sydney. From 2005–08 she worked as Curator at the Perth Institute of Contemporary Arts (PICA). Hannah has sat on several boards, including the National Association for the Visual Arts (NAVA) and, in 2020, completed the Asialink Leadership Program. She has undertaken curatorial residencies at Creative Time, New York; Berlin Biennale, Kunst-Werke; and Arts Initiative Tokyo, and has taught in the curatorial programs at Melbourne University, Monash University, and RMIT University, Melbourne.

In 2013 Hannah initiated Sharing Space, an occasional program that engages with choreography and the visual arts. To date this program has presented a seminar with Andre Lepecki; a workshop and publication focused on notation across disciplines; Action/Response, a two-night cross-disciplinary program for the 2013 Dance Massive Festival; a workshop and performance of Yvonne Rainer's Trio A in Perth, Melbourne, and Sydney; and Trisha Brown's Early Works in Melbourne. Her book, To Note: Notation across disciplines, won the inaugural Cornish Family Prize in 2017. Hannah is currently a chief investigator on the ARC Linkage Grant, Precarious Movements: Choreography in the Museum.

THE MYSTERIOUS SWIMMER. ART AS TRUTH AND FICTION

Ambrose Reisch

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Keywords: truth and fiction share the same pillow, dialectical thinking, contemplative uncertainty, socio/spatial dynamics

Abstract

Art, at its best, is a unique lens through which we can see the world in all its abstractions and truths. It shows us what we know and do not know simultaneously. Within the Art paradigm, Truth and Fiction share the same pillow.

A recent exhibition, *The Mysterious Swimmer*, at Macquarie University Gallery, 2022, presented a vision of the Hawkesbury River and Brooklyn as its subject. The underlying motivation was to portray a narrative of what I knew about the river rather than paint its scenery. This landscape was heavy with history and bore the scars of a psychology predicated on survival and endurance. As such, it presented a contemplative uncertainty.

The exhibition resolved as a multi-layered matrix of punctuations and discord. It embraced aspects of this environment for consideration. This included the landscape, its history, and the industrial presence, the activities within that landscape and the socio/spatial dynamics that informed political and social decisions. Each painting was aimed at seeding contemplative thinking on issues that are not only relevant to this place but also to the broader society.

The *Mysterious Swimmer - Art as Truth and Fiction Presentation* will comprise a selection of Artworks exploring this paradigm. This will include the extensive use of notation books that are a primary source in the research and development of the above narrative.

Biographical note

Born Germany. 1951; 1972/3- Studied classical drawing with Nerina Simi, Florence, Italy 1992- Master of fine art UNSW; 2005- PhD on Still Life Painting at Newcastle University, NSW; 2015- Drawing Inter. Brisbane symposium Entropy and poetic vulnerability. 2010-2016 lecturer National Art School, Sydney; He lives on the Hawkesbury River, Sydney.

ARTISTS ASKING QUESTIONS: WORKING WITH CONTEMPORARY ARTISTS AT LANCASTER UNIVERSITY ART COLLECTION

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Keywords: contemporary arts, engagement, artist in residence, reinterpreting collections

Abstract

What happens when you give artists free rein to explore big ideas in the context of an art collection? How can University art collections provide particular contexts for experimentation, collaboration and creative development? And how can we help make artist processes visible and permeable for visitors, including students?

Lancaster Arts is a professional arts organisation that is part of Lancaster University, UK, with a programme spanning dance, performance, music, live art, spoken word visual arts, and an accredited museum collection of fine art, design and antiquities. Historically, the museum collection was managed as a separate entity from the contemporary arts programme, and this feeling of separation had persisted. Lancaster Arts' mission is to create the conditions for art to bring about change, and recently, the institution has started to explore how the collection can be a more integrated part of this mission.

Artists are at the heart of this approach, and this paper shares the experiences of creating open ended opportunities for artists to work within the collection to explore ideas that matter to them, in line with annual thematic lines of enquiry. Drawing on the experience of contemporary artist residencies and commissions linked to the collection, we will explore the particular conditions that a university art collection can create, and what they mean for artists, audiences and museum professionals interested in addressing complex questions together.

Biographical note

Miranda Stearn is Curator at Lancaster Arts, Lancaster University's professional arts organisation, shaping and delivering a public programme, residencies and commissions, and looking after the University's art collection at the Peter Scott Gallery. Her background is in art history and she's worked in public-facing arts, museums and heritage for 2 decades, including 8 years in university museums.

Expanding across campus

1C1

Chair: John Fisher

29 August 2023

Speakers:

1. Chia-Hsin Chen, Tsai-Hsiang Lo & Yi-Chen Chen
2. Valerie Innella Maiers, Patti Wood Finkle & Julia Whyde
3. Rei Ong
4. Joanna Ślaga & Natalia Bahlawan
5. Nathan muddy Sentence, Olufemi Adetunji & Brontë Naylor

REVITALIZING AND PROMOTING UNIVERSITY MUSEUM COLLECTIONS AND CAMPUS CULTURAL HERITAGE: AN EXAMPLE OF THE ON-CAMPUS ACTIVITY “TREASURE HUNTING” IN NCKU

Chia-Hsin Chen^a, Tsai-Hsiang Lo^b & Yi-Chen Chen^c

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Keywords: university heritage, engagement, science communication, public history

Abstract

In 2021, to coincide with the 90th anniversary of National Cheng Kung University (NCKU), NCKU Museum held a series of “Treasure Hunting” promotional activities. It combines concepts including public history (experiences and memory), scientific theory (academic and research), and science communication (technology and function) to revitalize the collections in university museums through implementing various kinds of activities, so that the collections are no longer hidden in the museum storerooms. The purpose is to enhance the awareness and understanding of the museum collections and campus cultural heritage, for teachers, students, alumni as well as the local public, and further to exchange their opinions and research ideas.

In terms of the implementation method of activities, it regards the university museum as a platform for collaboration and dialogue among teachers and students, experts and scholars, and the public inside and outside the university as well. According to the characteristics of each collection, different forms of workshops, speeches or discussions, public polling and other activities, different possibilities of dialogues are brought out by “collections,” implementing two-way communication in the field of university museums. For example, participants may share their experiences and memories of the use of collections (teaching aids, etc.) during their school years, decide to donate their personal collections because they agreed with the idea of the activity or participate in the public polling for the most representative collection. This article will introduce the concept of “Treasure Hunting,” the implementation method of the activity, and the feedback from the audience questionnaires.

Biographical notes

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 degree in museum studies and interests in natural history museum research and exhibitions.

Yi-Chen Chen is a project staff and curatorial assistant at NCKU Museum. She has a master degree in art studies and interests in 18th century chinoiserie and museum exhibitions.

EXPANDING ACCESS: EVOLVING ACADEMIC ENGAGEMENT IN CAMPUS MUSEUMS

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Keywords: Cross-disciplinary, Poetry as public practice, Art and conservation science

Abstract

The use of humanities programming in a natural history museum facilitates visitors, both campus and community, in building a more personal relationship with the exhibitions and collection objects. Exploring student-directed placement of fine art within the galleries of specimens in formal educational curriculum to engagement with the adult community through writing workshops, the natural history museum becomes muse for creative engagement. Whether using the natural history collection to discuss land stewardship, climate change, or the other critical topics, the continued exploration of the natural world is encouraged through perceptive “looking.”

To promote lifelong learning and encourage thoughtful, engaged students who will grow beyond the edges of the world they knew before, the Werner Wildlife Museum collaborated with faculty for new educational programming. These initiatives focus on humanities endeavors that provide students an opportunity to connect and, through writing, poetry, and art making, reflect upon the relationships between an object and its environment. For example, to cultivate awareness of what the visitor experiences in the museum, in galleries, and the in-between areas, the sensations, sounds, and visual perceptions were documented in a workshop that also connected the humanities with the museum’s focus on natural history. The entire museum was used as a meditative space to cultivate poetry in reflective practice. Previously primarily used by science faculty and visiting primary school groups, the humanities programming has fostered use by new audiences and expanded the use of the collections by diverse academic majors.

Biographical notes

Dr. Valerie Innella Maiers teaches museum studies at Casper College and presents at regional and international conferences on collections / classroom collaborations and professional practices. Published articles, co-authored with Finkle, were included in the *Journal of Natural Science Collections* (2022) and *Collections: A Journal for Museum and Archives Professionals* (2021).

Patti Wood Finkle is the Collections Manager for the EMS Museum & Art Gallery at Penn State University. She is a strong proponent of utilizing campus museums in college curriculum and enjoys engaging with the college community. She has also shared results through professional presentations and publications with Innella Maiers.

Julia Whyde is currently the Dean of the School of Fine Arts and Humanities and served as English department faculty at Casper College in Casper, Wyoming. She earned her Ph.D. in Comparative Literature from Indiana University, Bloomington. Her areas of interest are Tang Dynasty Chan Nature poetry, Environmental Literature and Ecocritical Theory, Horror, and medieval apophatic mysticism.

THE UNIVERSITY MUSEUM AS SITE FOR INTERDISCIPLINARITY: COURSE ENGAGEMENTS AT THE NUS MUSEUM

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Keywords: interdisciplinarity, art, engagement

Abstract

The NUS Museum operates within a fluidity of contexts – while the history and development of its collections continue to be the core focus of its exhibitions and programmes, developments in broader academic and cultural discourse as well as shifts in the university’s educational objectives continuously shape the museum’s function within the university landscape. With the recent shift towards establishing interdisciplinary curricula across the university, this paper will outline several case studies of course engagements that the museum has undertaken to support object-based learning across disciplinary boundaries, and to posit opportunities for the growth of the museum as a site for interdisciplinary explorations in the coming years.

Course engagements, the primary medium of collaboration between the museum and university faculty, involve collaborative discussions between museum staff and faculty to explore how the museum and its collections may be used as a resource and integrated into curriculum. The engagements that the museum undertake each semester come from a wide range of disciplines including the Humanities, the Sciences, Engineering, and beyond. These initiatives demonstrate the museum’s support towards the university’s efforts in encouraging students to pursue knowledge beyond the confines of the university classroom, and to offer sustained student engagement through connecting theory and practice. This paper seeks to respond to the following lines of inquiry: How might a university art museum function as site to support faculty in encouraging interdisciplinary inquiry through an object-based approach; and how might the university art museum present new opportunities for teaching and learning in the university classroom across contrasting disciplines?

Biographical note

Rie Ong is Assistant Curator of Faculty Engagement at the NUS Museum, where she leads course engagements and facilitates access to the museum’s collections for teaching, research, and learning. She has a Master’s in Art History and Archaeology from the Institute of Fine Arts, New York University with a specialisation in pre-modern Chinese art, and a Bachelor’s degree in History from Nanyang Technological University (Singapore).

HOW TO BUILD A UNIVERSITY-MUSEUM RELATIONSHIP

Joanna Ślaga^a & Natalia Bahlawan^b

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Keywords: collections, university history, university heritage, governance

Abstract

University museums are an increasingly recognizable and very dynamically developing group. These are units situated in the structure of a higher education institution, whose educational potential and popularization results primarily from multi-thematic collections, interdisciplinary personnel facilities and contact with the material and intangible culture of the university. The resources of the university, which are under the supervision of university museums, give a wide range of opportunities, but at the same time they are the material and the area of many challenges.

The aim of the presentation is to show the museums and collections of the Jagiellonian University against the Polish background and the global activity of university museums, types of museums, basic definitional and organizational problems. The Jagiellonian University is the oldest Polish university with extremely valuable and diverse resources. Among the collections of the University, we find both artistic objects and scientific instruments, as well as and natural specimens. The collections are not only a manifestation of scientific activity, but also a testimony to the extraordinary role of the university in the scientific and cultural life of the Polish people and the relations between the academic community and the local community.

The Jagiellonian University is an extensive administrative structure within which units dedicated to the collection, protection and development of collections and traditions are located, as well as those for which activities are located with facilities are only an element complementing everyday practice and basic statutory tasks of the university. At the same time, large-scale activities are being carried out to organize and coordinate all procedures and work related to the collections.

The actions taken in the field of protection of the collection by the University authorities and groups of employees since 1947, since the establishment of the museum in the structure of the university and the activities undertaken since 2015 will be presented (appointment of the Permanent Rector's Commission for Heritage of the Jagiellonian University and CMUJ; introduction of special property regulations; introduction of special collections regulations; implementation of the database system for the registration and scientific processing of university collections).

It will be pointed out on the example of the JU that for the proper preservation and use of academic resources that are part of the national heritage and the efficient implementation of the university's tasks, it is necessary to use the available tools at the level of the organizational unit and multi-platform cooperation inside and outside the institution and between umbrella institutions, in this case ministries and specialist institutions.

The examples will show how to build a complex but effective university-museum relationship.

Biographical notes

Joanna Ślaga: Jagiellonian University Museum - PhD student, MA in law studies and German literature, since 2016 on the post of the Chief Cataloguer, since 2021 deputy Director in the Jagiellonian University Museum. Works in the field of legal protection of museum collections, particularly university special collections creating the academic cultural heritage. Completed several training courses in matters such as: protection of cultural heritage; cataloguing; preservation of historical collections; copyright law in museum; administration and security in museums. Apart from working at the Jagiellonian University Museum (museum custodian), cooperates with other university museums in matters such as cataloguing, managing and protection of heritage goods. As a member of the Rector's Commission for the Jagiellonian University and the Medical College Heritage, represents the University in many working groups dedicated to the protection of the university's heritage, both on the national, as well as international level (Coimbra Heritage Working Group, UMAC, Universeum). Since 2019, the Vice president of the Polish Association of University Museums.

Natalia Bahlawan: Graduate of Cultural Studies, Middle Eastern Studies and Museology at the Jagiellonian University, studied also in the School of Oriental and African Studies, at the University College of London. Holding a PhD title in social sciences from the Jagiellonian University. Since 2010 working in the Jagiellonian University Museum, first as guide and educator, in 2021 became the chief cataloguer of the Museum. Interested in matters dealing with heritage management and interpretation.

MEMORY AND TRUTH-TELLING PANEL DISCUSSION

Nathan muddyi Sentance, Olufemi Adetunji & Brontë Naylor

Abstract

UMAC 2023 explores how the relationship between museums and their collections shape an institution's identity and narrative. We ask: how can memory be approached to critically evaluate the university museum's role to society and cultural concerns at large? How can institutions enter a dialogue with the memories their collections carry to facilitate truth-telling processes? We respond by exploring the Archive as a dynamic body of memory that can be used to re-present the past, for the future.

The University of Sydney's UMAC 2023 Student Committee have put together this multi-disciplinary panel discussion catered to the interests and concerns of students and emerging professionals in the GLAM sector.

Biographical notes

Nathan "mudyi" Sentance (he/him/ngila) is a Wiradjuri librarian and museum educator who grew up on Darkinjung Country. Nathan currently works at the Powerhouse Museum as Head of Collections, First Nations and writes about history, critical librarianship and critical museology from a First Nations perspective. His writing has been previously published in the *Guardian*, *British Art Studies*, *Cordite Poetry*, and *Sydney Review of Books* and on his own blog *The Archival Decolonist*.

Olufemi Adetunji is a Newton International Fellow at the University of Lincoln(UK), an associate member of the Nigerian Institute of Architects (NIA), Australia ICOMOS, ICOMOS Nigeria, a member of the Youth Forum Sub-Committee for ICOMOS GA2023, a member of Youth in Conservation of Cultural Heritage (YOCOCU), project leader at University of Newcastle ENACTUS team, and the founding partner of NERD Multi-Concept. He is currently completing his PhD at the University of Newcastle, Australia.

Brontë Naylor is an interdisciplinary artist based in expanded collage, working with painting, photography, performance, social practice, digital media, spatial installations, and intervention. Naylor's work can be structured around site-specific installations that explore memories and relationships to time and place. The artists' vision is to use a citizen science approach to the documentation of the Anthropocene through artistic practice.

Repatriation, A global context

1C2

Chair: Leah Lui-Chivizhe

29 August 2023

Speakers:

1. Georgia Pike-Rowney, Mario Argenio, Claire Sheridan & Maggie Otto
2. Stephen E. Nash, Nicole Crawford & Purity Kiura
3. Nicole M. Crawford, & Darrell D. Jackson
4. Lucas Bueno, Maria Dorothea Post Darella, Lucas Lopes & Bruno Labrador

RESTITUTION: THE BEGINNING OF A NEW CHAPTER FOR OBJECTS, FOR INSTITUTIONS, AND FOR COMMUNITIES

Georgia Pike-Rowney^a, Mario Argenio^b, Claire Sheridan^c & Maggie Otto^d

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Keywords: restitution, relationships, illegal excavation

Abstract

Restitution does not necessitate the end of a relationship between an object and an institution, instead bringing about a new chapter in the object's story and its relationship with those who have been its recent custodians. In 2022-2023 the Italian Government and the Australian National University Classics Museum have undertaken a collaborative process to repatriate a key item from the museum's collection. The object was brought to the attention of the University by the Italian Carabinieri Command for the Protection of Cultural Heritage, who identified the object in the museum's online catalogue as a part of ongoing criminal investigations into the illegal excavation and exportation of cultural material from Italy.

This co-developed presentation will explore: the object itself and its story; building relationships between the University and the Italian Government; managing community expectations; restitution processes as teaching and research opportunities; and ramifications for ongoing management of collections. This paper will illustrate the ongoing nature of an object's story after restitution, and the opportunities for ongoing engagement for museums and communities.

Biographical notes

Dr Georgia Pike-Rowney is the Friends' Lecturer and Curator of the Classics Museum at the Australian National University. She is a transdisciplinary researcher and practitioner specialising in the history and facilitation of community outreach, education and engagement programs, spanning the arts, health and Classical Studies.

Colonel Mario Argenio is Police Attaché at the Embassy of Italy in Canberra. He has been an Italian State Police Officer since 1989, serving in many roles including at the Central Directorate of Criminal Police. He has a degree in Economics and Commerce and Science of Public Administration.

Claire Sheridan is the Senior Collections Advisor at the Australian National University, specialising in the management and activation of University Collections as research and teaching infrastructure.

Maggie Otto is Collections Officer for the Research School of Humanities and the Arts at the Australian National University, where she manages the legacy archaeology, anthropology and art collections.

SERENDIPITY, PARSIMONY, AND THE PRACTICAL CHALLENGES OF INTERNATIONAL RETURNS: TWO VIGANGO CASE STUDIES

Stephen E. Nash^a, Nicole Crawford^b & Purity Kiura^c

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b. Director of the University of Wyoming Art Museum, Centennial Complex, 2111 E Willett Dr, Laramie, WY 82071, USA

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Keywords: voluntary return, repatriation, ancestors, Mijikenda, vigango

Abstract

The international return of museum objects is never easy or straightforward, but it can be performed under the right sets of circumstances. In 2019, and after a decade-long effort, the Denver Museum of Nature & Science (DMNS; Colorado, USA) successfully returned 30 vigango, or ancestral memorials associated with the Miji Kenda people of coastal Kenya, to the National Museums of Kenya (NMK; Nairobi). NMK agreed to hold them until appropriate curation and display facilities can be built in the coastal homelands of the Miji Kenda, the rightful owners of vigango and who still make and use them. As a result of this initial successful return by DMNS, other institutions and museums including Indianapolis Museum of Art, Newfields (Indiana, USA) and the Illinois State Museum, (Springfield, Illinois, USA) have also returned vigango. The University of Wyoming Art Museum is also currently engaged in efforts to deaccession and return 16 vigango in their collection, using the DMNS-NMK project as a model. This paper examines our collective work on these international returns, with particular emphasis on a series of unbelievably serendipitous events that favoured prepared minds and institutions.

Biographical notes

Stephen E. Nash is Director of Anthropology and the Avenir Conservation Center at the Denver Museum of Nature and Science in Denver, Colorado, USA.

Nicole Crawford is the Director of the University of Wyoming Art Museum.

Purity Kiura is the Chief Research Scientist, National Museums of Kenya, Nairobi, Kenya.

FIGHTING INSIDE TO GET OUTSIDE: A CASE STUDY ON RECONCILIATION WITHIN AND ACROSS COMMUNITIES

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Keywords: Repatriation, Native American, indigenous partnerships, museum collections, law

Abstract

In considering the conference theme of truth-telling through university museums and collections, this paper intends to interrogate the very conceptualization of truth through a cross-cultural case study. This case study begins with a University of Wyoming law student's enrolment in a study-abroad class led by UW Art Museum Director & Chief Curator Nicole Crawford and UW Law Professor Darrell Jackson, also known as the Stealing Culture Project. As part of the class, Alyson White Eagle SoundingSides learned that the headdress of her great grandfather, Chief Yellow Calf, was housed at the British Museum. During the trip, Ms. SoundingSides was able to visit the headdress in offsite storage - the first Northern Arapaho to view it in over 100 years.

After researching the history of the headdress by meeting with elders and members of her community, Ms. SoundingSides realized the Indigenous community's truth about the headdress stood in contrast to the truth articulated by the British Museums records. Most importantly, each was able to hear the other's truth as they discussed possibilities for the future.

This case study will discuss the three separate communities that must reconcile within themselves before they can work together - the internal struggles of Native American tribal leadership and community, the misaligned assistance of university leadership and the academic community, and the outdated collecting policies of the museum. We will examine how the academic museum can play a role in bridging the three communities to communicate and work together toward resolution.

Biographical notes

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 utilize critical race theory. He focuses on supporting historically marginalized communities' struggles to obtain equity and equality.

PUBLIC POLICY, INDIGENOUS HISTORY AND SOCIAL TRANSFORMATION: ACTIVITIES AND ENGAGEMENT OF ARCHAEOLOGY AND ETHNOLOGY MUSEUM OF THE FEDERAL UNIVERSITY OF SANTA CATARINA, SOUTHERN BRAZIL

Lucas Bueno^a, Maria Dorothea Post Darella^b, Lucas Lopes^c & Bruno Labrador^d

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Keywords: archaeological collections, ethnographic collections, indigenous collaboration, reparation

Abstract

The Museum of Archaeology and Ethnology (MARQUE) of the Federal University of Santa Catarina is located in southern Brazil and represents one of the main institutions that maintain collections related to the long history of the indigenous peoples of this region. Integrating archaeological and ethnographic collections, MARQUE is allowed to deal with at least 10,000 years of history associated with the indigenous peoples of the Americas. In addition to this enormous potential, MARQUE has established partnerships with the Guarani, Kaingang and Laklãnõ-Xokleng peoples of the southern region for over 30 years, seeking to increase the creation of spaces and times for their participation in museum and university environments. In this sense, several activities have been developed collaboratively, involving research, teaching and outreach activities.

Currently, MARQUE is working on the construction of a new collaborative exhibition and on the constitution of the Indigenous Council that will effectively act in the management of the institution's archaeological and ethnographic collections. These actions, partnerships and dialogues are part of the museum's public policy and the social function of MARQUE, committed to restoring history to indigenous peoples, with the issue of the right to land and self-determination as one of its main focuses. In this symposium we intend to present several actions carried out by MARQUE, reaffirming its performance as a museum engaged in social transformation, and committed to the construction of narratives of historical reparation through its collection.

Biographical notes

Lucas Bueno is Professor of Archaeology at History Department from UFSC. Director of Museum of Archaeology and Ethnology (2021/2023), head of the PhD program on Global History (2019/2021) and of the undergraduate course for Guarani, Kaingang and Laklaño indigenous people at UFSC (2012-2015). Research interest: Brazilian Archaeology, Indigenous History, Museum research and collection management.

Maria Dorothea Post Darella: Anthropologist and researcher at MARQUE in the area of indigenous ethnology between 1981 and 2019. She has worked mainly on Guarani Occupation and Mobility in Traditional Territory (Yvy Rupa), Guarani Communities on the Coast of Santa Catarina, Territoriality, Territorialization and Indigenous Intercultural Education. She integrates the coordination team of the undergraduate course for Guarani, Kaingang and Laklaño indigenous people at UFSC and the team from the MEC program called Ação Saberes Indígenas na Escola (Núcleo Santa Catarina).

Lucas Lopes: Lucas is a Museologist, member of the MARQUE team since 2014, currently developing museological communication projects within the scope of exhibitions, also working in the field of museological documentation. He is part of the organizing committee of the event Museums and Resistance, which aims to bring to light new types of museology, marked by a political engagement. He was curator of collaborative exhibitions with indigenous groups at MARQUE.

Bruno Labrador: Archaeologist at Museum of Archaeology and Ethnology at federal University of Santa Catarina (MARQUE/UFSC). Since 2020 he coordinates the MEC program called Ação Saberes Indígenas na Escola (Núcleo Santa Catarina) with Guarani, Kaingang and Laklaño people. Has experience in Archaeology, with main interest in Brazilian Archaeology and Indigenous History, researching the Southern Jê people and their occupation process in the south of Brazil.

Art and truth-telling; social and political

1C3

Chair: Michael Dagostino

29 August 2023

Speakers:

1. Solange Ferraz de Lima, Maria Thaís Lima Santos, Vânia Carneiro de Carvalho & Paulo César Garcez Marins
2. Thomas Middlemost
3. Maria Victoria Herrera
4. Rhonda Davis & Andrew Simpson

COUNTERPOINTS: NEW EXPERIENCES IN A CENTENNIAL UNIVERSITY MUSEUM

Solange Ferraz de Lima, Maria Tháís Lima Santos, Vânia Carneiro de Carvalho & Paulo César Garcez Marins

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Keywords: artistic intervention, historical revision, documentary, museum exhibition

Abstract

The nineteenth century building that houses the exhibitions at Museu Paulista da Universidade de São Paulo was closed for restoration in 2013. Our teams were able to keep research, teaching, and cultural actions in new ways of interaction with the public. This paper discusses one of these experiences and how its results are now integrated into the new exhibitions, reopened in September 2022.

Between 2017 and 2019, the Museum established a partnership with the cultural institution SESC (Social Service of Commerce) to promote artistic actions in the empty building guided by the curatorial issue: Which Museum do we want to reopen in 2022?

The question recognized the social exclusions promoted by official history configured in exhibitions from the 1920s onwards, which celebrated Portuguese colonizers responsible for decimating part of the indigenous population and made the participation of the black population invisible in historical processes. These exhibitions served as a matrix for textbooks and fed an image around the formation of the nation, in which colonialist actions were seen as heroic. The legacies of these visual narratives are mostly sculptures and paintings, part of them a permanent decoration of the building. The criticism of this version of Brazilian history has become one of the Museum's greatest challenges since 1990. The 2022 new exhibition program presents the results of new acquisitions and research carried out in the last 30 years, which significantly increased the social representation in the museum.

The partnership established with SESC created the opportunity to expand this critical and more inclusive proposition to artistic territories. Over two years, the Museum was occupied by eight dramaturgical and musical interventions. The last presentation was the trilogy Florestanias, Sertanias e Ribeirias, which had as its starting point three oil paintings belonging to the Museum's collection – Índio (decades 1920-40, by Van Emelen), A Baiana (XIX century, unknown painter) and Herói da Guerra do Paraguai (decades 1920-40, by Van Emelen). The work reinserts the narratives of forest peoples, African descendants, and combatants in the “war for water” (Guerra do Paraguai, 1865) in the museum's territory. The presentations resulted in the documentary on video Território de Resistência - Florestanias, Sertanias e Ribeirias, produced by TV SESC and released in 2021. A contemporary portrait of Brazil and its historical fissures, narrated by the voices of activists from the movements that do not let us forget what Brazil we are and what territories we inhabit on a daily basis. The documentary was conceived to be seen in four parts (1h:25) and 4 to 6-minute sections were integrated into the Museum's new exhibition program, in four exhibitions that discuss how images recreate the past, the disputes over territories and the universe of work.

Biographical notes

Maria Tháís Lima Santos graduated in Arts from Universidade do Rio de Janeiro (1984), master's degree (1994) and PhD in Arts from Universidade de São Paulo (2002). Has experience in Arts, focusing on Theater and Pedagogy. Collaborating researcher at Paulista Museum/University of São Paulo. Film director of the documentary Território de Resistência - Florestanias, Sertanias e Ribeirias, produced by TV SESC and released in 2021.

Vânia Carneiro de Carvalho is graduated in History, has a master's degree and a PhD in Social History at the Universidade de São Paulo (USP). Since 1990, she has been docent at the Museu Paulista-USP, where she works as historical curator with emphasis on material culture and domestic space. Recently she was the general coordinator of the design and implementation project of the Long-term Exhibitions of the New Museum of Ipiranga-2022.

Paulo César Garcez Marins graduated in History from the University of São Paulo (1991), and PhD in Social History (1999). Associate Professor at Museu Paulista/ University of São Paulo (2021). Historical curator with an emphasis on History of Brazil, working mainly on the following topics: history museums, cultural history, urban history, history of architecture in Brazil, identification and management of cultural heritage. Editor of Anais do Museu Paulista: História e Cultura Material since January 2005, Head of the Collection and Curatorship Department (2020-).

WHAT WE OWE...

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Keywords: Australian Print, Printmaking, University Art Collections, First Nations, Environmental Art, Feminism, Medicalisation, Contemporary Art

Abstract

Discuss the CSU Art Collection exhibition from the art collections collection entitled: “What we Owe...” [working title]. The exhibition, to tour across the universities numerous campuses, encompasses historical print work by First Nations activist, poet/printmaker Kevin Gilbert, many print plates taken from the linoleum tiles of the artists prison floor; unique and editioned print work by Michelle Hamer commenting on the medicalisation and imaging of female bodies, and environmental work in the form of prints and artists books by 5 press books, Sophie Westerman, Peter Ward, and Bruno Leti. After discussing the work, I shall comment briefly on the reception of the at times overtly political work.

Biographical note

During my continuing period as the standalone Art Curator of the Charles Sturt University Art Collection, -a position I have held since 1996-, I have grown both the art collection, its reputation and standing and worked on collection management, preventative conservation, and storage, and attracted numerous gifts in small print collections of a high value. I have exhibited both the collection, and solo artists works, and published numerous catalogues.

My PhD thesis from the Australian National University, a historical survey of Australian Monotypes; was conferred in December 2013, and I presented a published paper at the IMPACT 8 conference in Dundee on the original research. I am the current Vice President of the Print Council of Australia.

During the three European summer months of 2001 I initiated a sabbatical at Tate-Modern in London as a curator under senior curators, Frances Morris, Donna de Salvo and Emma Dexter. The grants achieved for the sabbatical included a 2001 Centenary of Federation Scholarship from the Foundation for Young Australians, and monies from the Ian Potter, and Gordon Darling foundations. I also taught for three years in exhibition design, and curatorial practice at the Riverina TAFE whilst working at the university.

BRIDGING MEMORIES AND TRUTHS THROUGH ART

Maria Victoria Herrera

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Keywords: memory projects, artists, social engagement

Abstract

The Ateneo Art Gallery collection includes works created during the martial law period in the Philippines that captured the social, political and economic struggles. This was a deliberate direction taken on by its first curator, Emmanuel Torres. As the museum marks its 6th decade, AAG's growing collection and exhibition program continue to present artistic voices that convey the realities and plights of the marginalized. This paper will focus on recent exhibitions and public programs that underscore the role of artists as historical agents of memory.

Memory projects in various forms and modes are common concerns in contemporary art practice. Such endeavours became even more crucial in recent years and today with the prevalence of fake news in broadcast, print, and social media. Exhibitions held in the recent past, present art projects informed by intensive research (archival, social, historical, journalistic, and ethnographic) as primary sources to reconstruct narratives of human rights violations and to resurrect silenced histories. These include Manila-based artist Edgar Doctor, US-based photographer Rick Rocamora, and London-based contemporary artist Pio Abad. Through their respective works, truth-telling take on different approaches and strategies - intimate pen and ink drawings, portrait photography, and conceptual art installations.

Moreover, this paper uses as backdrop the role of the Ateneo de Manila University, a Jesuit-run school, in the growth of the social democratic movement in the Philippines in the 1970s. It is within this context that AAG remains committed to supporting socially engaged art practices.

Biographical note

Maria Victoria T. Herrera is the Director and Chief Curator (since May 2015) of Ateneo Art Gallery, the university art museum under the Jesuit-run Ateneo de Manila University. This was preceded by her post as Director of the Cultural Center of the Philippines (CCP) Visual Arts and Museum Division, Production and Exhibition Department (January 2012 to April 2015). She was then seconded from the University of the Philippines - Diliman where she was a regular faculty for more than 20 years at the Department of Art Studies. She also lectures for the BFA in Arts Management program in Ateneo de Manila University where she teaches courses in curatorship and collections management. She is presently the Chair of the ICOM-PH (national committee).

NATIONALISM IN THE WAKE OF COVID 19: EXHIBITION WORK AS RESEARCH

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Keywords: sense of place, pandemic disruption, research by exhibition

Abstract

The disruptive forces of the pandemic affected all facets of life with the wheels of neo capitalism coming to a screaming halt worldwide. In recognition of this major global disruption, the Macquarie University Gallery conceptualised the exhibition *Nationalism in the Wake of COVID* as a research project to review the dialectics between internationalism, nationalism and localism. It focussed on the way events and place/name sites bound by geographical locations are spatially localised.

The curatorial framework combined artworks from the University's permanent collection with recent works from a core group of contemporary artists working within this dialectic. The artists remit was to re-examine national identity within its past and current state of contradictions, conflicts and homogenous affiliations to dismantle fixed notions of nationalism and its contrived orientation of uniformity.

The structural components and visual textures inherent within the exhibition gave rise to a polemical discourse. Encountering the interchanges between localism, regionalism and globalism informed the curatorial narrative that reconceptualised local histories as pertaining to national and global narratives, creating a stream of pathways in reviewing nationhood.

The inclusion of First Nations knowledge systems represented by the work of contemporary Dharug artist Leanne Tobin revealed the interconnectedness of personal and public histories as a visual roadmap to truth telling. Such personal narratives specific to site/place, time and identity of First Nations artists enabled pathways for the processes of decolonisation to take place.

The cultural production behind *Nationalism in the Wake of COVID* created a site for evolving discussions questioning fixed notions of nationhood. It became a mediation of artists, curators and audience elucidating nationalism post-pandemic. Research experimentation by exhibition is well suited to the academic gallery.

Biographical notes

Rhonda Davis is the senior curator at the Macquarie University Art Gallery. She devises and manages and links these with learning, teaching and research at the university. She formulates and delivers associated education and public programs and administers the Cultural Gifts Program.

Andrew Simpson is a professional staff member at the Macquarie University Art Gallery and the Chair of UMAC.

The Carrolup Centre for Truth-telling

2A1

Chairs: Jane King & Steph Scholten

30 August 2023

Speakers:

1. Jane King & Kathleen Toomath
2. Helen Idle & Michelle Bruon
3. Ezzard Flowers, Michelle Broun, Zandra Yeaman
& Steph Scholten

THE CARROLUP CENTRE FOR TRUTH-TELLING

Jane King^a & Kathleen Toomath^b

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Keywords: truth telling; art; stolen-generations

Abstract

This is the story of the development of the Carrolup Centre for Truth-telling. The Carrolup artworks were produced by Aboriginal children who were stolen from their families and detained at the Western Australian Carrolup Native Settlement in the 1940s. The State School within the Carrolup settlement came under the charge of headmaster Noel White who encouraged the children to express their deep connection to Country through art. The artworks they produced offer a rare glimpse into the lived experiences of Aboriginal children during Colonial Settlement, when racism and discrimination tore families and culture apart. The art astounded the community and caught the eye of a visiting English philanthropist, Florence Rutter. She exhibited, sold and gave away, many of the artworks in Europe and, following the forced closure of the school in 1950, sold her own collection in 1956 to New York collector Herbert Mayer, who later donated it to Colgate University, New York. There the artworks sat in storage for almost 50 years until rediscovered by chance. After consulting with local Nyungar Elders, Colgate repatriated the art to Nyungar Country, with custodial responsibilities entrusted to Curtin University in 2013. Now ten years down the track we tell the story of how these artworks are the heart of our commitment to Truth-Telling and generational healing.

Biographical notes

Jane King is the Director at John Curtin Gallery, an elected member of the National Council of AMAGA, and a member of the CAUMAC Committee. She is also the Deputy Chair of FutureNow, the Training Council for the Creative and Recreation sectors. With degrees in Economics and Fine Art, and a postgraduate Diploma in Management, she has also completed the Museum Leadership Program at Macquarie University. She has received numerous MAGNA awards for exhibitions and programs. Jane is also a practising artist, and occasional freelance curator based in Boorloo/Perth and in this capacity is also the Co-Chair and Co-Artistic Director of the North Midlands Project, a regional based multi-arts organisation.

Kathleen Toomath is a Menang woman of the Great Southern, Western Australia. As Carrolup Manager at John Curtin Gallery, Kathleen continues to help safeguard the treasured collection of artworks created by Nyungar children of Australia's Stolen Generations. Her arts career began as an 11-year-old when she won an International Children's Art competition in Japan. She went on to study fine arts, majoring in sculpture, and received a Diploma in Performing Arts moving to express herself in Music and working with Abmusic. With over 30 years' experience working in the arts and Education sector and in events coordination in her business Indigevent Services working with the City of Perth Skyshow. Kathleen has held positions in the Museum of the Great Southern in Aboriginal Education and Community Liaison, Department of Culture and the Arts and Lotterywest, and is still a practicing artist with a passion for 3-dimensional sculptural expressions, textiles, weaving and calligraphy.

COLLABORATING AND CURATING IN DIVERSE CONTEXTS

Helen Idle^a & Michelle Bruon^b

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Keywords: collections, conversations, community, Carrolup

Abstract

This paper introduces an important collection of artworks created by Stolen Generation children at the Carrolup Native Settlement in the Great Southern of Western Australia in the 1940s. The Herbert Mayer Collection of Carrolup Art is stewarded by John Curtin Gallery (JCG) at Curtin University, Western Australia. It is guided by the Carrolup Elders Reference Group. The collection underpins the Carrolup Centre for Truth-telling at JCG as a place of healing for Stolen Generations, connecting culture with community and providing opportunities for conversations around racism, equity and social justice.

The presenters were engaged to curate two exhibitions - one for JCG and another for two UK venues. Audiences at JCG include the Aboriginal and Torres Strait Islander communities, students, academics, interstate and overseas visitors and the broader community. The exhibition developed for the UK was displayed at the Memorial Chapel, under the care of The Hunterian, University of Glasgow, which delivers the Curating Discomfort program. It was also displayed at The Portico Library, Manchester.

This paper offers an insight into the dialogic power of artworks created by Carrolup coolingah (children) and their relevance to current issues across different places and modes of display in Australia and the UK. The co-designed public program generated conversations challenging historical, contemporary and systemic racism, unpacked issues of identity and interrogated relationships between the Crown and Indigenous Australians. The paper touches on ethics related to collection practices and challenges notions of ownership, custodianship and control of Aboriginal cultural heritage, as well as responsibilities of representation.

Biographical notes

Dr Helen Idle: is an independent scholar and creative practitioner who works with visual cultures and collections as agents of knowledge production and social change to facilitate careful thinking and work towards equity and justice. Of wadjella heritage (Irish/English) Helen was raised on Noongar boodjah, lives in London and was awarded her PhD by King's College London.

Michelle Broun: is a proud Yindjibarndi women living on Whadjuk Noongar Country. I curate exhibitions promoting human rights. Michelle co-designs community programs and contribute to cultural policy. At Deakin University, Michelle is researching the return of Australian First Nations materials, cultural safety in records and the representation of Australian First Nations Peoples.

GLASGOW MEETS WESTERN AUSTRALIA. RESTORATIVE JUSTICE FOR A JUST FUTURE

Ezzard Flowers^a, Michelle Broun^b, Zandra Yeaman^c & Steph Scholten^d

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Keywords: Community Engagement, Discomfort, Legacies of colonialism

Abstract

In October 2022 The Hunterian showed *Tracing the Art of a Stolen Generation: the child artists of Carrolup*, an exhibition presented by Curtin University, with the Carrolup Elders Reference Group. It presented a unique opportunity for deep engagement between Scottish and Australian museum colleagues and Aboriginal elders, enriched by the context of The Hunterian's "Curating Discomfort" project. This project was devised to challenge historical power dynamics and, through 'uncomfortable' processes, empower new forms of collaboration between community groups, museum professionals and academics, seeking to remove white supremacy as an economic and cultural basis through which white western ideas have exercised cultural superiority through control of knowledge, text, and institutional resources.

It is proposed for UMAC Sydney 2023 to dedicate a long session of about 1-1.5 hours to explore the concept of truth-telling in (university) museums as a contribution to achieving more social justice in societies that are marred by ongoing racism in the present day. The projects mentioned will be briefly presented as a way in. Ezzard Flowers is most eminently placed to (re)present the indigenous perspective whereas Michelle Broun and Zandra Yeaman have worked both on social justice and museums.

Biographical notes

Ezzard Flowers is a Goreng-Wirlomin man who has dedicated his life to supporting future generations of Aboriginal people. Ezzard is an Indigenous mental health specialist whose focus is on healing. Ezzard is a John Curtin Medalist, recognized for his vision, leadership and community services in the repatriation of the Carrolup Artworks to Australia in May 2013 and is also a recipient of the Multicultural Community Service Award 2007, for his work in promoting reconciliation and encouraging participation and interest amongst the wider community to maintain and promote Indigenous culture.

Michelle Broun is an Yindjibarndi women from the Pilbara region of Western Australia. She was the Curator, Australian First Nations Art, at John Curtin Gallery, Western Australia, and focusing on the collection of artworks created by the child artists of Carrolup Native Settlement from 1946-1950. Michelle has 25 years' experience working with Australian First Nation's arts and cultural communities.

Zandra Yeaman is the Curator of Discomfort at The Hunterian, University of Glasgow, since 2021. Her background is in anti-racist activism in Scotland, working for social justice and equality. Before coming to The Hunterian, she worked at the Coalition for Racial Equality and Rights.

Steph Scholten is Director of The Hunterian, University of Glasgow, since 2017. After receiving an MA in Art History, he worked for almost 30 years in museum & heritage in The Netherlands, lastly in charge of the Allard Pierson, the museums and collections of the University of Amsterdam (2009-2017). His main research interests lie in museum ethics. He led the development of UMAC's 'Guidance for Restitution and Return of Items from University Museums and Collections'.

Scientific investigation and interpretation

2A2

Chair: Amy Mogensen

30 August 2023

Speakers:

1. Elena Corradini
2. Josh Yiu
3. Elizabeth Carter, Thérèse Harrison, Lorraine Leung & Jude Philp
4. James Flexner, Monique Lica, Natali Pearson, Lorraine Leung, Elizabeth Carter, Alexander Burchmore & Shuxia Chen

DIGITAL STORYTELLING: IMMERSE YOURSELF IN 160 YEARS OF UNIVERSITY HISTORY THROUGH THE STORIES OF RECTORS ACCESSIBLE TO ALL

Elena Corradini

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Keywords: University History, Portraits, Storytelling, Gallery

Abstract

The official portraits of the rectors who have governed the University of Modena over the last 160 years are important testimonies both as narratives for students and different audiences on the history of the University and on the development of its disciplines and for considerations on the meaning and value of the different portraits interpreted by different artists amidst the trends of the time and the demands of their patrons.

The new digital technologies will allow the 25 Rectors of the University of Modena to recount, by displaying their portraits in the Gallery recently set up in the eighteenth-century University Building, now home to the Rector's Office, their history strictly intertwined with the University they have governed and with Italian events, starting from the Unification of Italy in 1859, through the two World Wars, the economic boom of the 1960s that led to the University's considerable expansion till to recent history witnessed by the last Rector in office.

In the Gallery, after an introductory film on the University building history, the portraits, significant testimonies of 160 years of artistic history, from late nineteenth-century realism to more modern contemporary art, will be able to describe themselves, their choices and activities through podcasts that can be downloaded from the QR codes realized for each. These are documented in the University Yearbooks where inaugural speeches of each academic year are published, summarising the most avant-garde research in various disciplines, developments of the Athenaeum, relationships with other Universities within the framework of the different historical moments.

The stories will be the start of a participatory activity, which will primarily involve students and lecturers of the University, retired lecturers, but also ex-alumni and the general public, with particular attention to people with disabilities, who will be able to contribute to the implementation, through the use of augmented reality, of testimonies, documents, historical and current images of the various places of the University and in-depth documents.

Biographical note

Adjunct Professor of Museology and Restoration at University of Modena and RE where she was Museums Center director, is scientific evaluator of the MIUR, Coordinator of the Italian University Museums Network, was board member ICOM-UMAC, is a journalist, director of online magazine University Heritage and author of more than 170 publications.

USING A.I. TO TEACH CHINESE CALLIGRAPHY

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Keywords: A.I., secondary-school teaching, calligraphy

Abstract

This talk is a progress report on an innovative collaboration between the Art Museum and the Department of Computer Science and Engineering at The Chinese University of Hong Kong. The project aims to illustrate the process of machine-learning of a classic Chinese calligraphy, with a goal to shed light on the style of the calligraphy sage Wang Xizhi (303-361). Both the methodology and the outcome will comprise a teaching module for Hong Kong secondary school students, who will learn about the possibilities and limits of A.I. for the arts. Students are expected to learn about A.I. through Chinese calligraphy, and calligraphy through A.I.

As such, this cross-disciplinary project may be a case study for art/museum education, as well as a model in showing how a university museum may contribute to broader goals of the university.

Biographical note

Josh Yiu is the Director of the Art Museum, The Chinese University of Hong Kong. He received his B.A. in Art History from the University of Chicago, and completed his doctorate at Oxford University. He served as Curator of Chinese Art at the Seattle Art Museum prior to joining CUHK.

SCIENTIFIC ANALYSIS: VALUE ADDING TO MUSEUM COLLECTIONS

Elizabeth Carter^a, Thérèse Harrison^b, Lorraine Leung^c & Jude Philp^d

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Keywords: scientific analysis, heritage, vibrational spectroscopy, identification, natural history and exchange

Abstract

Scientific analysis can significantly improve our knowledge of cultural heritage. It is critical for the conservation, research, preservation and restoration of heritage objects. Assessing and characterising specimens which may be rare, fragile or priceless requires methods that are non-destructive and preferably non-contact.

Sydney Analytical is a core research facility of the University of Sydney (USYD) offering state-of-the-art analytical instrumentation and research support. Facility staff have been working in close collaboration with the Chau Chak Wing Museum, the USYD Rare Books and Special Collections and a number of local museums to develop capabilities and expertise which can be offered to the broader Cultural Heritage community. This presentation will discuss some of the joint projects which we have been working on for the past two years illustrating the value that scientific analysis has made to the museum collections.

Biographical notes

Elizabeth Carter is the Manager of the Sydney Analytical Vibrational Spectroscopy Facility, a core research facility of the University of Sydney. She is passionate scientist who has enjoyed working closely with colleagues based in the cultural heritage industry to analysis of a range of cultural heritage objects (ceramics, coffins, textiles, pigments, manuscripts).

Thérèse Harrison acts as the liaison between the Chau Chak Wing Museum and Sydney Analytical. She offers training and support to internal and external users working in the field of Cultural Heritage. With an emphasis on non-destructive analysis, Thérèse provides researchers with assistance in the development and application of techniques suitable to the varied needs of different artefacts and materials using both portable and benchtop instrumentation to help achieve high quality research outcomes.

Lorraine Leung supports and trains users from archaeological, museum and cultural heritage fields. She provides technical project specific assistance in the development of research methodology and the application of non-destructive portable and benchtop instrumentation to characterise a diverse range of samples/objects. Most recently, she has undertaken the scientific analysis of jade objects, paint pigments and ancient Egyptian Papyrus.

As Senior Curator of the Macleay Collections, Jude Philp is interested in stimulating research into the collections and increasing the purposefulness of museum holdings through exhibition, research and events. Jude is also the liaison between the Chau Chak Wing Museum and Sydney Analytical providing guidance and support for projects that benefit from scientific analysis.

A PILOT STUDY OF SOUTHEAST ASIAN CERAMICS IN THE CHAU CHAK WING MUSEUM COLLECTIONS: ART HISTORY, ARCHIVES, AND ANALYTICAL SCIENCE

James Flexner^a, Monique Lica^b, Natali Pearson^c, Lorraine Leung^d, Elizabeth Carter^e, Alexander Burchmore^f & Shuxia Chen^g

a. Associate Professor of Historical Archaeology and Heritage Studies, b. Intern, Museum and Heritage Studies, c. Sydney Southeast Asia Centre, d., Sydney Analytical, e. Sydney Analytical, f. Lecturer in Museum and Heritage Studies, g. Curator, Chau Chak Wing Museum, the University of Sydney, Camperdown NSW 2006, Australia
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Keywords: porcelain, x-ray fluorescence spectroscopy, archaeological science, materials analysis

Abstract

University museum collections often come from eclectic sources, with limited (or sometimes no) documentation relating to place of origin, object history, or provenance. Primary research is thus key to understanding both the life histories of specific objects in the collection, and broader assemblage-based histories of groups of related objects. A multidisciplinary approach is key, as techniques drawn from art history, historical and archaeological research, and materials analysis to provide complementary information about where potentially an object came from, its historical context, and how it eventually ended up in a museum collection. One of the understudied collections in the Chau Chak Wing Museum is the Asian porcelains, which includes ceramic objects from China as well as Southeast Asia. To better understand these objects, we undertook a pilot study to examine the relevant art historical, archival, and elemental information. Research was supported by students completing placements in partial fulfilment of postgraduate qualification with the University of Sydney's Museum and Heritage Studies program and bolstered by the use of non-destructive instrumentation from Sydney Analytical, including portable X-Ray Fluorescence (pXRF) spectroscopy. The multidisciplinary approach allowed us to place these ceramics within regional stylistic traditions; to better understand their life histories within patterns of trade and exchange, from historical Asian market systems during the last 500 years to more recent early 20th century trade as "antiques"; and to create a detailed understanding of their elemental properties in relation to histories of manufacture and movement.

Biographical notes

James Flexner is Associate Professor of Historical Archaeology and Heritage Studies at the University of Sydney.

Monique Lica is an intern in the Master of Museum and Heritage Studies at the University of Sydney.

Lorraine Leung is a Professional Officer, Cultural Heritage at Sydney Analytical, the University of Sydney.

Dr Elizabeth Carter is the Facility Manager for the Vibrational Spectroscopy Node at Sydney Analytical, one of the Core Research Facilities at the University of Sydney.

Dr Natali Pearson is an early career researcher at the University of Sydney, where she researches and teaches at the Sydney Southeast Asia Centre (SSEAC).

Dr Alex Burchmore is an art historian and arts writer, specialising in the study of Chinese art, past and present, with a broader focus on travel and mobility, trade and exchange, communities and collectivism, and interactions of the personal and material.

Dr Shuxia Chen has worked in museums and art spaces for over a decade. She joined the Chau Chak Wing Museum as its inaugural curator for the China Gallery in 2019.

CITIZEN SCIENCE, SEISMOLOGY AND ITS ROLE IN SUSTAINABLE DEVELOPMENT

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Keywords: seismology, citizen science, scientific data, climate change, education for Sustainable Development, disaster monitoring, disaster alerts .

Abstract

This paper summarizes an early and successful piece of citizen science performed within a university seismograph observatory in cooperation with colleagues at CSIRO and designed to encourage young STEM students from Brisbane High Schools, back in 1993. Having completed the project, their results sat in a cupboard until they were dusted off and the project was re-analysed by an honours student, in 2022, with timely climate change applications.

The project was called ‘Earthquake generated T phases on BRS Seismograph (Brisbane, Q’ld)- a predictor for Tasman Sea Tsunamis?’ Obviously, there is a lot of data analysis involved in the science of recording earthquake signals, definitive catalogues, observer’s logbooks, the recordings themselves (analogue and digital) and the software mediums that change over time. In other words, a lot of headaches can be encountered in longitudinal data collection studies with changing technologies and different modes of recording data. University science data collections need the appropriate provision for collection and creation repositories.

Currently in Australia, University earth science observatories have diminished, and, in their place, public seismic networks (PSN) have evolved, either in backyard sheds or school science rooms. The level of expertise required fits the role of advancing citizen science for a real science advantage. This is a topical citizen disaster preparedness action area for today’s Climate Emergency threatening the globe and all lifeforms.

Biographical note

Mr. Colin Lynam retired from The University of Queensland Seismograph Stations (UQSS) in 2002 when these facilities were closed. It had run an International Seismic Research Observatory at Charters Towers, and Seismograph Observatories at Gardens Point Mt Nebo and UQSS Brisbane. This was a unique era to be working in seismology supporting the United Nation’s Comprehensive Nuclear-Test-Ban Treaty Organisation (CTBTO), continuing until today. Colin is an active citizen scientist inaugural editor for the Queensland Science Communicators Network in the the Queensland Science Network, hosted by The Royal Society of Queensland, and a member of Seismological Association of Australia.

Engaging school students and their teachers

2A3

Chair: Liam McGeagh

30 August 2023

Speakers:

1. Julian Woods & Craig Barker
2. Pato Cusripituck & Jitjayang Yamabhai
3. Georgia Pike-Rowney
4. Matthew Coffey
5. Eve Haddow, Tracey Hough, Shawnee Gorringer
& Mandana Mapard

NOT JUST FOR UNIVERSITY STUDENTS: BROADER EDUCATIONAL ACTIVITIES IN UNIVERSITY MUSEUMS; THE EXPERIENCE OF THE CHAU CHAK WING MUSEUM

Julian Woods^a & Craig Barker^b

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Keywords: museum education, school outreach, life-long learning, object based learning

Abstract:

The University of Sydney's museum collections have welcome school students and adult education groups for more than a century. Formalised programs were begun in the Nicholson Museum in the 1980s for school visitors studying ancient Mediterranean cultures and archaeology. Since the opening of the Chau Chak Wing Museum the Public Engagement team have begun broadening school outreach, children's activities and adult education experiences to encompass visual arts, science and other disciplines. This paper will provide an overview of activities to date and planned for future. The paper will also outline the challenges and the benefits of developing curricular-based educational programs within university museums which allow the development of life-long learning experiences as well as early engagement with campus life. The student visitor to a university museum can be given not just a museum tour but also an aspirational experience that enables them to see their own pathways to tertiary education. So, what are some of the techniques that can be applied to make the visit engaging, educational and most importantly entertaining?

Biographical notes:

Julian Woods is Public Engagement Coordinator at the Chau Chak Wing Museum. Previously working at Bathurst Regional Art Gallery as the Audience Engagement Officer and Curatorial Assistant, where he developed and delivered art education and public programs for regional audiences. He has over 10 years' experience working in the arts and cultural sector and completed a BA at the University of Sydney with Honours in Art History and a Major in History, focusing on Australian art and Australian history.

Craig Barker is a Mediterranean archaeologist, museum educator and the Head, Public Engagement at the Chau Chak Wing Museum. He gained a PhD in Classical Archaeology at the University of Sydney and has extensive archaeological fieldwork experience in Australia, Cyprus, Greece and Turkey. He is the Director the Paphos Theatre Archaeological Project at the World Heritage-listed site of the Hellenistic-Roman theatre of Nea Paphos in Cyprus. He has published extensively on museum education, Cypriot archaeology and a range of archaeological subjects.

SCHOOL STUDENTS, THE HIGHLY SIGNIFICANT AUDIENCE OF UNIVERSITY MUSEUMS

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Keywords: lifelong learning, complex problem-solving skill, play-learn-earn, learning strategies, learning activity

Abstract

Even though we are a university museum, our significant audience is mostly comprised of school students. Currently, the University does not cater for just undergraduate and graduate students, but also promotes lifelong education for society. This research presents the experiences of the outreach program of Museum of Cultural Anthropology at Mahidol University, Thailand. We have been conducting an educational outreach program called 'Play-Learn-Earn' for culturing the real-world complex problem solving and decision-making skills in school students in the communities around the University. The impressive result shows that current students (who might become our future students) are facing complex and worrying problems in their real-world lives. We argue that museums that can become closer to this group are actually preparing students for university life. We posit that school students are the significant audience of university museums.

Biographical notes

Assistant Professor Patoo Cusripituck, Ph.D is a Program director of M.A. Museum Studies Program at RILCA, Mahidol University, Thailand. She serves as Chair of the iCulture group, running Museum of Cultural Anthropology and Vivid Ethnicity Mobile exhibition. Her research interest includes museum education, museum and community engagement, ethnicity, visual anthropology.

Assistant Professor Yamabhai, Ph.D. is a lecturer on the M.A Museum Studies Program at RILCA, Mahidol University, Thailand. His research interest focuses on rural development, ethnicity, museum and community engagement, and sociology of education.

TO SEE THE WORLD IN A MARBLE TOE: THE NEW GRAEME CLARKE HANDS-ON TEACHING COLLECTION AT THE ANU CLASSICS MUSEUM

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Keywords: object-based teaching, teacher training, schools program

Abstract

Hands-on, object-based learning has become a key focus of pedagogical development and audience engagement for museums throughout Australia and abroad. The ANU Classics Museum has a rich history of engaging tertiary students in hands-on learning through its main collection, but lacked a separate hands-on collection appropriate for younger students. In 2022, Emeritus Professor Graeme Clarke generously donated over 450 fragments and objects as a new hands-on teaching collection to enhance the educational outreach activities of the museum. The items stem from excavations conducted by Professor Clarke at Jebel Khalid in Syria, a Hellenistic site on the banks of the Euphrates River, undertaken from 1986 - 2010. The items include fragments and small finds in ceramic, metals, stone, and glass. Highlights of the hands-on collection include a Parian marble toe - a fragment of a larger-than-life size sculpture. The Curator of the Classics Museum is developing teacher training and school education programs with the new hands-on collection, demonstrating how a simple object, such as the marble toe, can lead to a fascinating, multi-disciplinary and holistic investigation into the Hellenistic world. The hands-on collection is housed in a newly developed object-based learning room, adjacent to the Classics Museum, and launched early in 2023. This paper will report on: the hands-on collection; its context in the excavations at Jebel Khalid in Syria; the processes through which the collection came to Australia; and the early development of the museum's hands-on, object-based learning program for teachers and schools.

Biographical note

Dr Georgia Pike-Rowney (BA, Dip.Ed., PhD) is the Friends' Lecturer and Curator of the Classics Museum at the Australian National University. She is a transdisciplinary researcher and practitioner specialising in the history and facilitation of community outreach, education and engagement programs, spanning the arts, health and Classical Studies.

EXHIBITION LEARNING: CASE STUDIES IN PEER-TO-PEER LEARNING THROUGH INDIGENOUS STEM PROGRAMS

Matthew Coffey

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Keywords: STEAM, Education, Indigenous

Abstract

Science Gallery Melbourne is a new innovative space for young people to explore issues and ideas important to them. Part exhibition, part experiment, Science Gallery Melbourne based at the University of Melbourne engages young people in cutting-edge research through interactive and participatory science-art- tech installations.

Established in 2021, the Science Gallery Melbourne Learning Experiences Team has adopted a peer-to-peer model where trained university students co-design and deliver transdisciplinary STEAM learning experiences for secondary school students. Using the exhibitions to provoke inquiry-based learning, these informal learning experiences equip secondary school students with knowledge about post-school career pathways and the transferable skills they need for the future world of work.

Importantly, through all its work, Science Gallery Melbourne acknowledges and celebrates Aboriginal and Torres Strait Islanders as Australia's first scientists, artists, engineers and designers. Inspired by collaborative First Nations exhibitions and projects, Science Gallery Melbourne has supported Indigenous facilitators in the co-design of learning experiences focusing on Indigenous STEM. Paramount to supporting the design of these programs is a dedicated approach to cultural safety, academic support, and mentorship for young First Nations facilitators.

This presentation will focus on two exhibition case studies that demonstrate this approach and inspired the creation of Science Gallery's Indigenous STEM learning programs: Eel Trap by Mitch Mahony and Maree Clarke, and Emu Sky by Zena Cumpston. These examples will demonstrate how Science Gallery Melbourne amplifies and supports the voices of Indigenous Facilitators to create diverse and meaningful learning experiences that empower truth-telling within University of Melbourne exhibitions.

Biographical note

Matt currently holds the position of STEAM Learning and Outreach Officer within Museums and Collections at the University of Melbourne. He has spent the last few years developing and delivering engaging STEAM learning experience for secondary school students all throughout Victoria.

LEARNING RESOURCES THAT BRIDGE SCIENCES, ARTS, AND FIRST NATIONS HISTORIES

Eve Haddow^a, Tracey Hough^b, Shawnee Gorringer^c & Mandana Mapar^d

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Keywords: Science and art, Indigenous knowledge, First Nations histories

Abstract

Kirrenderri, Heart of the Channel Country is an exhibition about truth telling, developed by Mithaka Curators, Tracey Hough and Shawnee Gorringer, and University of Queensland Anthropology Museum's Curator, Mandana Mapar. The exhibition shares extraordinary stories from the Channel Country, one of the most remote locations at the heart of Australia, renowned as an intersection for Aboriginal trade networks connecting the continent. From 2022 onwards, the exhibition will travel to multiple regional and remote venues, telling deep time stories of the Mithaka region of Channel Country alongside more recent narratives of Aboriginal resilience and the relationships forged with pioneering families from the late 1890s to the present. Incorporating recent collaborative archaeological research, Kirrenderri also highlights the cultural interface of western science and Indigenous knowledge.

This paper focuses on the extensive educational materials connected with Kirrenderri, which have been developed for schools by the curators and Dr Eve Haddow, in collaboration with educators and researchers. We believe that in Australia there is a large educational gap in terms of the history and stories of First Nations Peoples, which differs between each state. In developing resources that bridge sciences, arts, and First Nations histories, we wanted to actively address this gap. The discussion will explore the creative process of developing these formal learning resources. By reflecting on the ways that university museums, First Nations researchers, and teachers can collaborate to achieve shared goals, we hope to put forward a useful case study for other university museums looking to embark on similar projects.

Biographical notes

Eve Haddow is a lecturer in Museum Studies at University of Queensland. Her research focuses on cultural collections and archives from the western Pacific, particularly those acquired by museums in the 19th and early 20th centuries, with the aim of increasing access to these collections for communities, learners, and other researchers.

Tracey Hough is a Mithaka and Gangalidda woman. Tracey is a Director and Chair of the Mithaka Aboriginal Corporation. She works for Western Rivers Alliance campaigning for better protections of the Lake Eyre Basin. Tracey will complete her Bachelor of Arts (English Literature and Indigenous Studies) at the end of 2023.

Shawnee Gorringer is a Mithaka Traditional owner from far south-western Queensland. She is employed by Mithaka Aboriginal Corporations in an administrative and research support role. Shawnee is currently studying Archaeology at James Cook University in Townsville and working parallel to the field.

Mandana Mapar is curator at the University of Queensland Anthropology Museum. With extensive curatorial and research experience, Mandana works with a particular focus on building community connections, and extending visual arts and social history beyond the gallery.

Stewardship of Aboriginal and Torres Strait Islander collections and exhibitions

2B1

Chair: Jennifer Barrett

30 August 2023

Speakers:

1. Marcia Langton, Ross Jones & Louise Murray
2. Wendy Somerville & Hakim Abdul Rahim
3. Alistair Paterson, Andrea Witcomb & Gaye Sculthorpe
4. Suzanne Spinner & Lyndon Ormond-Parker
5. Jacqueline Healy & Lyndon Ormond-Parker

TRUTH TELLING AND THE UNIVERSITY: THE LEGACY OF HISTORICAL RACISM AT THE UNIVERSITY OF MELBOURNE

Marcia Langton^a & Ross Jones^b Louise Murray^c

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Keywords: truth telling, Indigenous cultural heritage, institutional racism, The University of Melbourne

Abstract

The Uluru Statement from the Heart calls on universities, like other public institutions, to tell the truth about their histories and engage in public discussion. The University of Melbourne has established an Indigenous history of the University of Melbourne project to develop what is anticipated to be a two volume online and print publication, *Dhoombak Goobgoowana: the University of Melbourne and Indigenous Australia, a History*, Volume I Truth, Volume 2 Voice, to explore its legacy of historical racism and multifaceted connection with Indigenous Australia and how the University is engaged in efforts to overcome racism.

Since the University of Melbourne is one of Australia's oldest and largest, with extensive collections of Indigenous cultural heritage this case-study is nationally significant. The University's collections continue to include human remains, and secret or sacred objects. While standards and protocols are now in place to ensure remains are donated, managed, cared for and disposed of in a respectful, ethical, and legal manner, this has not always been the case. The legacy of colonisation and institutional racism is evidenced in the collections, which will form a core component of the Indigenous History of the University of Melbourne. This presentation will highlight key themes from the publication to shed light on the role of universities in the colonial enterprise, providing an insight into the place of universities and the potential of collections to both transmit and create knowledge, and the central role of truth telling in reckoning with our histories to create a just vision of our university fit for the 21st century and in the future.

Biographical notes

Professor Marcia Langton AO is a granddaughter of Yiman and Bidjara people in Queensland where she was born and raised. She is Foundation Chair of Australian Indigenous Studies and Associate Provost and was Chair of the Aboriginal and Torres Strait Islander Cultural Heritage Oversight Committee at the University of Melbourne.

Dr Ross Jones (BA (hons), M. Ed. Stud. PhD) specialises in the history of eugenics and medicine. He taught in HPS at the University of Melbourne and was an ARC postdoctoral researcher at the University of Sydney. In 2016-17 he was awarded the Redmond Barry Fellowship at the State Library of Victoria.

Louise Murray is Research Manager, Indigenous Collections with the University of Melbourne. Louise has worked extensively in curatorial and research roles at the University of Melbourne. A trained archivist with a Masters in Materials Conservation, Louise has experience with cultural heritage, medical history and archives research. Louise continues to undertake and manage research with the University's Indigenous Collections.

REAWAKENING AND RECONNECTING: FAD ABORIGINAL AND TORRES STRAIT ART AND ARTEFACT COLLECTION

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Keywords: Indigenous arts and artefact teaching collection, care, engagement and connection

Abstract

The Aboriginal and Torres Strait Islander Art & Artefact Collection is a teaching collection in the Faculty of Arts & Design at the University of Canberra. Formed in the late 80s, its main role was to educate cultural heritage and materials conservation students in the diverse cultures and artistic styles of the First Nations peoples of Australia. Internal and external challenges to the university have meant for the better part of two decades the collection has been disconnected from its main purpose and remained largely untouched. Recently the collection has had a reawakening (Hobson et al. 2018), being used once again in teaching. However, piecemeal engagement with the collection has resulted in the disappearance of labels and contextual information. Our research aims to restore and revitalise the collection to its main role and function by reclaiming histories/stories of connection. From initial engagement with the object, through to its care and conservation, this paper will outline efforts to reconnect the collection to the cultures which produced the object to rekindle a conversation between the object, First Nations producers of the object and researchers. This work is uncovering new perspectives and insights that will guide new directions in the care and engagement of the collection.

Biographical notes

Wendy is a Jerrinja woman from the South Coast of New South Wales, but was born and grew up in Ngiyampaa Country in north west NSW. She is the inaugural Centre for Creative and Cultural Research First Nations Research Fellow.

Hakim Abdul Rahim is a PhD candidate and the Heritage Lab Manager at the University of Canberra. His research interests are university museums and collections, botany, youth heritage and cross disciplinary engagement of collections.

WESTERN AUSTRALIAN COLLECTIONS IN INTERNATIONAL UNIVERSITY MUSEUM COLLECTIONS

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Keywords: museums, collections, Australia, history

Abstract

A significant amount of historical natural history and cultural collections from Australian colonies, and following Federation, are held in university collections. We consider Western Australian items in the Hunterian Museum (University of Glasgow), at Oxford University (Pitt Rivers Museum, Museum of Natural History, and botany), at the Museum of Archaeology and Anthropology (Cambridge), Peabody Museum (Harvard), Manchester Museum (at University of Manchester), Oxford University Herbarium, Trinity College (now in National Museum of Ireland), and Natural History Museum at the University of Florence. We are interested in these institutional collections compared to Australian university collections in terms the role of disciplinary interests in the formation and care of collections, their place in teaching and learning, and their connections with communities today.

Biographical notes

Professor Alistair Paterson is an ARC Future Fellow in archaeology at the University of Western Australia. His research examines the historical archaeology of colonial coastal contact and settlement in Australia's Northwest and the Indian Ocean. His key interests are Western Australia and Indian Ocean history, Aboriginal Australia, Dutch East India Company, colonialism and exploration, rock art, and the history of collecting in Western Australia in collaboration with the Western Australian Museum, State Library, Art Gallery, and the British Museum.

Andrea Witcomb: Alfred Deakin Professor Andrea Witcomb is a Professor in Cultural Heritage and Museum Studies and the Associate Dean Research for the Faculty of Arts and Education at Deakin University. Her work deals with the representation of difficult histories in museums and heritage sites, the uses of multimedia for enabling cross-cultural encounters and the history of collecting practices. Her books include *ReImagining the Museum: Beyond the Mausoleum*, *From the Barracks to the Burrup: The National Trust in Western Australia* (with Kate Gregory), *Museum Theory* (Ed. with Kylie Message) and *South Pacific Museums: Experiments in Culture* (Ed. with Chris Healy).

Gaye Sculthorpe: I am an experienced museum curator, mediator and communicator with a long standing interest in Indigenous issues. My career has encompassed museums, cultural heritage and native title. From 2000 until February 2013, I was a member of the National Native Title Tribunal, mediating native title applications and facilitating Indigenous Land Use Agreements, throughout Australia. At Museums Victoria as Head of the Department of Indigenous Cultures, I played a critical role in the original development of Bunjilaka, the Aboriginal Centre that opened at Melbourne Museum in 2000. After 20 years as a museum curator at Museum Victoria, I was appointed as a member of the Museums Board of Victoria in 2006 and Chair of its Aboriginal Cultural Heritage Advisory Committee. In 2013 I moved to London to become Curator and Head of Oceania at the British Museum.

I have contributed knowledge and experience to various organisations including as Independent Chair of the Woodside Rock Art Foundation Committee, the National Alternative Dispute Resolution Advisory Council, the Council of La Trobe University, the Australian Heritage Council and the Council of the Australian Institute of Aboriginal and Torres Strait Islander Studies. In 2018 I was invited to join the Board of the International Cultural Property Society of which I am currently a Deputy President.

After a first degree in anthropology and history at ANU, and later gaining a Diploma in Museum Studies, I completed a PhD in Aboriginal Studies in the School of Archaeology at La Trobe University. I have undertaken detailed research on the nineteenth century collections of George Augustus Robinson from Tasmanian and Victoria; and more generally on Aboriginal and Torres Strait Islander objects in museums in the United Kingdom and Ireland, including at The British Museum. In 2015 I curated the exhibition 'Indigenous Australia: enduring civilisation' at The British Museum. I have a strong interest in Tasmanian Aboriginal history, including research on my famous ancestor, Fanny Smith (1834-1905) and her mother Tanganutara as well as in investigating Aboriginal and Torres Strait Islander cultural objects in international museums.

ETHICAL COLLECTING OF INDIGENOUS ART FOR UNIVERSITY MUSEUM COLLECTIONS

Suzanne Spinner^a & Lyndon Ormond-Parker^b

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Keywords: Indigenous art, ethical collecting practice, robust provenance protocols

Abstract

The entry of Indigenous art into university collections requires a robust protocol for acceptance to ensure that any gifts and donations are properly scrutinised by museum curators and recognised independent experts. Recent events have revealed that public collections are in danger of becoming a haven for poorly provenanced work and that accepted standards are being adjusted to favour less rigour.

The paper will discuss the ethical and moral responsibilities of curators in accepting Indigenous art and cultural materials into university collections, highlighting the need for provenance protocols and guidelines in assisting in the acquisition process. We call for robust legal and ethical decision-making principles in the provenance decision making and due diligence processes of university museums.

University collections must only accept the best provenanced works as their collections are exemplars for the public and academic community and should serve as model collections providing prime examples for teaching and research.

We argue that any new acquisitions of Indigenous art into historical collections must now follow a principle of zero tolerance for any inconsistencies in the provenance either through gift, donation, or purchase. Universities must not only collect in an ethical and transparent manner they should lead by example and impart ethical collecting practice to students.

Biographical notes

Dr Suzanne Spinner is an Honorary Senior Fellow, Indigenous Studies Unit, University of Melbourne. She is a playwright, critic and researcher who writes on - performance, material culture and visual art. She is an expert in East Kimberley art and recognised as an independent authenticator of Aboriginal Art.

Dr Lyndon Ormond- Parker is Associate Professor in the Centre for Heritage & Museum Studies ANU. Of Alyawarra descent, he is a cultural heritage expert with significant experience in repatriation, archives, information technologies, digital inclusion, heritage, and policy. He is also a Principal Research Fellow Digital Inclusion in Indigenous Communities project ARC Centre of Excellence for Automated Decision-Making & Society.

THE ELDERS EXHIBITION: BUNDOORA HOMESTEAD ART CENTRE

Jacqueline Healy^a & Lyndon Ormond-Parker^b

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Keywords: community collaboration, Indigenous arts education, RMIT

Abstract

The Indigenous art school at RMIT was part of a TAFE Indigenous Arts Education program that ran at the RMIT's Bundoora West Campus from 1999 to 2012.

This remarkable group of people who were working in close proximity needed a platform to show their art to a broader community. The artists who gathered at the RMIT Indigenous Art school were led by Sharon West. This was a remarkable example of leadership because it was based on collaboration and respect. Sharon worked closely with the elders who are represented in this exhibition today. Aunty Bunta Patten, Aunty Frances Gallagher, Uncle Herb Patten, Aunty Gwen Garoni, Aunty Gwen Brooke, Uncle Kennedy Edwards, Aunty Lorraine Nelson, Ray Thomas and Uncle Talgium Edwards.

An art prize was established to provide a mechanism to acquire art works for the City of Darebin collection. It was important to acknowledge the traditional owners in the name of the prize and we contacted Ian Hunter. He introduced Jacky to his mother Jessie Hunter whose traditional name was Gumbri meaning white dove. She died in 2004. The name of the prize Gumbri: White Dove acknowledges and celebrate the life of Wurundjeri elder, Jessie Hunter whose traditional name was Gumbri meaning white dove. The prize was named by her son Ian Hunter.

This was a journey of elders working with younger members of the community and an example for providing a collaboration between University sector and an established gallery.

This role of the University in working with in elders to share cultural knowledge was also reflected in the exhibition *The art of healing: Australian Indigenous bush medicine* held at the University of Melbourne in 2017 and 2023. Travelling to Bush House, Kings College, London (15 May to 28 June 2019) then to the Berlin Museum of Medical History of the Charité – Universitätsmedizin (24 October 2019 to 2 February 2020). The exhibition tour presented an opportunity through art for communities to share their rich healing traditions to facilitate an understanding of Indigenous cultures and knowledges through major universities in London and Berlin.

Biographical notes

Dr Jacqueline Healy is Director, Museums, Faculty of Medicine, Dentistry and Health Sciences, University of Melbourne. Previous positions include Director, Bundoora Homestead Art Centre, Director Museum and Art Gallery of the Northern Territory and Deputy Director, National Gallery of Victoria.

Dr Lyndon Ormond-Parker is a cultural heritage expert with significant experience in the fields of repatriation, archives, information technologies, materials conservation, heritage and policy, Ormond-Parker has held numerous positions across universities, organisations, government committees and boards. He is currently an Associate Professor at the Centre for Heritage and Museum Studies, ANU and Principal Research Fellow with the ARC Centre of Excellence in Automated Decision Making and Society, RMIT University. Lyndon is of Alyawarra decent, from the Barkly tablelands region of the Northern Territory.

Spaces, sustainability and re-evaluating structure

2B2

Chair: Gina Hammond

30 August 2023

Speakers:

1. Rachel Robertson & Jane King
2. Luigi Cappelli
3. Majed Alghaemdi
4. Mariann Raisia
5. Lauren O'Neal

IMAGINING ENERGY FUTURES IN THE GALLERY

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Keywords: multi-disciplinary; future; environmental humanities

Abstract

In 2022, the John Curtin Gallery, based at Curtin University in Western Australia, presented “Energaiia: Imagining Energy Futures”, a multi-disciplinary immersive exhibition which sought to answer the question: how can art and science synergise to drive ideas, understandings and developments about the future of energy?

The works exhibited, generated by academics and arts practitioners at Curtin University in partnership with scientists, engineers and community organisations, ranged from speculative fiction and a massive frottage work to an interactive documentary developed with school children and a holographic installation featuring climate activists.

This conference presentation by exhibition curator Associate Professor Rachel Robertson and Gallery Deputy Director Jane King will identify the processes, challenges and benefits of this collaboration between art and science. Using Christof Mauch’s theorisation of ‘slow hope’, we examine how work such as Energaiia can create stories and images of hope, rather than ecological alarm, and cause academics, artists, curators and the community to both tell the truth about our planet’s situation and work together towards a more sustainable and just future.

Mauch, C. (2019). *Slow Hope: Rethinking Ecologies of Crisis and Fear*. RCC Perspectives, Transformations in Environment and Society, Issue 1.

Biographical notes

Associate Professor Rachel Robertson teaches in creative and professional writing at Curtin University. Her research interests include creative nonfiction, writing about visual art, Australian literature, life writing and disability studies. She is the author of the memoir *Reaching One Thousand* and co-editor of *Purple Prose*, and *Dangerous Ideas about Mothers*. Rachel leads the Curtin Creative Critical Imaginations Research Network.

Jane King is the Director at John Curtin Gallery, an elected member of the National Council of AMAGA, and a member of the CAUMAC Committee. She is also the Deputy Chair of FutureNow, the Training Council for the Creative and Recreation sectors. With degrees in Economics and Fine Art, and a postgraduate Diploma in Management, she has also completed the Museum Leadership Program at Macquarie University. She has received numerous MAGNA awards for exhibitions and programs. Jane is also a practising artist, and occasional freelance curator based in Boorloo/Perth and in this capacity is also the Co-Chair and Co-Artistic Director of the North Midlands Project, a regional based multi-arts organisation.

FEDERICO II UNIVERSITY SCIENCE MUSEUMS IN NAPLES. ACCESSIBILITY AND RESTORATION OF THEIR BUILDING AND MUSEUM HERITAGE

Luigi Cappelli

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Keywords: architecture, accessibility, restoration

Abstract

This contribution aims to investigate, through the methodological criteria of architectural restoration, how the scientific museums of the University of Naples Federico II can improve their scientific and other accessibility and fruition for the community. The Museums of Mineralogy (1801), Zoology (1813), Anthropology (1881), Palaeontology (1932) and Physics (1983) have a centuries-old history. Their current configuration is the result of a complex process of stratification that first saw the re-use of an old convent for the university function, further complicated by the addition of several buildings that have gradually made the use of museums difficult in terms of connections and visits. After a precise study of the architectural palimpsest and of the museum installations, it is possible to recover the relationship between the historic university building and the ancient scientific collections and improve the access to the museum paths and the cultural entertainment offered by the museums of the University of Naples Federico II. The drafting and adoption of a PEBA (Plan for the Elimination of Architectural Barriers) and precise guidelines for architectural restoration, extended to the recovery of historical museum installations, allows returning the museums to Federician scholars and the community, enhancing its social impact and extending its cultural scope.

Biographical notes

Luigi Cappelli is an architect, PhD in Architecture, currently holding a research grant in Restoration (SSD ICAR/19) at the Department of Architecture of the University of Naples Federico II. He carries on studies related to restoration of architectural and archaeological heritage, focusing on their accessibility and improvement of the fruition.

STEVEN HOLL'S CONCEPT OF PARALLAX AS A TOOL FOR MOTIVATING VISITORS MOVEMENT

Majed Alghaemdi

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Keywords: Enactive Approach, Architectural Experience, Embodiment, Body Schema, Motivation, Affordances, Occluded Space, Occlusivity, Mystery, Exploration, Spatial Preference, Isovist Analysis

Abstract

This paper will examine how the Space Syntax approach might contribute to studying the role of bodily experience in the visitor's engagement with the objects and spaces in the Kiasma Museum. The focus is primarily on Holl's Parallax theory and the role of movement in the perception of architectural spaces. In his encounter with Merleau-Ponty's writings on embodied movement and James J. Gibson's theory on visual perception, Holl identified his 'parallax'. He explains: "when we move through space with a twist and turn of the head, mysteries of gradually unfolding fields of overlapping perspectives are charged with a range of light from steep shadows of bright sun to the translucence of dusk out of these multiplicities of interactions and effects, certain recognizable patterns will emerge. These patterns, however, are in a constant process of evolving, constantly redefining, and creating themselves". In Kiasma, Holl created a circulatory system that embodied his concept, focusing on constructing a visual experience from multiple perspectives and a complex series of loops for visitors to move back and forth between the museum's two volumes.

Merleau-Ponty considered the lived, active, and moving body fundamental to our experience of the world. His idea of 'bodily intentionality' is the notion that our initial awareness of a new situation is a bodily one based on an intuitive sense of the movements required to cope with it. This bodily grasp of space allows visitors to flow with an ongoing experience without invoking intellectual analysis. In *Parallel*, Gibson explains Motion Parallax as a viewing condition that "shows up in the visual field to perceivers as they actively move seeking cues to learn how to navigate a built environment". A situation that Merleau-Ponty called solicitations of the world. Also, the paper evaluates the growing body of works in embodied cognition, concentrating on Alva Noe's action in perception theory.

Using space syntax as an analytical tool, this premise will show how the intertwining of perception and action could provide the basis for "higher" acts of cognition in pursuit of the concept of grasping in architecture. In Kiasma, visitors are confronted with the ambiguity and gaps that Parallax afford in the Museum layout. As a result, feelings of mystery and curiosity motivate visitors to "Hold a grip" on what is in their surroundings, which is perceivable by locomotion. This study found a correlation between Holl's design decisions based on Parallax with mystery and user preference.

Biographical note

Majed Alghaemdi is in his 4th year of the Ph.D. program in Architecture. His research interests include: architectural theory and criticism; the relationship between architecture and the body; museums and architectural exhibitions. His dissertation explores Steven Holl's encounter with Maurice Merleau-Ponty's philosophy, focusing on the role of movement in the perception of architectural space. Merleau-Ponty considered the lived, active, and moving body fundamental to our experience and understanding of the world. This proposal also evaluates the growing body of works in embodied cognition, concentrating predominantly on the concept of Enactivism and Alva Noe's theory on the relationship between action and perception.

Majed's research is sponsored by King Saud University and the Ministry of Education in Saudi Arabia. He holds a Master of Architecture (MARCH II) from the SCI-Arc, The Southern California Institute of Architecture and a Bachelor of Architecture from King Saud University. Before starting his Ph.D. at the University of Nottingham, Majed embarked into a hybrid career as an Associate Architect and a Lecturer in Riyadh.

MUSEOLOGICAL TURNAROUND OR JUST A SMALL TWIST? SUCCESSSES AND FAILURES OF THE REDEVELOPMENT OF THE UNIVERSITY OF TARTU MUSEUM

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Keywords: redevelopment, innovation, slow museum

Abstract

The University of Tartu Museum undertook a complete redevelopment, finalised in most part in 2019-2022. We have applied innovative tools and museological methods throughout the museum development process starting with planning and target group engagement and finishing with implementation of the redevelopment project and content creation. We linked the practical input from the mapping with contemporary museum theories, but also with recent studies on designing effective learning environments. We have based our approach on constructivist learning philosophy to link the history of the university, arts, culture and science with personal stories and experiences.

In my presentation I would like to emphasize to the most important pillar stones of our concept, the successes and setbacks.

1. We wanted to prove that the redevelopment of the entire museum can be smart yet economically reasonable. In this time and age, it should be about who can achieve most significant change while being economical and sustainable. Special attention was to the reuse of original and historical furniture and materials to maximum extent in the exhibition.
2. Our main goal was to connect the historical environment with state-of-the-art museological approach into coherent and holistic, an emotional experience. Through accessibility, participation, representation and openness, we aim to make the lessons from the past more relatable with the present and the future.
3. Based on the different visitor types described by John Falk and Cassels, we designed the museum experience so that every visitor would find content designed specifically for different types of learners from every part of the exhibition.

We wanted to design a journey where the visitors can feel immersed, a slow museum concept where it is not about one or two highlights, but an experience that is composed of many small stories and surprises, where are more questions than answers and where the personal memories start to come up. And did we succeed?

Biographical note

I am an Estonian museologist and museum director (b 1974). My main academic interest is focused on the connections between the history and the contemporary trends in museology, especially in Estonia and I have written several articles about the past and contemporary museum field. I have worked a long time in the different museums in Estonia, I have been a curator, development director, since 2010 I have been a director of the University of Tartu Museum.

WHERE DO YOU SIT AT THE TABLE? A COLLECTIVE WORKING SESSION

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Keywords: Advocacy, Organizational structure, Peer mentoring, Relationships, Audience

Abstract

This presentation starts with a brief look at organizational charts of academic museums and galleries to jump-start discussion of two questions: Where do you sit at the table? and What can you do to gain a seat at the table and/or make your voice heard? Many informal conversations at conferences and within listservs have touched on reporting structures and hierarchies in academic organizations and how these impact the museums and galleries within. This presentation will be organized as a working group session where we can collectively examine and articulate strategies for raising the profile, impact, and awareness of academic museums and galleries within institutions that may not always understand their value. Topics might include relationship-building and the cultivation of internal audiences, structural changes, and short-term versus long-term strategies.

Biographical note

Lauren O’Neal is an arts administration faculty member at Boston University and was a visiting fellow at the Harvard Graduate School of Arts and Sciences. Previously, she was director and curator of the Lamont Gallery, Phillips Exeter Academy. She has presented at ICOM/UMAC and College Art Association conferences.

Who are university museums for? Creating digital environments

2B3

Chair: Kelsey McMorrow

30 August 2023

Speakers:

1. Melissa Bedford & Pierra Van Sparkes
2. Po Yi Elena Cheung
3. John Wetenhall
4. Maria Economou & Nathan McConway
5. Vanessa Berry

DEADLY LEARNING: ONLINE TRUTH-TELLING ABOUT COUNTRY AND CULTURE AT MUMA

Melissa Bedford^a & Pierra Van Sparkes^b

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Keywords: Online First Nations education resource, Contemporary Aboriginal and Torres Strait Islander artists, Monash University Collection, interactive design

Abstract

Monash University Museum of Art (MUMA) recently published *Deadly Learning*, an online portal and growing repository of education resources designed to inspire and support school teachers and students to see the world through the eyes of some of Australia's leading contemporary Aboriginal and Torres Strait Islander artists. Eight artists and collectives within the Monash University Collection were initially invited to share their practice, stories and lived experiences through participating in interviews and learning activities including Brian Martin, Christian Thompson, Maree Clark, Megan Cope, Vernon Ah Kee and N. Yunupingu.

Students who engage with *Deadly Learning* encounter a vibrant visual experience designed by Indigenous-owned studio Little Rocket. There are interactive zoom features enabling artworks to be seen in great detail and a map that connects users visually with the diversity of Aboriginal and Torres Strait Islander Australia. Most importantly, the resource attends to some uncomfortable truths voiced in the hope that they will educate and build respect and empathy for Aboriginal and Torres Strait Islander histories and cultures. This presentation by Melissa Bedford (MUMA Education) and Pierra Van Sparkes (MUMA Curator Engagement) will present the portal and touch on some considerations for creating safe online learning spaces for young audiences.

Biographical notes

Melissa Bedford leads education at Monash University Museum of Art (MUMA). A registered teacher with extensive experience working in both museums and schools, Melissa is committed to increasing youth engagement with contemporary art and collaborates with artists, schools and organisations to create projects that are educationally rigorous and enriching.

Pierra Van Sparkes is Curator Engagement at Monash University Museum of Art (MUMA). A Pibbulman Noongar artist and curator, she works across MUMA's artistic, collection and education programs with a focus on projects involving Aboriginal and Torres Strait Islander artists and associated cultural practitioners.

POWER OF MULTI-DISCIPLINARY LEARNING THROUGH THE LENS OF VISUAL ART

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Keywords: cross-disciplinary pedagogy, STEAM, systems thinking, digitalised museum resources

Abstract

Whilst the project STArts exemplify the symbiotic relationship between science, technology, and the arts through curated onsite display, ULearning Labs (ULL) hosts digitalized educational resources on a dedicated website, connecting the collections, exhibits and architectural heritage of the University Museum and Art Gallery of the University of Hong Kong with the local school curricula by using the museum's collections as a point of departure.

ULL applies systems thinking to enable users to make connections between ideas and concepts across traditional subjects and disciplines, empowering participants to solve complex problems from diverse viewpoints, including but not limited to social, environmental, economic, scientific, historical and cultural perspectives.

In response to the vision, all lessons are constructed with cross-disciplinary pedagogy, which is delivered in the form of animations, interviews, quizzes, hands-on activities videos and 360 virtual gallery views. Learning experiences are also enhanced through online games, bilingual (Chinese and English) glossary lists, and guest speakers from live streaming sessions. These teaching and learning materials are made available to the general public while the local Hong Kong primary and secondary school students and teachers have higher level access to the Arts and STEAM content and the ability to track progress.

This paper delves into ULL project development process, including stakeholders' roles and interactions, funding/management structures, the involvement of technical/content experts, and the connections with STArts. By illustrating this process, we can fill the gap in understanding, generate feedback, evaluate the impact and develop robust measuring indicators to give insights on the way forward.

Biographical note

Po Yi (Elena Cheung) is the Curator of Education at the University Museum and Art Gallery of the University of Hong Kong. She has a deep interest in audience development and outreach programming. Her main project is to develop new initiatives for public (especially local schools) engagement.

THE GLOBAL REACH OF CAMPUS MUSEUMS

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Keywords: University Museum Audiences, Digital Museums, Academic Museums

Abstract

The working model of university museums has always been complicated by its dual audiences: the university community and the surrounding population - “town and gown.” This duality provides both prominence and weakness: a mandate for service across academic departments and visibility among civic leaders, while positioning the museum as ancillary to academic departments and staff supplemental to the faculty hierarchy - notwithstanding comparable degrees, publications, and academic service. The pandemic extended this dichotomy to a third constituency - the digital audience.

Pre-pandemic, museums could regard their digital outreach as an extending service to existing audiences. Online collections informed scholars (mostly students and faculty) about collection objects available for research. Content on exhibitions and educational programs marketed the museum to the local community. But now, post-pandemic, this simplicity no longer holds.

Popular access to the internet has created a new audience for university museums beyond the driving radius of campus. The opportunity now exists to cultivate national and international audiences for specialized programming - be it scholarly or of general interest. But these audience cannot be easily nor sustainably reached with the current infrastructure; neither by populating collection management systems’ public portal nor by putting images and descriptions of exhibitions online. Reaching these audiences requires planning and investment comparable to building a new museum wing.

This presentation will offer ways to leverage national and global audiences for university museums and will then circle back to how such engagement could strengthen the stature of university museums across the academic hierarchy.

Biographical note

John Wetenhall has directed major museums for more than 25 years and served on national museum boards, including AAM, AAMG and ICOM-US. He is an art historian with a Ph.D from Stanford and MBA from Vanderbilt. His teaching and publications focus on the values, ethics, and “business” of museums.

TRUTH AND/OR FICTION WHEN DIGITALLY INTERPRETING UNIVERSITY COLLECTIONS ONSITE AND ONLINE?

Maria Economou^a & Nathan McConway^b

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Keywords: digital storytelling; collections interpretation; digital engagement; Antonine Wall; Hunterian Museum

Abstract

University collections, regardless of age, location, or state of preservation, are rich resources not just of knowledge, but also of emotional resonance and human connection. This paper examines how digital storytelling and participatory approaches can be used to encourage in-depth engagement with university collections for visitors. It explores how co-designing and evaluating collections interpretation with diverse users can support emotional connection and critical reflection. It argues that these approaches can transform museum visitor experiences, facilitate interactions with other visitors, non-visitors, and staff, and widen the typical visitor profile, as well as open up university museums beyond the academic community. We investigate both onsite and online engagement, which has been pushed to the fore during the pandemic while physical access to collections and sites has been curtailed, forcing us to redefine traditional museum visiting models.

When trying to uncover the stories related to museum objects, balancing the facts (the “truth”) about them without disrupting visitors’ immersion in the story (the “fiction”) can be challenging, though we argue that we should move away from these antithetical binaries to effectively combine both.

The paper will use the findings from designing and evaluating the digital storytelling apps for online and onsite engagement with the University of Glasgow Hunterian Museum’s Antonine Wall collections (supported by the Museums Galleries Scotland grant “Increasing Digital Engagement and Access to the Hunterian Collections (IDEA)”) to reflect on the needs of visitors and how these have been impacted by the pandemic, as well as the challenges of meeting these.

Biographical note

Maria Economou is Professor of Digital Cultural Heritage at the University of Glasgow, a joint post at Information Studies (College of Arts) and The Hunterian, where she leads on digital initiatives. She is Vice-President of the UNIVERSEUM Board (2017-2024). She holds a British Academy/Wolfson Research Professorship (2022-2025) investigating emotional engagement with museum collections.

Nathan McConway is Digital Engagement Manager at The Hunterian. He was previously Digital Project Officer at Historic Environment Scotland and held various marketing and communications posts. He has been working on the Museums Galleries Scotland-funded IDEA project on Increasing Digital Engagement and Access to the Hunterian collections since 2022.

OBJECT STORIES: A CREATIVE WRITING CLASS IN THE MUSEUM

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Keywords: creative writing, object-based learning, creative practice research

Abstract

Writers and artists often draw on museum and gallery collections, whether it be through formal methods of research or more informal and casual engagements. In recognition of these important connections, and the potential of working with museum collections as part of a creative writing practice, I have incorporated museum classes into my teaching. As a part of a postgraduate unit on creative writing research methods I have worked with the Chau Chak Wing Museum to develop a creative writing workshop based on the collection. This class examines the many ways that museum collections can inform and inspire creative writing, through an object-centred series of reflective and creative exercises. In this paper I will describe the background, process and outcomes of this class, and outline the potential of museum collections for creative writing, and creative practice research more broadly, from a teaching and learning perspective.

Biographical note

Vanessa Berry is a Lecturer in Creative Writing at the University of Sydney. In her books, essays and zines she examines expressions of memory connected to places and objects. She is the author of *Gentle and Fierce* (2021), a memoir about human and animal relationships, and the award-winning *Mirror Sydney* (2017), about urban environments and change.

Ancestors, remains and collections

2C1

Chair: Melanie Pitkin

30 August 2023

Speakers:

1. Sébastien Soubiran
2. Nicole Anderson
3. Camila Plaza Salgado
4. Maie Toomsalu
5. Rebecca Lush

MOBILIZING MUSEUM AND RESEARCH TO ADDRESS CHALLENGING ISSUES SURROUNDING UNIVERSITIES' PAST

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Keywords: human remains; decolonisation; challenging past; restitution; museums' communication

Abstract

Many universities are confronted today with difficult and controversial issues concerning their collections, particularly in relation to objects acquired in a context of (colonial) domination or war. The question of the restitution of cultural property and the conservation of human remains are among the major issues that university collections are facing. The debates are highly politicised both within the relevant international communities and more generally in society. This often makes it difficult for bodies and structures such as universities in possession of collections to respond critically to the questions raised by past histories.

This is compounded by the status of scientific knowledge that constitutes and builds on the collections in the face of changing ethical and moral frameworks that shape our societies. The constant tension between their “original” value and their scientific or educational value today usually makes the debate more complex. Moreover, universities, whose collections are less visible and accessible than national museums, are still too far removed from these issues, even though they should seek solutions to the questions posed. For the last few years, however, more and more universities have walked this difficult path and confronted their challenging past. The University of Strasbourg has recently taken a strong step in that direction: historical commissions and research programmes analyse the provenance of collections and serve to implement a more global reflection on the collections of human remains and on other collections which could be the object of memorial acts in connection with a dramatic historical period or deliver restitution in a dynamic of decolonisation. Based on Strasbourg's case this paper will thus address the question of the role of university museums and collections in communicating on universities' challenging past.

Biographical note

Sébastien Soubiran is director of the Jardin des Sciences, a cultural department of the University of Strasbourg developing scientific outreach activities, in charge of a planetarium and the preservation and the valorisation of university's collections and museums. He is currently president of UNIVERSEUM, a European network dedicated to the preservation and promotion of academic historical heritage and ex-officio member of ICOM-UMAC board.

ARCHIVAL TRUTH-TELLING AND FRAGMENTED KNOWLEDGE: SEEKING JUSTICE FOR ANCESTORS IN EDINBURGH UNIVERSITY'S ANATOMICAL MUSEUM

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Keywords: provenance research, proactive repatriation, anti-colonial action, restorative justice

Abstract

This proposal reflects upon the process of seeking restorative justice for First Nations and Inuit Ancestors in Edinburgh University's Anatomical Museum. I reflect on instigating the University's first proactive response in contacting descendant communities in what is now called Canada. As such, I show how provenance research acts as a truth-telling anti-colonial practice. Provenance research reckons with the University's colonial legacies and reveals the biographies of Ancestors in its custody. It also provides truth to descendant communities who have the right to know what happened to their ancestors. I critically examine what it means to truth-tell when working with partial or fragmented knowledge about these Ancestors. I argue that sensitively articulating gaps and silences in institutional records can still lead to reconciliation and repair. By drawing on archival document analysis, interview data and auto-ethnographic reflections, I articulate the challenges and hesitations encountered in sharing this "difficult knowledge" (Britzmann, 2000). Responsible stewardship involves navigating through this discomfort, and working out strategies for transparent communication. Drawing upon the Journey Home project by the University of British Columbia's Museum of Anthropology, I show how an "ethic of re-humanising" can present archival fragments in a caring and sensitive manner to descendant communities. In all, this paper speaks to how University museums can confront institutional anxieties and "open up" collections in an accountable and just way. As "helpful insiders", researchers can enact truth-telling practices through facilitation, in order to instigate proactive anti-colonial work within a colonial institution.

Biographical note

Nicole Anderson is a PhD candidate in Social Anthropology at the University of Edinburgh. She has a Masters in Social Justice Education from the University of Toronto. She works with the University of Edinburgh's Anatomical Museum doing provenance research for Ancestors held in their collection.

THE "UTERUS'S TRUTH" AT AN EMBRYO-FETOLOGY UNIVERSITY MUSEUM IN SOUTH AMERICA

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Keywords: Museum Ethics, Exhibition of Human Remains, Scientific Dissemination, University Extension

Abstract

The display of human remains and preservation of body parts are highly contested issues for contemporary museums. In the case of embryos and foetuses, several conflicts arise because of their features. The Actor-Network Theory (ANT) offers a potentially effective perspective for analysing how museums' objects and specimens (in this case, embryos and foetuses) shape what museums do and how they do it, even beyond their initial aims. That is used to analyse the intricacies of museum practice and scientific knowledge representation in the Museum of Embryo-fetology 'Dr Jorge Pereda Tapiol' part of the Universidad de Santiago de Chile (MEF). This involves presenting the institutional framework of this university museum, examining the archival records concerning activities with different communities, and analysing the testimonies of the founder and the museum staff gathered using ethnographic methods. The MEF aims at an objective representation of human development inside the uterus but is nevertheless constantly challenged by actors within and without the museum. This case reveals how scientific knowledge is communicated by university museums, the challenges they face, especially when displaying human remains and bodily parts, and why scientific communities use museums to exhibit what they do. This study facilitates a broader discussion of the role of museums in universities, the delicate and contested topics they often face and how they are used for the engagement mission of universities.

Biographical note

Historian and Cultural Manager, Camila is currently based in the School of Museum Studies, University of Leicester (UK), studying for a PhD on the history of University Museums with scientific collections in Chile. The project aims to understand the social meaning and the transdisciplinary potentials of university academic collections.

TELLING THE TRUTH WITH THE HELP OF EXHIBITS

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Keywords: medical collections, risk taking behaviours, vulnerability

Abstract

The exhibition of the medical collections of the University of Tartu in the Science Centre AHHA shows specimens of various organs (dry, wet and corrosion specimens) affected by diseases. Since 2005, the exhibition has been visited by well over a million people from different countries of the world. Medical specimens always tell the truth because they are real. We have conducted a study “Do medical specimens talk” among 300 visitors from different countries. It turns out that they really do. We have had returning visitors who have reported that it was their visit to our exhibition that made them quit smoking or put household chemicals out of the reach of children. The exhibition is serious. Some people do not want to view it until they themselves have been hit by some kind of trouble, while others come several times and bring friends with them, because they are interested in the story the specimens tell about human vulnerability.

Especially on weekends, there are a lot of people between the showcases. It seems to the researchers that the impact of the visit to the exhibition takes place afterwards through the so-called “two-step-flow” or “three-step-flow” of communication. This means that what has been perceived becomes important when it is discussed with trusted people one or several times. If, when viewing Gunther von Hagens’s exhibition “Body Worlds 1” in Edmonton, smokers left their unfinished packs of cigarettes immediately near the smoker’s lungs, the results of our analysis prove the correctness of the theoretical positions. What is perceived on display is experienced as a confirmation of the known; it forms a new background to the existing knowledge for that moment and can be associated with the perceivers themselves. Through seeing disease states, people become aware of their disease-free organisms, and this amplifies the behaviour that damages the organism - smoking, excessive alcohol consumption, sexually transmitted diseases, etc. Thus, viewing a medical display adds value to the visitor’s disease-free state, highlighting the great benefit: who has health has hope, and who has hope has everything. Non-risk takers get confirmation of their correct behaviour.

However, in the case of those who have already encountered health-damaging activities, communication depends on their openness and willingness to receive new knowledge and either draws conclusions or, based on this, change their behaviour. Along with the use of communication instruments, it is also possible to talk to the risk takers at the medical exhibition and send them a message that appreciates health, but only on the condition that the risk takers do not “lock” themselves from receiving new information.

Biographical note

I am the project manager of the historical Medical Collections of the Faculty of Medicine of the University of Tartu. I have written 4 books and over 50 articles. I have presented the glorious medical history of the University of Tartu at conferences held in different parts of the world.

BREAKING DOWN SILOS: INTERDISCIPLINARY EVENTS AT THE INTEGRATED PATHOLOGY LEARNING CENTRE

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Keywords: interdisciplinarity, pedagogy, object-based learning, pathology

Abstract

The University of Queensland's Integrated Pathology Learning Centre (IPLC) has recently facilitated co-designed interdisciplinary learning opportunities. Through both formal and informal learning experiences, the Museum has been able to expand its university audience from medical students to those studying humanities, sociology, and undergraduate biomedical sciences. This presentation will select two events that were designed in collaboration with the Faculty of Humanities and Social Sciences. Both events focused on humanities, public health, and medical students exchanging knowledge and learning from each other through specimen-based learning. In order to show the impact of these events, perspectives from students will be shared during the presentation. Both events offered students the opportunity to consider new perspectives and engage with students from different disciplinary backgrounds to challenge and expand their way of thinking.

Biographical note

Rebecca is the Curator of the Integrated Pathology Learning Centre at The University of Queensland. She is particularly passionate about interdisciplinary learning and engaging diverse audiences through education programs. She has worked across multiple museum departments in QLD, NSW, and Victoria.

Lessons learnt and future strategies for museum development

2C2

Chair: Anna Lawrenson

29 August 2023

Speakers:

1. Amareswar Galla, Sharvari Mehta & Ayushi Motiwalla
2. Afsane Kamran
3. Rhiannon Paget
4. Claire Sheridan & Maggie Otto
5. Matthew Huan, Jude Philp & Chris Marshall

ANANT NATIONAL UNIVERSITY (PEDAGOGICAL) MUSEUM, INDIA

Amareswar Galla^a, Sharvari Mehta^b & Ayushi Motiwalla^c

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Keywords: Interdisciplinary Pedagogy, Inclusive Museums, University Community, Ethics of Engagement.

Abstract:

The triangulation of post-pandemic realities, BLM, and Climate Crisis challenges institutions such as University Museums and Galleries to re-engage with relevant and reflexive curricula and pedagogy. It is in this context that this paper presents the methods and modalities for establishing the Anant National University Museum (ANUM) in Ahmedabad. The primary stakeholder is the university community in all its diversity. An inclusive policy framework was established. A stakeholder mapping exercise, ethics of community engagement, and a framework for participation across the community inform the process of development. An interdisciplinary team of young architects, designers, and social scientists are working on the project for scoping what could become India's first pedagogical museum through the collective engagement of an entire university community. The progress will be presented against the overall context of India's university museums and galleries.

Biographical notes

Galla: Founding Chair of the Inclusive Museum Research Network; UNESCO Chair on Inclusive Museums & Sustainable Heritage Development, Anant National University, India; Emeritus Faculty, Australian National University, Australia

Mehta: Software Engineer; Project Coordinator, ANUM

Motiwalla: Architect; Project Officer, ANUM,

A STUDY ON THE RELATIONSHIP BETWEEN UNIVERSITY MUSEUMS AND UNIVERSITY IDENTITY (CASE STUDY: KHARAZMI UNIVERSITY AND THE ISSUE OF UNIVERSITY IDENTITY)

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Keywords: academic identity, university museums, institutional disruption, Interpretive treasures.

Abstract

Can university museums influence academic identity? Or can it be a source for the development of identity, especially in universities that are faced with challenges such as a name change, mission change, merging with other universities or change in location, removal, or other dissociations? I was sent on a mission to establish a museum in a university that faced all of the abovementioned challenges. It was to be a museum that is supposed to define our academic identity as the oldest higher education institution in Iran, in an era in which identities are becoming increasingly dispersed and decentralized. Can we consider the museums in general, and university museums in particular, to be one of those interpretive treasures that are supposed to show us, contrary to the usual practice, not a single and coherent identity, but what we are as fragmented and scattered?

In this essay, I have tried to show that in the University museums' scenario, which factor(s) can develop an identity based on the attitudes of Henri Tajfel and Clark about the concept of identity. What are the effective factors in academic culture and its manifestations in various types of university museums? How a great bulk of different and diverse elements effective in identity can be organized and concentrated in the museums? In addition, in a section of the present study, I will deal with how the museum of Kharazmi University was established and the response to the issue of identity.

Biographical note

Education: PhD. Art studies, Alzahra University, Iran, 2012. Current position: Assistant Professor of Multimedia Arts Department: art and architecture, Kharazmi University. Director and founder of Kharazmi University Museum since 2019- 2023. Study with the following research interests: Visual culture of Iranians, visual semiotics, social history of photography, critical discourse analysis.

THIS IS OUR CIRCUS AND THOSE ARE OUR MONKEYS: DISPATCHES FROM THE RINGLING, FLORIDA STATE UNIVERSITY

Rhiannon Paget

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Keywords: Florida, Asian, Circus, Ringling

Abstract

Since its founding in 1930, the John and Mable Ringling Museum of Art in Sarasota, Florida has undergone significant transformation in both its collections and its mission. Originally opened to showcase an extensive collection of European art amassed by the circus magnate John Ringling and his wife Mable, the museum came under the management of the state of Florida in 1946, and in 2000 was transferred to Florida State University, located almost five hundred kilometres away. It has expanded beyond the Ringlings' original vision to include a historic house museum, two circus museums, a performing arts program, as well as rapidly expanding collections in modern and contemporary art, Asian art, photography, and studio glass. As the State Art Museum of Florida and one of the largest university museum complexes in the United States, The Ringling welcomes more than 400,000 visitors per year.

As the museum approaches its centenary, curators overseeing the European and Asian collections consider the evolving responsibilities and challenges of a university art museum that is also a top regional attraction, and which depends on attendance revenue to sustain programming. We will discuss current efforts to recontextualize the legacy collections, comprising largely Western art, through exhibitions and research, by engaging living artists, and establish new collecting areas that spark conversation and forge connections between the museum's unique history and other cultures.

Biographical notes

Rhiannon Paget oversees the Asian art collections at The Ringling. She is the curator of Saitō Kiyoshi: Graphic Awakening and co-curator of Conflicts of Interest: Art and War in Modern Japan, and has published widely on Japanese art. She received her doctorate from the University of Sydney.

REIMAGINING ANU COLLECTIONS: THE PROS AND CONS OF REBUILDING COLLECTIONS AS RESEARCH AND TEACHING INFRASTRUCTURE

Claire Sheridan^a & Maggie Otto^b

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Keywords: Legacy Collections; Collection Management; Research Collections; Activating Collections; Research Infrastructure; University Collections

Abstract

With a few notable exceptions, many of the collections at the Australian National University (ANU) lay forgotten for several decades, left behind and overlooked. Since 2015, significant collections have been identified and recognised, central policies have been created, and a community of collection managers and stakeholders has been established. Now re-marketed as vital research and teaching infrastructure - this work has unlocked the forgotten potential of these collections to contribute to University research, teaching and outreach. This paper will explore the current status of Collections at ANU, using the School of Archaeology and Anthropology as a case study, and reflect on lessons learnt, current challenges and future strategies.

Biographical notes

Claire Sheridan is the Senior Collections Advisor at the Australian National University, specialising in the management and activation of University Collections as research and teaching infrastructure.

Maggie Otto is Collections Officer for the Research School of Humanities and the Arts at the Australian National University, where she manages the legacy archaeology, anthropology and art collections.

A GLOBAL SURVEY ON THE VALUATION OF ENTOMOLOGY COLLECTIONS

Matthew Huan^a, Jude Philp^b & Chris Marshall^c

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Keywords: value, valuation, insect collections, entomology

Abstract

Institutions within the GLAM sector (Galleries, Libraries, Archives and Museums) are custodians of scientific and heritage items and records for the benefit of society and the advancement of knowledge.

As such, audits of collections are generally required or expected. Where market value is applied, financial figures may signal a difference of importance between different types of items, with consequential outcomes in the allocation of funding and human resource, or even to generate basic interest in the collection. This is a particular problem for most natural history items, which often lack a market value for various reasons.

The Chau Chak Wing Museum has a sizeable entomology collection founded by the Macleay family since the late 18th century, which was bequeathed to the University of Sydney in 1874. It is historically and scientifically significant, being the oldest insect collection in Australia, and comprises local and global specimens many of which were collected during the early days of modern taxonomy. To explore how peer institutions around the world value their entomology collections, we began a survey in 2021 and the results of our findings will be discussed.

Biographical notes

Matthew Huan is a Museum Officer (Macleay Entomology Collection), Chau Chak Wing Museum, University of Sydney.

Jude Philp is Senior Curator (Macleay Collections), Chau Chak Wing Museum, University of Sydney.

Chris Marshall is Curator & Collection Manager, Oregon State Arthropod Collection, Oregon State University.

Learning across museum spaces

2C3

Chair: Julian Woods

30 August 2023

Speakers:

1. Emily Conner, Sarita Talusani-Keller & Raechel Kaleki Cook
2. Zhao Ke, Guilan Ye, Nianci Wang & Deli Chen
3. Ana Baeza Ruiz
4. Brian Martin (tbc)

DIALOGIC MODEL FOR EDUCATION AT UNIVERSITY OF WYOMING ART MUSEUM

Emily Conner^a, Sarita Talusani-Keller^b & Raechel Kaleki Cook^c

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Keywords: rural audiences, mobile art program, object-based learning, K-12 museum education

Abstract

The University of Wyoming Art Museum (UWAM) cultivates life-long engagement using a three layer approach targeting groups of learners based on age and geographic location, including rural communities. UWAM's parent institution, the University of Wyoming (UW), is the only four-year university in the state and serves as a resource for learners across Wyoming. In a model of concentric circles, UWAM's Curator of Academic Engagement serves the innermost circle: a hyperlocal audience of students and professors situated on UW's campus. The Master Teacher engages K-12 students and teachers county-wide. UWAM's Ann Simpson Artmobile Educator provides state-wide engagement and includes Tribal Nations.

Formal educational experiences include object-based discussions and integrated artmaking for school students in the museum galleries, studio, or within students' home school, and are aligned with US National Common Core standards. Additionally, UW professors co-curate a teaching gallery, which is used to support their course teaching for undergraduate students. Artmobile experiences are curated based on community interests, and are flexible enough to move in directions that learners find most meaningful.

Informal learning experiences based on free choice and exploration, more loosely inspired by UWAM's current exhibitions, include monthly family program Art Buffet, and weekly pre-k and teen programs held outside of school time.

In both UWAM's formal and informal education programs, teaching and learning is reciprocated between educators and students. This paper will explain our dialogic model where teachers, learners, and museum educators co-construct meaning through discussion inspired by museum objects.

Biographical notes

Emily Conner holds a BA in K-12 Art Education, and an MA in Museum Studies. Over the last ten years, she has worked in museums, schools, and non-profits to create safe, inclusive learning environments for students to explore their worlds and identities through looking closely at art, and art making.

Sarita Talusani-Keller is the Artmobile Educator at the University of Wyoming Art Museum. She holds a PhD in Art Education (Community Arts) and teaches Art Education Methods courses at UW. Sarita is a Marcus Fellow, Nancy Berry Museum Scholarship recipient, and published in Marilyn Zurmuehlen Working Papers in Art Education.

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

PRACTICAL EDUCATION IN STORAGE: TOUCHING, FEELING, AND USING COLLECTIONS

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Keywords: storage, object-based learning, education design

Abstract

Education is the most important mission in university museums; collections used in education are distinguished from others. By organizing various activities based on collections, university museums help teachers, students and citizens understand the connotations of the collections. A small number of such collections are exhibited in the gallery, while most are “hidden” in storage. Some museums put storage on display, providing a feasible way for using the collections. But this more or less says “watch from a distance” rather than “touch at zero distance”.

We initiated an “open storage” practical education project in Electronic Science and Technology Museum. We proposed a practical education model of “storage as the space, collection as the core, learning by doing”.

In this project, we designed three levels, using material information, connotative information, and significant information of collections. The project serves 1500 students a year.

1. Identification of collections lays a material foundation in reality.

Students cleaning, photographing, and cataloguing collections are descriptions of the “material information” of collections.

2. Research of collections explores the cultural connotation in history.

Based on OBL, students observe and estimate an oscilloscope, television, or other technological objects. Multi-dimensional research of collections is to restore the “connotative information” of collections.

3. Replicating collections discovers their education significance.

Replicating a series of instruments, including the Enigma machine and the Hertz experiment based on PBL is to find the “significance information” of collections. The educational significance of collections reconstructs the relationship between collections and people.

This research is a trial to discover the realistic significance of collections that hopes to provide a new educational model for science museums. Firstly, collections in ESTM are equipment or instruments of the electronic industry, which form the foundation for hands-on practice with specific guidance. Secondly, students engage in heritage protection and build the identity of the museum. Moreover, through hands-on practice in storage, students learn the scientific value of the instrument collection and feel the historical value of the heritage based on their interests. In an “informal learning” way, students gain direct experience, which is the core of informal learning.

Biographical notes

Dr. Zhao Ke is the director of the Electronic Science and Technology Museum and an associate professor at the university. He teaches the History of Electronic Science and Technology course. His research interests include university museums and the history of science and technology.

Guilan Ye is the collection manager of the ESTM. Her research interests are collection preservation and education.

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

Deli Chen is a researcher at the ESTM. Her research interests include the history of technology and university museums.

TOWARDS SENSIBILITIES OF CARING WITH AND FOR MUSEUM OBJECTS IN A UNIVERSITY CONTEXT

Ana Baeza Ruiz

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Keywords: Object-based learning; care; neoliberalism; university museum; embodied learning

Abstract

Within the prevalent logic of the neoliberal university, teaching and learning are subject to academic audits, performance indicators and quality assurance measures (Baeza Ruiz 2022). These impact on the relationships between educators and students, placing an emphasis on self- over collective interests, aspirational mobility in lieu of social justice, and a culture of 'speed' and productivity that leaves little time for reflection. The effects of this are perhaps even more acutely felt in post-92 universities with a focus on the creative industries, vocational training, and employability. In this context, what does it entail to inject 'unpurposiveness' and 'slowness' into our learning environments?

This paper considers the activist potential of embodied pedagogies to generate ways of knowing that confront discourses of neoliberal education. Drawing on object-based pedagogic practice with students in face-to-face sessions at the Museum of Domestic Design and Architecture (Middlesex University), the paper will consider how such encounters might generate radical practices of care. Care is frequently invoked in discussions around the 'reimagining' of the university, and the article will elaborate on the material and affective dimensions of careful and slow looking; touching and feeling; listening and storytelling.

How might the museum formulate arguments which challenge institutional expectations to perform in the knowledge-based economy? To what extent might these spaces open up possibilities for creating an alternative 'commons' beyond neoliberal logics?

Biographical note

Ana Baeza Ruiz is Research Associate at Loughborough University on the project Feminist Art Making Histories, which will bring to light untold stories of feminist art across the UK and Ireland. She holds a fellowship in at the Museo del Prado (Madrid) focusing on the visual construction of the 'girl' in the museum's late-nineteenth century collections.

Literature cited

Ana Baeza Ruiz 2022. 'Towards Sensibilities of Caring with and for Museum Objects in a University Context,' *Journal of Museum Education*, 47:4, 486-500, DOI: 10.1080/10598650.2022.2147351

Renewed and new university museums

3A1

Chair: Sian Tiley-Nel

31 August 2023

Speakers

1. Hélène Verreyke & Ulrike Müller
2. Jason Benjamin
3. Lucas Bueno, Luciane Scherer & Bruno Labrador
4. Svitlana Muravska
5. Abebe Dires Dinberu

THE COLLECTION OF THE ROYAL ACADEMY OF FINE ARTS OF ANTWERP: EXPLORING PARTICIPATORY METHODS TO ENGAGE WITH ACADEMIC HERITAGE

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Keywords: participatory heritage assessment, higher education, heritage education

Abstract

Founded in 1663, the Royal Academy of Fine Arts of Antwerp is one of the oldest institutions for art education in Europe. In the early nineteenth century, the academy found a new home in the former monastery of the Friars Minor at Antwerp's Mutsaardstraat, and since 2014, also the University of Antwerp organizes courses at this location (namely the academic programmes Conservation-Restoration and Heritage Studies). Over the past centuries, a unique collection of academic heritage has been formed on this site.

At the moment, the University and Academy, in collaboration with twelve collection and heritage institutions, are executing a research and assessment project which aims to map the campus collection in its breadth and depth, assess its value via a participatory trajectory, and thereby pave the way for its future preservation and meaningful valorisation on site. Particular emphasis is on student participation in the value assessment and the close integration in the educational programmes of both the Academy and the University in order to embrace the collection's specific history and activate its full potential.

In this presentation, we will discuss the 'Collection Campus Mutsaard' project as a case to develop a novel method for participatory value assessment. Special attention will be on the past and present use of the historic collection, which was and still is used indirectly and purposefully in student projects and activities. We will also demonstrate the complex collection history and challenges regarding management and conservation and highlight the opportunities for incorporating the academic heritage in contemporary teaching and educational practice, and thus to fully explore and activate its meaning in its actual social context.

Biographical notes

Hélène Verreyke is an Assistant Professor in Heritage Studies at Antwerp University.

Ulrike Müller is also an Assistant Professor Heritage Studies, Antwerp University and a Research Associate of the Royal Museums of Fine Arts of Belgium.

UNIVERSITY OF MELBOURNE: SUPPORTING COLLECTIONS THROUGH A COMMUNITY OF PRACTICE

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Keywords: community of practice, nurturing a collaborative environment, sustainable models of operation

Abstract

The University of Melbourne has over 30 museums and collections managed by 20 administrative units across eight faculties and departments. Approximately 130 staff are directly involved with the museums and collections in a range of roles across collection management, conservation, curation, marketing, and front of house services.

With a devolved custodian structure, collections operate as faculty and department imbedded islands only loosely tied together by the University's overarching collections related policies and the strategic stewardship provided by the University's Global, Culture and Engagement portfolio. The support and staff expertise dedicated to each collection can vary widely. Some collections are well resourced with a contingent of museum professionals, others less so with care falling to administrative or technical staff with both limited collections management expertise and time.

In this decentralised and unevenly resourced model, the challenge exists on how to support the collections most at need. As one solution to this challenge, the University has been working towards fostering a strong community of practice across the collections to encourage the sharing of professional expertise and other resources. This community of practice, known as the UoM Collections Network, aims to create a collaborative environment in which the collections can collectively support each other on a practical level.

In this presentation, the challenges, successes and benefits in achieving an effective community of practice will be discussed, along with the role it can play in providing a practical and more sustainable model of operation.

Biographical note

Jason Benjamin has 25 years' experience working with university-based museums and collections. In that time, he has worked across a broad range of roles including collection management, front of house services and preservation. Jason is currently Manager, Collection Projects within the University of Melbourne's Museums and Collections Department.

COLLECTION MANAGEMENT, DIDACTIC COLLECTION AND INTEGRATION OF TEACHING, RESEARCH, AND OUTREACH ACTIVITIES: A CASE STUDY FROM BRAZIL

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Keywords: archaeology, didactic collections, academic engagement, community engagement

Abstract

Collection management is one of the greatest challenges for University Museums, given that, in addition to traditional museum management issues, it is always necessary to think about how to incorporate teaching, research and outreach activities. At the Museum of Archeology and Ethnology (MARQUE) of the Federal University of Santa Catarina, we have developed actions that integrate these four elements, one of the results being the constitution of didactic collections formed with materials from the institution's collection.

The purpose of these didactic collections is to facilitate partnerships with professors and researchers interested in developing educational activities with the institution's collection in and outside the museum's physical space. In addition, such collections provide other forms of interaction with the public, making it possible to freely handle the objects, drawing attention to other senses with which the objects interact.

Combining this proposal with the Museum's commitment to enable the construction of alternative narratives about the long history of human occupation in southern Brazil, where MARQUE is located, we seek to bring elements that reinforce cultural diversity, the different forms of cultural interaction and the distinct processes of conceptualization and interaction between society and environment over time. In this presentation, we will expose the process of constitution of the didactic collections and some of the activities in which they have been used, which favour the integration between Museum professionals, professors, students and the general public of the university and local community.

Biographical note

Professor of Archaeology at History Department from UFSC. Director of Museum of Archaeology and Ethnology (2021/2023), head of the PhD program on Global History (2019/2021) and of the undergraduate course for Guarani, Kaingang and Laklaño indigenous people at UFSC. Research interest: Brazilian Archaeology, Indigenous History, Museum research and collection management.

Luciane Scherer: Archaeologist at Museum of Archaeology and Ethnology at federal University of Santa Catarina (MARQUE/UFSC).

Bruno Labrador: Archaeologist at Museum of Archaeology and Ethnology at federal University of Santa Catarina (MARQUE/UFSC). Since 2020 he coordinates the MEC program called Ação Saberes Indígenas na Escola (Núcleo Santa Catarina) with Guarani, Kaingang and Laklaño people. Has experience in Archaeology, with main interest in Brazilian Archaeology and Indigenous History, researching the Southern Jê people and their occupation process in the south of Brazil.

MUSEUMS AND UNIVERSITY AUTHORITIES: SEARCH FOR TOUCHPOINTS ON THE EXAMPLE OF THE UNIVERSITIES OF LVIV AND OSTROH (UKRAINE)

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Keywords: university museums administration and management, corporate identity, engagement

Abstract

Based on the analysis of the experience of working in the museum of the National University of Ostroh Academy and involvement in the activities of the museum of the National University “Lviv Polytechnic” as a scientific consultant, the speaker will try to analyze and compare changes in the approaches of the management of two well-known educational institutions of Ukraine in terms of the interaction with museums in their structure. Particular attention should be paid to the answer to the question - to what extent do the university authorities seek to involve museums to promote corporate values within the academic community and beyond? Which university does it better and why? How does the war affect these processes? How can these practices be (and should be) used by other Ukrainian universities? The speaker will try to give answers to these questions. During the war these cannot be called the most urgent issues but are not completely removed from the agenda.

Biographical note

I was born in Volyn (Ukraine) in 1983. In 2006 I graduated from the Faculty of Humanities of the National University of Ostroh Academy, where I have been working for six years in a university museum. Later I researched the peculiarities of university museums in Ukraine, defended PD thesis on this topic, and published a book in 2018. Now I am the Head of the Master’s program in Cultural Heritage Management at Lviv Polytechnic National University.

ASSESSMENT OF CULTURAL HERITAGE & MUSEUM RELATED LEGAL ISSUES IN ETHIOPIA

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Keywords: Bahir Dar University, heritage law, university museum, proclamations

Abstract

University Museums operate under legal jurisdiction of a given country. It is mandatory to assess the conditions under which museums in universities can work to assist the teaching, research and community engagements offered by universities. The Natural History Museum of Bahir Dar University (Ethiopia) is the second University Museum next to Addis Ababa University Museum. As a new emerging university museum, the Natural History Museum of Bahir Dar University must base its foundation on working laws in Ethiopia regarding issues relating to museums public institution, cultural heritages museum intellectual property, collections management, funding for museums, and more. This paper tries to assess heritage and museum related laws and directives in Ethiopia. Six proclamation and seven directives issued by the Ethiopian government are used alongside UNESCO convention and ICOM Code of Ethics for museums. With limited customization of concepts, proclamations in place concerning heritages and museums since 1999 comply with UNESCO rules and regulations. Public museums, church museums and university museums are encouraged to invest in preservation, conservation, and research and exhibition businesses to serve the causes of the nation. Bahir Dar University Natural History Museum established in 2022 is based on these legal foundations and supports and faces little or no legal limitations to its grand objectives of assisting Bahir Dar University achieve global visibility in quality practice oriented education, needs-based research and community engagements.

Biographical note

Abebe Dires Dinberu is an Assistant Professor in the Department of History and Heritage Management, Bahir Dar University (Ethiopia). From 2022 he is the Director, Natural History Museum, Bahir Dar University

Student engagement with Object-Based Learning

3A2

Chair: Andrew Simpson

31 August 2023

Speakers:

1. Jane Thogersen & Eve Guerry
2. Sayuri Tanabashi & Momoko Yamamoto
3. Alinuer Yimina & Yu Homma
4. Dominick Verschelde & Marjan Doom
5. Cindy McCreery & Emma Slee

OBL ENHANCES COMMUNICATION SKILLS ACROSS DISCIPLINES

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Keywords: Object-based learning, academic engagement, cross-disciplinarity

Abstract

The Object-Based Learning (OBL) Program at the Chau Chak Wing Museum offers meaningful engagement with collection items to students and staff from across the university. Each class is a bespoke experience from the curation of the object list to the program design and session facilitation. The Academic Engagement Curators work with disciplines as diverse as Business, Architecture and Design, Engineering, Medicine and Health, Science, Arts and Social Sciences. The success of the program lies in the interdisciplinary capacity of OBL to activate and develop key transferable life-skills, one of which is communication. Practicing complex communication is crucial to all our graduates' future endeavours; both in their chosen profession and as good global citizens.

OBL sessions in the CCW Museum typically involve teamwork and deep engagement with familiar and unfamiliar collection items. This is fertile ground for learning how to articulate observations and interpretations and practice the important skill of listening well. Feedback shows that students find groupwork challenging. Participating in OBL session helps with this because the collection items are intriguing and inspire conversation. We focus on skill-development, not just content-specific inquiry, which results in a non-threatening environment for students to share their ideas and think creatively, often drawing on knowledge from outside of their discipline.

This paper will focus on recent key case studies of OBL classes run in the museum for Business Studies, Medicine and Architecture students as well as Professional Learning for staff. These demonstrate the benefit of OBL for identifying and valuing multiple perspectives, understanding different modes of communication, communicating across boundaries and with different audiences.

Biographical notes

Jane Thogersen, Academic Engagement Curator, Chau Chak Wing Museum, has a particular interest in designing life-long learning engagement and access across multiple environments, collection types and platforms. Jane has worked with several different university collections and has a history of developing cross-disciplinary and curriculum-linked programs, whilst integrating innovative digital solutions.

Dr Eve Guerry is Academic Engagement Curator at the Chau Chak Wing Museum. She is a museum educator with deep experience in designing Object-Based Learning strategies for curriculum-linked learning programs. With a background in Egyptology and archaeology, Eve's expertise is in utilising collections to create immersive and impactful approaches to learning and teaching.

DIGITAL NARRATIVE FROM THE UNIVERSITY MUSEUMS AND LIBRARIES OF AGRICULTURAL AND LIFE SCIENCES: PROSPECTS FOR THE FUTURE FROM THE PAST TO PRESENT

Sayuri Tanabashi^a & Momoko Yamamoto^b

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Keywords: Digital archives, university museums, university libraries, Narratives about Japanese historical objects

Abstract

This study explores the advantages and possibility of digital object-based learning with curated objects from university museums and libraries (particularly during the COVID-19 pandemic). Object-based learning is a mode of active or experiential learning that incorporates collections and objects into the learning environment; currently, digital technologies have been installed into museums settings, such as virtual museums. In this study, learning objectives for digital object-based learning were adopted from the digital archives of the University Library for Agricultural and Life Sciences of the University of Tokyo. The digital archive includes many artworks and books related to agriculture and life sciences. Most of these resources have been obtained or collected within the University Library for Agricultural and Life Sciences of the Graduate School of Agricultural and Life Sciences at the University of Tokyo. They were employed as learning objectives related to Japanese culture and tradition of agriculture and life sciences. The findings describe several advantages of digital object-based learning including the combination of real tangible objects and virtual intangible objects: 1) it has high accessibility, 2) it is safe to employ during the COVID-19 pandemic, and 3) it can be employed in online and flipped learning. Using old picture scrolls and rare manual books of Japanese flowers, this study suggests that object-based learning with digital technologies can attract student interest and enhance their learning efficacy through narratives in the virtual university museum settings through the digital archives of the university library.

Biographical note

Sayuri Tanabashi studied object-based narratives at the Museum and Archives of Tokyo Tech, Nature and Science Museum of Tokyo University of Agriculture and Technology, and Agricultural and Life Sciences Museum of the University of Tokyo. She works at the Organization for Advanced Teaching and Learning of the University of Tsukuba.

Momoko Yamamoto, PhD in Pedagogy and discussed learning with objects in contemporary museums. She is interested in dialogue in the museum, and has done a lot of educational practice at the Intermediatheque, one of the University of Tokyo Museums, and is currently working at the Tokyo National Museum.



CREATING INCLUSIVE KEMCO EXPERIENCE THROUGH OBJECT-BASED LEARNING: A CASE STUDY TARGETING INTERNATIONAL STUDENTS

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Keywords: Inclusion, international students, workshops

Abstract

Inclusive museum practices have the potential to create a diverse and dynamic society. However, there is no standardised approach that could universally apply to practicing inclusivity. It is crucial to program activities that are tailored to the local museum and its specific audience to create an inclusive museum experience for the visitors.

The paper presents one of the workshops conducted at the Keio Museum Commons (KeMCo) in Tokyo, which aims to create an inclusive museum experience for international students through object-based learning (OBL). This research proposes conducting a workshop using museum cultural collections. While emphasising the haptic experience of participants, it provides international students freedom to interpret objects from their perspective through OBL.

During the workshop, international students had haptic interactions with the objects and discussed their interpretations in the small international group setting. In the end, they curated an online exhibition interpreting Japanese cultural objects from the perspective of their home culture.

This workshop promotes inclusivity by encouraging participants to initiate a conversation by enhancing the sense of touch, which leads to participants' active engagement and participation. The workshop also offers structured framework and freedom to construct multi-narratives, providing a platform for expression and interaction.

Biographical notes

Alinuer is a doctoral candidate at Keio University in Tokyo, Japan. Her research project, conducted at KeMCo, centres on the creation of inclusive museum experiences for international students. Object-based learning (OBL) and online exhibitions are the primary methods employed to foster inclusive cross-cultural communication.

Yu Homma is archivist, curator and programme coordinator at Keio University Art Centre (KUAC), assistant professor at Keio Museum Commons (KeMCo). Art History (BA, MA) from Keio University. In 2006 she joined KUAC and has been involved with several projects concerning archives, university museums and digital humanities.

OBJECT-BASED TEACHING AND LEARNING WITHIN THE ZOOLOGY COLLECTIONS WORKSHOPS, GUM

Dominick Verschelde^a & Marjan Doom^b

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Keywords: object-based teaching and learning, zoology, natural history collections, workshops

Abstract

Object based teaching and learning may recently be the new fashion, but in fact it is the origin of most University museums and collections. Real time demonstrations with objects to illustrate lessons or principles render a better experience and understanding for students in comparison with ex cathedra lessons. Object based teaching and learning also demonstrates how challenging observations and research can be when performing experiments, dissections, microscopy; these are vital in research, and in producing knowledge and results.

We not only possess numerous objects but also many tools with which we can convey scientific knowledge to students and the general public. In this paper we demonstrate briefly what knowledge we want students to learn in workshops using different objects and tools.

We also invite you to think about what discussion/topic you would lead or address with these objects, and what stories you would want to tell using objects from your own. Teaching with objects has always been, and still is, the reason of existence for collections. It is not outdated, nor obsolete, but very much contemporary. The Ghent University Museum currently is a partner in the European Erasmus + project whose main objective 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.

Biographical notes

Dominick Verschelde is a Biologist with expertise in taxonomy. He is the Ghent University Museums Zoology Collections manager, and Sciences Research and Educations Coordinator in which he couples the public and collections with the universities research and education programs. He has practiced object based teaching for over 25 years.

Dr. Marjan Doom is Master 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.

LEARNING FROM THE PAST: OBJECT-BASED TEACHING AND LEARNING IN TWO ‘MODERN’ HISTORY UNITS AT CHAU CHAK WING MUSEUM, THE UNIVERSITY OF SYDNEY

Cindy McCreery^a & Emma Slee^b

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Keywords: European history, object-based learning, modern monarchy, material culture

Abstract

This talk traces our ongoing journey as teachers and students using object-based learning at Chau Chak Wing Museum at The University of Sydney. Like most university historians of ‘modern’ Europe, Cindy frequently incorporated museum objects into her undergraduate teaching via photographs reproduced in PowerPoint lecture slides and scholarly discussions contained in academic book chapters and journal articles. But neither she nor students like Emma saw the actual objects up close or had the opportunity to consider their own ‘life stories’. The opening of the university’s new Chau Chak Wing Museum in 2020 provided university academics and students with a fantastic opportunity to engage more closely with university collections in new and more direct ways.

Drawing upon the resources of the Chau Chak Museum (which brings together three key university collections: the Nicholson collection of Near Eastern antiquities, the University Art collection and the Macleay Natural History collection), its state-of-the-art study rooms (with built-in smart boards and videoconferencing facilities) and, most importantly, its staff (from the academic liaison and specialist curators to conservators and education programme specialists), Cindy was able to re-imagine two History units of study. She also benefited from discussions with colleagues in sister Humanities disciplines such as Archaeology who have been teaching via the university’s museum collections for many years.

This presentation provides a brief reflection on how Cindy introduced object-based learning into HSTY3803 Modern Britain and Europe and HSTY4102 Modern Monarchy and Material Culture: Global Perspectives in 2021 and 2022, how students like Emma experienced this learning, as well as how their and other student feedback helps all three of them plan future object-based learning opportunities in Sydney and overseas.

Biographical notes

Dr. Cindy McCreery is Associate Professor in History at the University of Sydney, where she researches monarchy and colonialism and teaches units in eighteenth-twentieth century British, European and imperial history. She has a particular interest in visual and material culture and is seeking to develop further opportunities for object-based learning in Sydney and overseas.

Emma Slee completed Honours and undergraduate degrees in History at the University of Sydney in 2022. She completed HSTY3803 Modern Britain and Europe (2021) and HSTY4102 Modern Monarchy and Material Culture: Global Perspectives (2022) with Dr. Cindy McCreery and has recent experience of studying modern European history and global monarchy via object-based learning in Chau Chak Wing Museum. Emma focused on material culture in her History Honours thesis on 19c. representations and commemorations of women in colonial Sydney cemeteries.

Legacy collections of Natural History

3A3

Chair: Tony Gill

31 August 2023

Speakers:

1. Jack Ashby
2. Conall Treen
3. Celia Cramer, Elizabeth Carter, Jude Philp,
Peter Lay & Henry Reese

GIVING CREDIT AND ACKNOWLEDGING VIOLENCE - RESEARCHING THE COLONIAL HISTORIES OF AUSTRALIAN ZOOLOGY

Jack Ashby

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Keywords: Decolonial practice; Indigenous knowledge; colonial histories; Australian collections

Abstract

Most stories told by natural history museums inevitably concern natural history, using collections to engage people with biological and geological mechanisms behind life on earth. However, including narratives exploring troubling social histories attached to the acquisition of natural history specimens is an important step towards decolonising natural history museums. Telling these stories is vital in enabling museums to better reflect the societies they serve.

In recent years, the natural history museum sector has begun to catch up with other disciplines in engaging with decolonial practice – science has always been part of culture, and natural history collections reflect the biases and systems of the colonial context in which they were built.

This paper shares ideas stemming from research into the colonial histories of the mammal collections at the University Museum of Zoology, Cambridge – particularly in an Australian context – exploring different kinds of injustice involved in their acquisition. This will include collections made by members of the military whilst administrating wartime concentration camps; specimens that were exported alongside Indigenous remains following acts of genocide; and collections amassed using unacknowledged Aboriginal labour in a post-frontier landscape after Indigenous populations had been dispossessed of their land and/or sovereignty. A key aim of the third example is to recognise and celebrate a greater diversity of people who were involved in key discoveries in the history of science. The paper intends to raise questions for discussion about telling honest stories involving violence in collections and the anonymisation of First Nations collectors.

Biographical note

Jack Ashby is the Assistant Director of the University Museum of Zoology, Cambridge. His work centres on engaging people with the natural world, chiefly through museums, and the colonial biases that museums often exhibit. He is an Art Fund Headley Fellow and an Honorary Research Fellow in UCL Science and Technology Studies.

COLLECTING ALONG THE HERBERT RIVER: ECONOMIES OF SPECIMENS, LABOUR, AND KNOWLEDGE

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Keywords: Natural history collecting, Australia, Settler Colonialism, Indigenous labour, Scottish university collections

Abstract

On 10 November 1894, the Literary and Philosophical Society of St Andrews, Scotland, received a collection of sixty Australian reptile specimens from John Patterson Blair (1855-1900). Blair was a Scottish migrant who settled in Australia around the 1870s and began work as an engineer on the Macknade Plantation in the Herbert River District of North Queensland. While most of Blair's collection is now non-extant, and little record remains of his collecting practices – a common problem occurring within provenance research – I argue that individuals like Blair can still offer important insights into the colonial legacies behind the University's natural science collection. In this paper, I situate Blair's activities alongside other local naturalists and collectors, and within a broader socio-cultural context of Queensland colonial society, to identify the intersection between settler colonialism and natural history. I argue that travelling naturalists appropriated local settler networks and the colonial infrastructure of the Queensland sugar industry to facilitate the acquisition of specimens. Importantly, spaces such as sugar plantations provided a source of colonised labour, including both Aboriginal Australians and Pacific Islanders, for naturalists to support their collecting activities. By viewing moments of cross-cultural exchange through a decolonial lens, I consider the role of indentured Pacific Island labourers within collecting and argue that their contributions reflect examples of Indigenous autonomy and agency. This research offers a nuanced perspective to the history of scientific collecting in Australia and to the institutional narratives told through Scottish university collections.

Biographical note

Conall Treen is a third-year PhD researcher of Modern History at the University of St Andrews, and currently a collections assistant with the Museums of the University of St Andrews. His PhD project covers the colonial legacies present in the University's natural science collection and the history of collecting in Australia.

CHASING THE TAXIDERMIST'S TAIL: NETWORKS OF NATURAL HISTORY

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Keywords: natural history, networks, legacy collections, analysis, international trade

Abstract

Natural museum collections in universities throughout the world hold historic or legacy specimens that are missing part or all of their contextual data making them less useful for exhibition and often excluded from the historical and scientific research that is so core to university work. While the cultural and scientific value of these specimens necessitates their retention, the cost of maintaining these specimens is difficult to justify within competitive financial environment.

Jude Philp will present an overview of the Networks of Natural History multi-disciplinary project- which asks the basic question, 'how could any museum financially afford the animals they acquired?'

Celia, Elizabeth and Peter, from Sydney Analytical offer a presentation that demonstrates the application of non-destructive and non-invasive spectroscopic analysis to identify critical collection data based on the preservatives applied in the field as natural history specimens were gathered from the wild. Thus reinstating the value of 'no data' specimens within a collection and gaining new opportunities for historical and scientific research.

Henry Reese will track the international trade in Natural History Specimens from the Australian Museum, Queensland Museum, Melbourne Museum in the second half of the 19th century.

Biographical notes

Celia Cramer is a heritage materials conservator with 14 years of practice in the specialist areas of painted surfaces, paper and objects. She has a Bachelor of Arts in Archaeology (University of Sydney) and a Bachelor of Heritage Materials Conservation (University of Canberra). In 2019, Celia became a PhD (science) candidate at the University of Sydney, as part of the "Reconstructing museum specimen data through the pathways of commerce" (Merchants & Museums) research project. Celia is currently balancing the completion of her thesis with her role as heritage materials advisor for the refurbishment and fire remediation projects at Canberra's Old Parliament House.

Elizabeth Carter (she/her) is the Manager of the Sydney Analytical Vibrational Spectroscopy Facility, a core research facility of the University of Sydney. She is passionate scientist who has enjoyed working closely with colleagues based in the cultural heritage industry to analysis of a range of cultural heritage objects (ceramics, coffins, textiles, pigments, manuscripts). Elizabeth is a Chief Investigator on the 'Merchants & Museums' project.

Jude Philp (she/her) is Senior Curator, Macleay Collections at the Chau Chak Wing Museum. Trained as a cultural anthropologist in Torres Strait and Cambridge, her work has included exhibitions in the various fields of the Macleay collections natural history, cultural collections, historic photography and scientific instruments along with publications primarily about Papua New Guinean and Torres Strait Islander's histories. Jude is CI on the Merchants & Museums ARC project.

Peter Lay (he/him) is Professor Emeritus of Inorganic Chemistry in the School of Chemistry in the Faculty of Science and recently retired Director of Sydney Analytical, a Core Research Facility at the University of Sydney. He is internationally recognised for his work in bioinorganic chemistry (metal-based anti-inflammatory and anti-cancer drugs, the toxicity and efficacy of chromium carcinogens and anti-diabetic drugs, and the active sites of heme proteins) and synchrotron research.

Henry Reese (he/him) is a historian and early career academic based in Meanjin/Brisbane. His research interests include histories of sound, the senses and energy in settler colonial Australia in the nineteenth and early twentieth centuries. Henry has worked as a research assistant on a variety of projects since 2016, including the 'Merchants & Museums' ARC Linkage Project, and as a sessional lecturer at Australian Catholic University since 2020. Recent research positions include the 2021 John Oxley Research Fellowship at the State Library of Queensland, and the 2022 Harry Gentle Visiting Fellowship at Griffith University.

What does it mean to be a socially responsible curator/artist/scientist?

3B1

Chair: Ann Stephen

31 August 2023

Speakers:

1. Angela Goddard & Robert Leonard
2. Fiona Salmon, Jess Dawson, Keera Laccos-Barrett, Maree Meredith & Lorna Murakami-Gold
3. Alejandra Herrero Hernandez & Alvaro Sebastian Jimenez Cortes
4. Leonard Janiszewski & Effy Alexakis

A DUTY OF CARE?

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Keywords: care, curation, cultural context

Abstract

We hear a lot about ‘care’. It’s part of the zeitgeist—it’s a meme. We live in a time when, as individuals, we feel a duty to tend to those less privileged, those who are injured or excluded, to level the playing field. This idea sits in marked counterpoint to other cultural imperatives, particularly the unbridled competitive ethos of capitalism. Indeed, the current moment matches spiraling financial inequality with growth in care discourse. At times, care culture can seem like the privatisation of socialism; where, following the demise of the welfare state, citizens feel a personal responsibility to offset structural inequalities.

The word ‘curator’ originates from the Latin *cura*, which means to care. In the past, curators were employed to take care of collections. But some recent contemporary art curating shifts the emphasis from caring for objects and collections to producing and managing social networks, collective energies, and professional relationships— to enhance wellness. Many recent exhibitions have addressed and embodied the care ethos. But our project ‘A Duty of Care?’ is concerned with the obligation to care. Through artworks and artefacts, it explores the way notions of care function in various disciplines and cultural contexts, and asks if it is still relevant to emphasise the link between curating and care.

Biographical notes

Angela Goddard is director of the Griffith University Art Museum, and Chair of University Art Museums Australia (UAMA).

Robert Leonard is a curator, writer, editor and director of the Institute of Modern Art, Brisbane.

ART, CURRICULUM AND CULTURAL SAFETY IN THE HEALTH SCIENCES: A FLINDERS UNIVERSITY CASE STUDY

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Keywords: art, health, cultural safety, curriculum

Abstract

Improving cultural safety in health care can enhance First Nations access to, and experience of the health care system. This means health care that respects First Nations cultural values, strengths and differences, and addresses racism and inequity. To this end, health practitioners, organisations and authorities need to be engaged, along with educators responsible for the next generation of health professionals. In Australia, one way the tertiary education sector is responding to the need to improve cultural safety in health care is through the introduction of compulsory Aboriginal and Torres Strait Islander health courses. However, current literature indicates that many students - particularly those who are non-Indigenous - experience significant discomfort when engaging with unsettling aspects of the curriculum which can result in resistance to learning. There is also evidence that many non-Indigenous educators feel ill-equipped to deliver content that focuses on Aboriginal and Torres Strait Islander peoples while Indigenous educators have reported the emotional and psychological toll of teaching material that speaks to their own lived experience. With the aim of addressing these issues, a co-designed pilot project was developed by Flinders University Museum of Art (FUMA) and Poche SA+NT. Drawing on the FUMA collections of Aboriginal and Torres Strait Islander art and object-based learning methodologies, it provided a structured and guided approach for educators, and novel mode of learning for students. This paper discusses the theoretical basis of the approach, provides an overview of its application and associated materials, and points to future research.

Biographical notes

Fiona Salmon is a curator, arts administrator and educator who has worked in the public sector since 1995. Currently Director of Flinders University Museum of Art and co-convenor of the university's Indigenous Australian Art topic, she is interested in the pedagogical power of art in higher education contexts.

Jess Dawson is an academic employed by Poche SA+NT, Flinders University, and is also currently completing a PhD exploring reflexive practice. Her research interests include tertiary curricula development, reflexivity as it relates to cultural safety and anti-racist praxis, and the intersection of language and policy making.

Keera Laccos-Barrett is a N\garrindjeri woman and lecturer in the College of Nursing and Health Sciences at Flinders University. Previously employed as a nurse in regional and remote Australia, she is an advocate for curriculum reform to promote culturally safe, equitable health care for Aboriginal and Torres Strait Islander peoples.

Maree Meredith is a Bidjara woman and Pro-Vice Chancellor Indigenous Leadership at the University of Canberra. She is former Director of Poche SA+NT, Flinders University, with extensive experience in Aboriginal development and arts and health research.

Lorna Murakami-Gold is a trained nurse and adult educator who identifies as a Torres Strait Islander.. Currently a Research Fellow with Poche SA + NT, Flinders University, where she is also a DrPH candidate, Lorna's work focuses on primary health care, social determinants of health and wellbeing, community driven research, collaborative research, and knowledge translation.

THINKING-ART-CREATION, A CONTEMPORARY ART SOCIAL JUSTICE PROJECT FROM COLOMBIA

Alejandra Herrero Hernandez^a & Alvaro Sebastian Jimenez Cortes^b

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Keywords: creative citizenship, social justice, early childhood

Abstract

In Latin American countries, and in the specific case of Colombia, the political and citizen commitment to overcome the precarious conditions that deepen the invisibility and violation of children is increasing with greater impetus every day. Associated with this commitment to transformation, the research project entitled 'Creative citizenship from the promotion of critical, ethical and creative thinking in early childhood, children as social actors and peace builders', funded by the Ministry of Science of Colombia and led by the Corporación Universitaria Minuto de Dios in Bogota, is being developed. Thanks to this research project, an exhibition and curatorship process, 'THINKING-ART-CREATION' is being held at the Museum of Contemporary Art of Bogota. It seeks to vindicate the need to think about the place of vulnerable children in education and their participation as creative citizens through the promotion of philosophical dialogue and artistic creation. This temporary exhibition displays 23 works of art created with 5 vulnerable early childhood educational communities in Bogota and Cundinamarca in collaboration with families, educators, co-researchers and social leaders of the territory. It aims to make visible the voices of children in the face of inequity, social injustice and inequality that go beyond the borders of violence. The Museum of Contemporary Art is a peripheral museum that has the task of preserving, disseminating, researching and educating, but it is also configured as an active laboratory that promotes the inclusion of vulnerable audiences to generate thought and culture with social meaning to transform academic, neighborhood, local, national and international communities.

Biographical notes

Alejandra Herrero Hernandez is an art historian by the Universidad Autónoma de Madrid, Master in teacher training by the UDIMA, Master in art history by the Free University of Berlin. Trainer of trainers in playful philosophy, philosophy for children and creative citizenship. Member of the MARFIL project and teacher-researcher of the Graduate Unit of the Faculty of Education of the Corporación Universitaria Minuto de Dios - UNIMINUTO (Colombia). Curator of exhibitions and coordinator of the research project "Creative citizenship from the promotion of critical, ethical and creative thinking in early childhood children as social agents and peace builders" funded by the Ministry of Science of Colombia.

Alvaro Sebastian Jimenez Cortes has a Bachelor in art education specialized in visual arts, Master in Art History from the Universidad de los Andes in Bogota. Curator and researcher at the Museo de Arte Contemporáneo de Bogotá of the Corporación Universitaria Minuto de Dios. Art teacher in public institutions in Colombia, creator and director of scenography in places such as the Teatro Colon in Bogota.

SHOUTING FROM THE MARGINS WHILST STANDING IN THE CENTRE

Leonard Janiszewski^a & Effy Alexakis^b

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Keywords: multicultural history, historiography, sociocultural myopia

Abstract

In 1988 the Hawke government's National Agenda for a Multicultural Australia, convened a groundbreaking national conference, 'New Responsibilities: Documenting Multicultural Australia'. A potential 'sea change' was its promise: "to make our historical collections more representative of all of Australia's people". Ripples of change did result, but a sweeping tide has not transpired. Collecting institutions are still overwhelmingly dominated by English-language material. Moreover, the nation's teaching and research institutions still do not facilitate, as a common practice, the study and investigation of Australian history utilising material in a language other than English. Essentially, a historical sociocultural myopia remains.

This paper offers a challenge to Australia's university museums and collections to not simply energetically collect material from the broad cultural diversity of the nation's people, but to then curatorially understand and reveal the interrelationships, hybridisation, and cross-cultural currents of Australia's history as a conglomerate of multiple, complex, transformative, transnational, connected sociocultural elements.

Historiographically, the breadth and depth of Australia's multicultural historical narrative is limited, often tokenistic, or blinkered. What we choose to remember, and why and how, is integral to our self-image, individually and as a nation. In making sense of our past we must aim to be 'fully inclusive' not 'exclusive'. 'Truth telling' as a historical and museological discourse is heavily dependent upon search parameters and the considered response to what is then uncovered.

Three exhibitions will be discussed within this context: 'Greek-Australians: In Their Own Image'; 'Selling an American Dream: Australia's Greek Café' and 'Binding Threads'.

Biographical notes

Sociocultural historian, Leonard Janiszewski has been researching, publishing and exhibiting on the Greek-Australian historical and contemporary presence with documentary photographer Effy Alexakis since 1982. Their project and archives, 'In Their Own Image: Greek-Australians', encompasses memorabilia, visual, oral and literary material and is recognised as nationally significant.

Effy Alexakis is one of Australia's leading portrait and sociocultural documentary photographers. Her images are held in major public collections, including the National Gallery of Australia and the State Library of NSW. She has curated a number of photographic and sociocultural exhibitions and has authored associated books, articles and catalogues.

Student engagement with creative programs

3B2

Chair: Gillean Shaw

31 August 2023

Speakers:

1. James Lynch
2. Jane King & Rachel Robertson
3. Olivia Meehan

BEYOND THE STUDIO, THE MUSEUM AS CLASSROOM

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Keywords: experiential learning, hands on learning, the museum is a school, pedagogical turn

Abstract

Curator and artist James Lynch has created a number of exhibitions expanding the Deakin University Art Gallery as a site for experiential learning and risk taking. This presentation will discuss several projects that provided students with genuine hands-on experiences. 'Drawing on the wall' (2020) was a work integrated learning project in which students realized artworks whilst being mentored by contemporary artists and 'The Drawing Room' (2018) was an exhibition in the form of artist residencies. Lynch will consider and expand on the relatable connections made within the pedagogic context of the university.

Biographical note

James Lynch has curated over fifteen exhibitions at the Deakin University Art Gallery including the major projects: 'Sarah Goffman's Garbage' and the Flowers', 'Charlie Sofo: Tutto', 'Drawing on the wall', 'Studio Pottery from the John Nixon Collection', 'Echo Chambers: art and endless reflections' and 'Unproductive thinking'. He is passionate about culture, community and alternative art histories.

WORD AND IMAGE: CROSS ARTFORM COLLABORATIONS IN RESEARCH AND TEACHING

Jane King^a & Rachel Robertson^b

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Keywords: creative writing, collaborative engagement, cross-artform communication

Abstract

Curtin Writers Respond is an ongoing program now in its third year in which creative writers, both academics and students from the Curtin University School of Media, Creative Arts and Social Inquiry, develop new work in response to artworks at the John Curtin Gallery.

Commencing as a one-off event responding to the evocative artwork of Abdul-Rahman Abdullah in a survey exhibition in 2021, this has now grown into a regular collaboration, where visual artists inspire writers, who in turn make a creative contribution to Gallery audiences, creating more than 100 new works of poetry, essay and short fiction. The creative writing has been presented at spoken word performances, published in journals, and in an anthology focused on responses to the work of Lindy Lee, “Where the Ink Falls”, subsequently also released as a podcast series.

This presentation will explore the collaborative and engagement opportunities through both research and teaching resulting from this cross-artform communication. We will identify how this form of interpretation brings new audiences to the Gallery and the pedagogical benefits of in-situ writing for our students’ learning. In developing new forms of ekphrastic methodology, writers began to understand how image and word are linked in the creative process. In this work, we explored philosopher Rudolf Hermann Lotze’s belief that the capacity to ‘feel ourselves into things’ is ‘the basis of our understanding of and connectedness to the world’ (Currie 2011, p. 83), and, we would argue, our ability to speak personal and community truths.

Currie, Gregory (2011) ‘Empathy for Objects’ in Amy Coplan and Peter Goldie (eds) *Empathy: Philosophical and Psychological Perspectives*. Oxford: OUP, 82-95.

Biographical notes

Jane King is the Director at John Curtin Gallery, an elected member of the National Council of AMAGA, and a member of the CAUMAC Committee. She is also the Deputy Chair of FutureNow, the Training Council for the Creative and Recreation sectors. With degrees in Economics and Fine Art, and a postgraduate Diploma in Management, she has also completed the Museum Leadership Program at Macquarie University.

She has received numerous MAGNA awards for exhibitions and programs. Jane is also a practising artist, and occasional freelance curator based in Boorloo/Perth and in this capacity is also the Co-Chair and Co-Artistic Director of the North Midlands Project, a regional based multi-arts organisation.

Associate Professor Rachel Robertson teaches in creative and professional writing at Curtin University. Her research interests include creative nonfiction, writing about visual art, Australian literature, life writing and disability studies. She is the author of the memoir *Reaching One Thousand* and co-editor of *Purple Prose*, and *Dangerous Ideas about Mothers*. Rachel coordinates the Writers Respond initiative at the John Curtin Gallery.

READING INTO THE COLLECTION: REFLECTIONS ON A MUSEUM BOOK CLUB

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Keywords: object-based learning, imagination, observation, reading

Abstract

Engaging undergraduate students in prescribed or required reading for coursework can be challenging for subject-coordinators and tutors in higher education. How can cultural collections support student learning and knowledge, and inspire reading? This paper will explore a framework for how collections can be used to encourage a love of reading through a specially designed book club that brings together literary fiction and museum objects. For over five years I have coordinated a book club programme for undergraduates which aims to demonstrate how a deeper understanding of literature can inform their writing, energise their studies and visual literacy skills. It provides a context to consider how language and ideas discovered in books together with works of art affords a learning environment conducive to peer-interaction and critical reflection. This paper will explore the challenges student face when asked to articulate complex ideas that emerge from deep observation both in the higher education classroom and beyond and will consider object-based learning frameworks that may support this work within a formal teaching context and extra curricula engagement.

Student reflections will also be presented as part of the case study.

Biographical note

Olivia is Object-based Learning Coordinator, Faculty of Arts (Arts Teaching Innovation) University of Melbourne. She received her MPhil and PhD in History of Art from the University of Cambridge. Since graduating she has worked in museums and galleries, and as lecturer and tutor in the History of Art. Her research is focussed on observation and imagination.

Meeting the challenges of legacy collections

3B3

Chair: Jude Philp

31 August 2023

Speakers:

1. Mei-Fang Kuo
2. Hubert Kowalski
3. Celka Straughn
4. Marianne Eileen Wardle, Elizabeth Derderian
& Siavash Samei
5. Claire Sheridan & Claudia Reppin

IN SEARCH OF THE TRUTH: THE DILEMMAS OF COLONIAL PERIOD COLLECTIONS

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Keywords: indigenous artefacts, provenance, trans-national research

Abstract

I was invited by Kyoto University Museum (Japan) as a visiting scholar from 2015-16 to conduct studies on the museum's collection of Taiwan Aborigines. In late 2018, along with 12 other university museums of Kyoto, the findings have become part of the joint exhibition hosted in the Museum of National Taipei University of Education (Taiwan). Then, in 2019, selected artefacts have been compiled and published as a catalogue.

The catalogue has sparked mixed reviews among museum practitioners, some have praised its exquisiteness, while some have responded brashly, even exclaimed: "Thief!" It's true that the provenance of the artefacts collected from Southeast Asian countries, including the distinct Indonesian "kris" daggers, has remained unclear—they might have been found in Taiwan as objects of exchange, or have been collected directly from their original environment for academic purposes. However, it's also very difficult to prove or disprove these objects as plundered artefacts through the scarce information listed on their tags, such as purchase price, origin tribe, and names of the objects.

We're glad to unveil a new collection that represents important material culture of the Taiwanese Aborigines. Perhaps these objects can become evidences to help further illustrate the relationships between the colonial government and the Taiwanese Aborigines during the Japanese Colonial Period, such as the reasons of establishing of exchange stations within remote tribe villages, and the methods of management and operation, and how they affected and transformed the lifestyle of the aborigines, and what kind of stakes have emerged through these policies.

Biographical note

As Associate Curator of the NCKU Museum, Dr. Kuo teaches courses such as Introduction to Museology, Campus Cultural Heritage, Method and Theory in Museology, and joins with various research and exhibition projects. Research interests include: Museum Architecture and Exhibition, Cultural Heritage, Taiwan Aboriginal Architecture, and Traditional Chinese Architecture.

A NEW COLLECTION - CHANGING PERSPECTIVES, REORIENTING OUR ACTIVITIES AND OPENING MINDS

Hubert Kowalski

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Keywords: Janusz Fiszer, academic artefacts, academic history, collection

Abstract

The University of Warsaw Museum has received the collection of the late lawyer Dr Janusz Fiszer of nearly 14,000 documents and 426,000 postage stamps. The legacy includes unique and as yet unpublished objects of unquestioned cognitive as well as artistic value. These items include papal bulls, correspondence of European monarchs (including Elizabeth I, Queen Victoria, George VI, Elizabeth II, Napoleon I), documents signed by persons who influenced the history of the twentieth century (Mussolini, Churchill), presidents of the United States (Lincoln, Jefferson, Nixon), and a collection of several thousand securities issued by the world's railway, automobile, and mining tycoons. Among the donated items there was also a cartographic collection with historical maps of the British Empire's colonies at the time, as well as maps of European and African countries. A collection of nineteenth-century photographs documenting Egypt, life in the overseas colonies, and the British royal family, among others, was also donated to the museum as part of the legacy.

The museum's artefacts also include items such as a collection of seventeenth-, nineteenth- and 20th-century prints and maps, antique inkwells and caskets, British orders, a collection of autographs, thirteenth- and fourteenth-century parchment documents, and invitations to royal coronations.

Dr Fiszer was a student, graduate and employee of the University. He often mentioned that he owed everything he achieved - his knowledge and his professional position - to his Alma Mater, which is why his widow, Prof. Urszula Fiszer, decided to donate the collection to the University. At the beginning of his career, Dr Fiszer vowed to educate and raise young people to be ideological and enlightened citizens, able to actively participate in the development of the economy and culture, in academic research and activities promoting the University. This he achieved through his work as an outstanding lecturer. He amassed an extremely valuable collection, which continues to serve this purpose.

This kind of gesture, the donation of a huge collection to a public university by a private individual, is something we should talk about as openly as possible. Especially since this is not an everyday situation in Eastern European countries. From the very beginning, the donated collection has led to a number of significant changes. Its enormous value, but also its scale, has changed the perception of the museum unit in the administration that supports the museum on a daily basis. Overnight, the museum unit was propelled into a different, much higher league in the eyes of the university community. Instantly, it was able to acquire new storage space, hire new staff, acquire new exhibition space and support at every stage of organizing and cataloguing the collection. The local community recognized the importance of our institution. The collection has had a real impact on the further work of the entire Museum.

Biographical note

Professor at the Department of Archaeology, University of Warsaw. Member of The Association of Art Historians (SHS), Vice-President of the Association of Polish Museum Professionals (SMP), The International Council of Museums (ICOM), The Explorers Club, President of the Association of the University Museums, 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 of the 17th, 18th and 19th century, looting of the cultural goods in the Early Modern Era, history of museums and museology.

ASSESSING LEGACIES AND FUTURE PRACTICES

Celka Straughn

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Keywords: museums, collections, communities, engagement

Abstract

The 1917 gift of more than 7,000 works of art to the University of Kansas launched what is today the Spencer Museum of Art, with a collection numbering more than 48,000. Artworks from this foundational collection continue to feature in a variety of short and long-term exhibitions, and to serve as a resource for ongoing, multidisciplinary study and creativity. What are the collection legacies generated over the past century and what do they mean for museum practices and community engagement today and into the future?

These legacies include, among others: those of the collector and the ways she formed her collection and shaped the initial art museum; the collection composition - its inclusions and exclusions - and impact on future collecting; the use, misuse, and disuse of the collection and the intertwined legacies of gender, racial, media, and academic hierarchies. These legacies also generate ongoing opportunities for learning and new possibilities for restructuring the museum and civic engagement.

Kansas City philanthropist Sallie Casey Thayer (1856-1925) amassed a global collection as a memorial to her husband and to create a public institution that would serve as a source for civic identity, industry, and learning for many generations to come. Unpacking Thayer's legacy collection and its formation from a variety of perspectives reveals the complexities and complicities of museums, colonialism, and racial capitalism that structure the present institution. This paper shares some of the recent work to explore and assess aspects of this legacy collection as a means to ground and guide future thinking and practices.

Biographical note

Since joining the Spencer Museum of Art in 2009, Celka Straughn has worked to integrate the Museum into the mission of the University, while integrating university teaching, learning, research and other activities into the Museum's practices. She also teaches courses for the Honors Program and Museum Studies.

PELLA AT WOOSTER: MODELING TRANSPARENCY FOR MUSEUM AND ARCHAEOLOGICAL LEGACY COLLECTIONS

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Keywords: archaeology collections, museum ethics, museum studies education, student engagement, experiential learning

Abstract

In the mid-1990s a large collection of archaeological material was transferred to the storage space of the newly built College of Wooster Art Museum. Numbering in the thousands, these objects originated from Pella, Jordan (a site inhabited since approximately 6000 BCE), excavated by professor of religious studies, Robert Smith between 1967 and 1985. On his retirement, the objects (mostly ceramics but also metal, mosaic, glass, and human remains), accompanying documents, correspondence, field notes, and reports were distributed among the art museum, college special collections library, and the archaeology department without any clear understanding of custodianship over the collection.

While these materials were kept safe, there was little interest in continued research within the collection and they faded from attention and are now relatively unknown within the college or to the fields of archaeology and middle eastern studies.

New faculty and museum leadership with expertise in archaeology, art history, middle eastern studies, and museum studies are now committed to engaging with the Pella collection for research and learning for Wooster students, but also aim to make it publicly accessible by fully cataloguing the objects and documents in a public database. We have engaged student research assistants in this work, aiming to train the next generation of practitioners. We are also documenting our work and processes in an act of radical transparency, and to share the lessons we learn and the dilemmas of doing this kind of work with legacy collections.

Biographical notes

Marianne Eileen Wardle is director of the College of Wooster Art Museum and adjunct associate professor of museum studies. Interested in the integration of the art museum across disciplines, she works closely with faculty and students to use the museum as a resource for learning and research.

Elizabeth Derderian is Assistant Professor of Anthropology and Museum Studies at Wooster College. Her research focuses on cultural production, material culture and museums, and the politics of representation. Her current book manuscript focuses on the creation of the Louvre and Guggenheim Abu Dhabi, and how these museum franchises impacted the lives of artists and curators living in the UAE.

Siavash Samei is an archaeological anthropologist specializing in human-animal interactions and subsistence adaptations to environmental change in West and South Asia. His current field research involves active excavations, lab work, and work with museum legacy collections, ranging from the Paleolithic to the contemporary period in Iran, Armenia, and India.

THE CHALLENGES OF LEGACY COLLECTIONS: THE ANU DESIGN UNIT FURNITURE COLLECTION

Claire Sheridan^a & Claudia Reppin^b

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Keywords: Legacy Collections; Collection Management; Furniture Collections; Activating Collections; Research Infrastructure; University Collections

Abstract

The Design Unit Furniture Collection (DUFC) was the poster child for ‘forgotten’ collections at the Australian National University (ANU) - left behind and overlooked for decades. This Collection comprises Australian mid-century modernist furniture, designed and manufactured by the ANU Design Unit for the University from 1954 - 1977. Shaping and utilising best practice museum standards - particularly outside a typical museum setting - has been an interesting challenge with this Collection and has required constant effort to maintain its ongoing relevancy. This presentation will explore the history and lasting impact of the Design Unit, the challenges faced in managing and activating the Collection and the strategies for safeguarding the furniture into the future.

Biographical notes

Claire Sheridan is the Senior Collections Advisor at the Australian National University, specialising in the management and activation of University Collections as research and teaching infrastructure.

Claudia Reppin is a Collections Officer for the Research School of Earth Sciences at the Australian National University (ANU). Her previous role was a Collections Officer for Facilities and Services at ANU, where she managed the Design Unit Furniture Collection.

Short talks, tall ideas.

Lightning papers

3B4

Chair: Eve Guerry

31 August 2023

Speakers:

1. Ana Isabel Díaz-Plaza
2. Joe Hextall
3. Daryl Lorence Abarca
4. Peter Stanbury
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13. Victoria Souliman
14. Yi Zhang & Dong An
15. Yi-Chen Chen & Heng-An Chen

NEW VALUES FOR NEW AUDIENCES

Ana Isabel Díaz-Plaza

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Keywords: University museums, new audiences, professionalization, museum practices

Abstract

University museums today vary widely in size, from small cabinets within departments to large cultural institutions competing with the city's offerings. Despite these differences, their common challenge is reaching new audiences. Some aim to update collections to engage students, while others serve as marketing tools disconnected from academia.

Recent years have seen the professionalization of university museums, resulting in significant changes in didactic methods and goals. This presentation will examine examples of how museums engage diverse audiences, driving transformations within our institutions. We'll explore adaptations to attract visitors using innovative technologies and approaches. Additionally, we'll investigate how museums reconsider their roles in higher education and culture.

Furthermore, we'll explore the evolving relationship between university museums and academia, with increased collaboration to enrich education and advance knowledge. Overall, this analysis provides insights into the evolving landscape of university museums and their vital role in promoting education, culture, and research within our institutions.

Biographical note

Ana Isabel Díaz-Plaza Varón holds a Bachelor's degree in Art History and a Master's degree in Museography and Exhibitions from the Complutense University of Madrid. Additionally, she has a Master's degree in Methods and Advanced Research Techniques from the U.N.E.D. She currently serves as a curator at the Autonomous University of Madrid's Museum of Arts and Traditions Folk, where she is responsible for organizing temporary exhibitions and coordinating teaching activities at the Cultural Center La Corrala - UAM.

Available in Spanish online:
NUEVOS VALORES PARA NUEVOS PÚBLICOS



BROADEN YOUR AUDIENCE - COLLABORATE AND EXHIBIT OFF-CAMPUS

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Keywords: Audience, regions, outreach, collaborative engagement

Abstract

There are many spaces museums could use for exhibitions; to reach new audiences; to exhibit parts of your collection that don't fit your own space or your normal remit. Obvious choices are regional museums and galleries. There are grants available that are for 'regional and remote' only. Eumundi Museum recently underwent a major renovation. I contacted the Marks-Hirschfeld Museum of Medical History at the University of Queensland to see if we could borrow some objects. Now, together we are creating 'Antiquated Anaesthetic Apparatus which opened in April 2023. This exhibition is being viewed by many people who don't even know that Marks-Hirschfeld exists. They might not know what anaesthetic means... or antiquated... maybe not even apparatus... But hopefully they come in and learn all sorts of things, or at least just go "oooooh" at the scary old machines... My point is, through collaboration and exhibiting off-campus, we all benefit.

Biographical note

Joe began telling people off for touching things at Queen Victoria Museum and Art Gallery 20 years ago. He has had several disparate roles at different institutions since then. Somehow he found himself in regional Queensland, but loves his current job as director of Eumundi Museum.

EXPERIENCE OF THE ASIAN INSTITUTE OF MARITIME STUDIES (AIMS)

Daryl Lorence Abarca

Museum curator and researcher

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Keywords: research, communication, non-specialist engagement

Abstract

Academic research publication is a core component of every university. It reflects the capacity of a university to generate knowledge and spearhead new areas of development. It had become a crucial metric for university ranking and a major basis for funding. Unfortunately, academic research is typically written in an academic language that includes discipline-specific vocabulary. It also requires a certain degree of knowledge from the reader in order to understand the content. This creates barriers to entry for non-specialists and limits access and understanding solely within their respective academic communities. This paper will explore the experience of the Asian Institute of Maritime Studies (AIMS) Museo Maritimo in harnessing the academic research publication of its host institution as a basis for the content of its exhibition. Its experience of translating an academic research publication into a simple and understandable exhibition presents new opportunities for university museums in communicating knowledge and more importantly as a source for museum content. This process from publication to exhibition creates a new pedagogical dimension to communicate academic research to the general public. Most importantly it opens new opportunities for university museums to bridge the education and research role of a university thereby establishing a new role within its host institution.

Biographical note

Mr. Daryl Lorence Abarca currently serves as a museum curator and researcher of AIMS Museo Maritimo. He started working in the museum in 2018. He is responsible for developing and carrying out various programs such as fundraising, archiving, research, and marketing. He led the expansion of the museum and initiated an academic research publication.

CAN PRIVATE COLLECTIONS HELP UNIVERSITY MUSEUMS?

Peter Stanbury

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Keywords: private collections, university museums

Abstract

University Museums are surrounded by communities of knowledgeable people. This knowledge, and surplus income and leisure time are sometimes used to form personal collections of significance. Such people and their collections should be fostered with a view to eventually sharing the collection with the community rather than it be dispersed or disregarded upon their death. University museum and museum studies staff are in an ideal position to locate, advise and find appropriate homes for such collections, in permanent, teaching or research collections in universities or other institutions.

Biographical note

Director Macleay Museum; Inaugural Chair Historic Houses Trust NSW, Director Museums and Collections, National Trust NSW, Advisor to the VC on Museums Collections & Heritage, Founding member of UMAC.

COLLECTIONS OF THE AUSTRALIAN LEARNED SOCIETIES – A CASE FOR POOLING EXPERTISE?

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Keywords: learned societies, collections, libraries, digital

Abstract

The various Australian Learned Societies in Australia were mainly established before the first universities were running, and they provided the knowledgeable discourse, libraries and collections of the young Australian colony. They still have those collections, proceedings publications and libraries along with administration files, sometimes digitised, possibly not.

There is a wealth of knowledge that needs updating into digital format but the “digital divide” knowledge gap between today’s technology and the capability of current senior (volunteer) Board or Council members is rapidly increasing.

Is a large part of the nation’s early scientific and social historical collections and serials in jeopardy? Can UMAC offer a solution?

Biographical note

Mr. Colin Lynam retired from The University of Queensland Seismograph Stations (UQSS) in 2002 when those facilities were closed, after 75 continuous monitoring years. It had run a Seismic Research Observatory at Charters Towers, at Gardens Point and Mt Nebo, Brisbane. This was a unique era to be working in seismology supporting the United Nation’s Comprehensive Nuclear-Test-Ban Treaty Organisation (CTBTO), continuing until today.

Colin is an active citizen scientist author, supporting the Queensland Science Network hosted by The Royal Society of Queensland, and the Seismological Association Australia, and Engineers Australia.

Colin is interested in linking the UMAC group with the diverse “learned Societies”, which hold collections and libraries and web portals.

THE CONVERSATION AROUND THE MUSEUM OBJECTS: A CASE STUDY ON AN ARCHAEOLOGICAL WORKSHOP WITH A CONTEMPORARY ARTIST

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Keywords: archaeology, contemporary art, engagement, participatory museum

Abstract

In museums, audiences have limited opportunities to engage with their collections. The majority is, of course, through exhibitions. However, not all objects in a museum's collection find their place in exhibition narratives. In a university museum, where the collections can be fragmented, reflecting the shifts in research and teaching activities of the time, it is even rarer to have a narrative that covers the full range of objects.

How can we, university museums, open collections to our communities and broader society and diversify their engagement? In the winter of 2022, the Keio Museum Commons (KeMCo) organised an artist-led workshop focusing on the excavations during KeMCo's building work.

In this workshop, archaeologists, graduates, undergraduates, and local residents think and informally conversed about their personal relationship between the traces of the past, centring and sometimes handling the excavated artefacts. The artist then created and exhibited a video installation incorporating the workshop recording.

While using this programme as a case study, this presentation invites the participants to rethink about the strongly biased relationship between museum collections and the audience, where the museum takes over all stewarding activities such as the preservation and exhibition, and the audience engages with the collection only through the museum's outputs.

Biographical note

Yu Homma is archivist, curator and programme coordinator at Keio University Art Center (KUAC), assistant professor at Keio Museum Commons (KeMCo). Art History (BA, MA) from Keio University. In 2006 she joined KUAC and has been involved with several projects concerning archives, university museums and digital humanities.

BROACHING SCIENTIFIC PRACTICE AND PROCEDURE SURROUNDING COLLABORATIVE KNOWLEDGE-SHARING WITH TRADITIONAL OWNERS

Thérèse Harrison

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Camperdown Campus, University of Sydney, Camperdown NSW 2006 Australia

Keywords: scientific practice, scientific procedure, collaborative knowledge sharing, Indigenous protocol

Abstract

There is currently insufficient scientific procedure surrounding Aboriginal and Torres Strait Islander engagement in scientific research in Australia. Protocols and measures for addressing intellectual property rights, culturally sensitive confidentiality issues, publication of research outcomes as well as any potential for industrial or commercial applications requires continual probing and refinement. They should be considered essential requirements for approaching collaborative knowledge-sharing with traditional owners. It is important these protocols are met with agreements amongst the collaborators that protect the interests of the contributing parties and safeguard traditional Indigenous knowledge. Amid the necessity for refining procedural structures remains the need for self-awareness of non-Indigenous researchers, a willingness to listen and grow research organically and to recognise differences in approaches to knowledge and permissions systems so as to establish genuine partnerships. These considerations will be examined in the context of the scientific analysis of Australian native plant exudate materials for species identification in cultural heritage materials.

Biographical note

Thérèse is a Professional Officer, Cultural Heritage at Sydney Analytical, a core research facility of The University of Sydney. Thérèse specialises in the analysis of Cultural Heritage across numerous analytical techniques including vibrational and X-ray spectroscopy.

ENGAGEMENT THROUGH THE THÉODORE MONOD MUSEUM OF AFRICAN ART

Mohamadou Moustapha Dieye

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Keywords: African Art, engagement, research, inclusion

Abstract

Located in the heart of Dakar, the capital of Senegal, the Théodore Monod Museum of African Art is a place of remembrance, dialogue and rapprochement between peoples. It celebrates difference and cultural diversity to stimulate understanding between peoples. Its status as a university museum is governed by the fundamental texts of the Fundamental Institute of Black Africa (IFAN) which has been under the supervision of the University of Dakar since the 1950s. Its objective is to put culture at the service of research in order to frame the functioning and specificity of sustainable development in post-colonial Africa. This has made it one of the best-known cultural institutions in West Africa due to its history and the richness of its art collections.

It also has a long experience in collecting, preserving and popularising the artistic and cultural heritage of sub-Saharan Africa. This collection was built up on the basis of several collection campaigns carried out since the 1940s by IFAN researchers and enriched by vouchers for objects acquired by the Society of Friends of the Museum, created in 1948. After independence, numerous acquisitions were made to diversify the collections with the aim of broadening the knowledge and deposits of endogenous knowledge.

The museum, through its status as a university service, actively participates in the restoration of the tangible and intangible African cultural heritage by offering an accessible and inclusive framework for putting culture and research at the service of the public.

Biographical note

Currently a doctoral student in art history on Cultures and Identities in Cheikh Anta Diop University, I hold a master's degree in history, I am currently heritage manager at the Théodore Monod Museum of African Art IFAN, I am deputy general secretary of ICOM Senegal and a member of UMAC.

THE MOUNT STROMLO PHOTOGRAPHIC PLATE COLLECTION

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Keywords: photographic plate collection, southern sky, scientific potential

Abstract

The Mount Stromlo Photographic Plate Collection consists of tens of thousands of glass plate negatives, taken of the Southern night sky. Some plates in the collection date back to the 1920s. The collection has an important, heritage value, being as they are the remaining plates that survived the 2003 bushfires.

As the first major observatory in Australia and the Southern Hemisphere and still in operation today, the collection also has a huge scientific potential - more than as an historical collection. We have embarked on a project to digitize and make available the collection online to be used for the scientific community. In doing so, it will enable a range of science - from exploding stars to search for a potential ninth planet in our Solar System. This project showcases how museum collections, especially those in the sciences, can be adapted in the modern age to enable cutting-edge research.

Biographical note

Brad Tucker is an Astrophysicist/Cosmologist at the Research School of Astronomy and Astrophysics, Mt. Stromlo Observatory and the National Centre for the Public Awareness of Science, at the Australian National University.

DIGITAL APPLICATIONS IN UNIVERSITY MUSEUMS: THE CASE OF UNIVERSITY MUSEUM OF PALEONTOLOGY AND PREHISTORY “P. LEONARDI”, FERRARA, ITALY

Chiara Parisi^a, Ursula Thun Hohenstein^b & Elena Marrocchino^c

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Keywords: digital tools, gamification, education programs

Abstract

Technology can help us better understand an exhibited object, only partially visible inside a showcase, through the use of innovative systems such as augmented reality, 3D models and many others.

The case study presented here concerns the application of digital technologies: from the collection's 3D models to the use of mapping and game-quiz tools for visual and textual narrative support in order to create teaching units addressed to elementary schools offering in-depth courses and support for school activities.

The project was conducted in 2020 in the University Museum of Paleontology and Prehistory “P. Leonardi” of the University of Ferrara (Italy). The Museum is facing public closure due to structural damage caused during the violent earthquake that hit Emilia-Romagna in 2012. Furthermore, while developing the project, the Museum was subject to further restrictions due to the spread of the Covid-19 pandemic.

In this scenario, the application of virtual models and innovative digital communication methods were the only solution to allow the Museum to remain, virtually, open. The digital narrative process was submitted to various elementary school classes in the city of Ferrara who welcomed the initiative with significant participation. The satisfaction surveys submitted revealed the willingness to participate again, in the future, in this kind of museum program. The project highlighted the important contribution of the University Museums in offering support and depth for school programs.

Biographical notes

Chiara Parisi: PhD student in “Environmental sustainability and well-being” with a research project on “Communication of sustainability and wellbeing through naturalistic museums”.

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

Elena Marrocchino: Tenure Track Researcher in geochemistry at the University of Ferrara. Director Deputy for the incoming student's orientation activities and member of the Public Engagement Board of the Department of Environmental and Prevention Sciences.

REVEALING NEW KNOWLEDGE THROUGH SPECTROSCOPY

Lorraine Leung

Professional Officer, Sydney Analytical, the University of Sydney, Camperdown NSW 2050, Australia

Keywords: interdisciplinary academic research, collection care, community engagement

Abstract

The unique arrangement between Sydney Analytical and the Chau Chak Wing Museum has aided in new avenues for multi-institution interdisciplinary academic research, the support and care of the collection, and community engagement. Working with students, academics, collection management, conservators, and curators we have developed object specific methodologies using non-destructive characterisation techniques such as Raman, Infrared and X-ray Fluorescence Spectroscopy. We will highlight past and present projects that combine analytical science with the objects at the Chau Chak Wing Museum. We will be examining how we are learning from the collections and incorporating various perspectives to create new knowledge and broader engagement.

Biographical note

Lorraine Leung is a Professional Officer, Cultural Heritage at Sydney Analytical, the University of Sydney. She has experience working on a wide range of interdisciplinary projects with archaeological, museum and cultural heritage material using analytical techniques including vibrational spectroscopy and X-ray fluorescence spectroscopy techniques.

PHARMACY LESSONS AT THE CHAU CHAK WING MUSEUM: EMBRACING DISRUPTIONS TO LEARNING AND TEACHING

Janet Cheung^a, Jane Thogersen^b, Eve Guerry^c & Alix Thoeming^d

a. Senior lecturer, School of Pharmacy, b. & c. Academic Engagement Curators, Chau Chak Wing Museum, d. Lecturer, Academic Development, the University of Sydney, Camperdown NSW 2050, Australia museum.obl@sydney.edu.au

Abstract

This presentation describes the experiences of an academic pharmacist working with educators at the Chau Chak Wing Museum to redesign learning activities. This collaboration resulted in an object-based learning workshop delivered to 300 first-year pharmacy students. Students worked in five-small teams of 5-6 people handling museum objects from a curated collection of artefacts related to pharmacy. Across three activities, students critically inquired about an artefact's function, design, and relationship to modern day pharmacy practice, enabling students to better understand the historical evolution of their profession and its disciplinary norms. The impact of museums on student learning in pharmacy will be discussed.

Biographical notes

Dr Janet Cheung is a pharmacist and Senior Lecturer in Pharmacy Practice at the School of Pharmacy. Janet splits her time as a researcher in sleep health and a pharmacy educator. Janet has a strong interest in developing and integrating object-based learning in the pharmacy curriculum to improve student engagement with content and to facilitate deep learning of core principles.

Jane Thogersen is Academic Engagement Curator at the Chau Chak Wing Museum, the University of Sydney, Australia. She has extensive experience working with university museums and collections and 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 be the focus point of creative collaborations and support OBL through innovative and cross disciplinary approaches.

Dr Eve Guerry is Academic Engagement Curator at the Chau Chak Wing Museum, the University of Sydney, Australia. She is a museum educator with deep experience in designing Object-Based Learning strategies for curriculum-linked learning programs. Eve has extensive experience in teaching and research for Archaeology and Egyptology. She sees museum collections as resources that enrich the academic environment by allowing avenues for creativity, engagement and cross-disciplinary links that foster deep learning and collaborative research opportunities.

Alix Thoeming is a Lecturer in Academic Development as part of the Educational Innovation team in the Office of the Deputy Vice Chancellor (Education). An archaeologist by training and thus familiar with object-based activities, Alix realized during her PhD that she found teaching to be much more her jam than research and subsequently directed herself towards a career supporting teaching and investigating best practice in education.

DANS L'INTIMITÉ DE PERSONNAGES ILLUSTRÉS: AN INTERDISCIPLINARY OBJECT-BASED LEARNING APPROACH TO TRANSLATION

Victoria Souliman

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Keywords: Museum translation, Maurice Devriès, 19th century photography, France

Abstract

Museum translation often involves working with maps, audio guides, wall texts and labels. However, when the Chau Chak Wing Museum commissioned students enrolled in French and Francophone studies at the University of Sydney to translate three precious items from their collection, it enabled students to engage with an interdisciplinary object-based learning approach to translation. The objects consisted of — presumably — three facsimiles of 19th century photo albums titled *Dans l'intimité de personnages illustres*, each featuring photographic portraits of renowned French people with handwritten biographical paragraphs, which the students were required to translate from French into English.

This meaningful project focused on translating text within selected objects. This presented semantic, structural and grammatical challenges, while also offering an exciting way for students to engage with translation methodologies that motivated them to work collaboratively. By closely examining the content of the photo albums, the students were inspired to undertake research on the development of photography as a technology, the relationship between image and text, and key figures in sciences, arts, literature and theatre of 19th century France. More importantly, this project led us to embark on investigating the nature of the albums and the enigmatic figure behind their creation: Maurice Devriès, a resourceful French collector of photographic plates and a remarkably innovative publicist.

This lightning talk will provide insights into the different steps of this interdisciplinary object-based translation project to demonstrate how the students used their observational skills, understanding of aspects of 19th century visual culture, and reflections on the historical and cultural significance of the photo albums, to produce an original and faithful English translation.

Biographical note

Victoria Souliman is Lecturer in French and Francophone Studies at the University of Sydney, Australia. She completed her PhD in Art History at the University of Sydney and Université Paris Cité in 2019. Her research focuses on issues of national identity, expatriatism and women's agency in the artistic exchanges between Australia, France and Britain in the early 20th century.

THROUGH EXHIBITION DESIGN: YOUTH IDENTITY CONSTRUCTION IN CHINESE UNIVERSITY HISTORY MUSEUM

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Keywords: University history museums, youth identity, public memory

Abstract

The University History Museum is a unique genre of museum in China. It is characterised by its presentation of the University's history, including the reasons for its foundation, objects from past professors and memories of the university's past glories. Nowadays, a growing number of Chinese university history museums have gradually broadened their functions from a collection and custodian of university memories to a venue for shaping the university's identity and maintaining its public relationships (Simpson, 2017). This is partly because the establishment history of almost all universities in China and modern revolutionary Chinese history are in an intertwined relationship. The exhibition's narrative mostly follows the story of revolutionary martyrs and former scholars who struggled to educate in the war and evolves the whole exhibition into a ritual and pilgrimage (Lu, 2013). The majority of Chinese universities believe that university history museums should be an important place for patriotic education and youth identity for college students. Meanwhile, several studies indicated the homogenisation of this type of museum with classroom political education and the emerging requirements of young audiences (Wang & Wu, 2022). It encourages contemporary university history museum practice in China to depart from the conventional red narrative and explore creative design languages.

This study will highlight the following issues, how can university history museums employ design tools to perform educational functions? And further, which design strategies facilitate narratives across the boundaries of different cross-cultural memories and youth identity construction? This study is based on the authors' involvement as a designer in Chinese university history museums, such as the 2021 renovation of the Tsinghua university history museum in China and China open university museum, etc. In addition, this study conducted field research in several cases. The criteria for the cases are that they are university history museums with a high gradient of educational content. This empirical research aims to conduct field investigations highlighting how university history museums can design innovative narrative stories and experiences to facilitate narrative public memory construction and youth identity.

Biographical notes

Yi Zhang is a PhD candidate at Politecnico di Milano. She researches the sound design and narrative in museums and temporary exhibitions, focusing on sound elements and sensory experiences in museum production. She graduated from Tsinghua University, China & Politecnico di Milano, Italy undertaking a Master in Display Design & Interior and Spatial design in 2021.

Dong An is a master student at Tsinghua University and Politecnico di Milano. She researches the spatial and installation design in urban exhibitions, focusing on spatial elements and sensory experiences in the landscape scale. She graduated from Tsinghua University undertaking a Bachelor in Display/Exhibition Design in 2021.

DOING UNIVERSITY HISTORY IN UNIVERSITY MUSEUMS: A SEMINAR BY NCKU MUSEUM

Yi-Chen Chen^a & Heng-An Chen^b

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Keywords: university history, heritage, engagement

Abstract

The missions of university museums often require research and writing in university history. However, as a platform for academic research and focus on knowledge production and communication with the public, National Cheng Kung University Museum (NCKU Museum) tried to explore the possibilities of university history and institutional history and the practice of history as a responsibility of a university, creating a way for communication and reflection on history and to achieve the value of writing and translating public history in a seminar in 2022. Apart from official propaganda and public relations, the seminar is divided into theories and case studies from a historical perspective, including explorations of the relationship between academia and the public, discussions based on academic research in the history of the university as an institution, along with public engagement, such as “Collaborative University History Writing: Our NCKU” and atypical alumni panels.

The writing of university history is usually left to history departments, historians or alumni. However, the seminar emphasized how university museums can arouse the spirit of criticism and nostalgia, thus proving the point that anybody can write university history. Practically, NCKU Museum kept the experimental spirit to accumulate the experience of interacting with the public and think about how NCKU Museum could develop the research on the university and institutional history.

Biographical notes

Yi-Chen Chen is a project staff and curatorial assistant at NCKU Museum. She has a master degree in art studies and interests in 18th century chinoiserie and museum exhibitions.

Heng-an Chen is an associated professor of the History Department at the National Cheng-Kung University, and the current chair of Taiwan STS Association. He is interested in public history, history of science and museum studies.

Indigenous Contemporary Art: Practice and Politics

3C1

Chair: Fiona Salmon

31 August 2023

Speakers:

1. Vanessa Van Ooyen, Fiona Foley & Louise Martin-Chew
2. Sana Balai, Ruth Choulai & Anna-Karina Hermkens

TRUTH-TELLING AND MUSEUM POLICY: VEILED PARADISE

Vanessa Van Ooyen^a, Fiona Foley^b & Louise Martin-Chew^c

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Keywords: activism, artistic practice, colonialism, racism, identity politics

Abstract

As an influential Aboriginal and activist artist, Badtjala woman Fiona Foley has built her reputation on exposing Australia's hidden histories and promoting unpalatable truths concerning the way in which Australia was colonized over 200 years ago. In the exhibition *Veiled Paradise* (QUT Art Museum, 2021, and tour 2022), the curatorial direction was spear-headed by Foley's artistic directions and uncompromising approach to these difficult truths, with its ability to 'provoke a conversation about racism' eliciting both praise and misunderstanding throughout its national tour, the latter predicated on a failure to engage with its historical context and ignorance of our past. Equally, the biography *Fiona Foley Provocateur* takes on difficult territory in other arenas. It seeks to contextualise Foley's leadership qualities in the context of her life and family, which required engagement with the contested value of the life in context of the art within the field of art history. It also constructed an innovative methodological frame to confront the vexed histories which exist in the case of a white woman writing the life of an Aboriginal friend.

QUT Art Museum's leadership, support and integrity in supporting both the confronting importance of Foley's artwork and the biography's integral qualities which bend the prevailing academic rules around identity politics has been crucial in the delivery of both these projects.

In this paper, the ethical value of supporting quality work will be profiled, and the importance of cultural leadership in this space discussed in context of its rarity.

Biographical notes

Vanessa Van Ooyen is Director, Galleries and Museums at QUT and has worked as a curator for 25 years. Prior to joining QUT in 2010, she was Deputy Director, Institute of Modern Art (IMA). In addition to her curatorial projects she has contributed to and managed numerous publications, served as a board member for not-for-profit organisations and provided expertise to government advisory boards.

Dr Fiona Foley is Principal Research Fellow at the School of Historical and Philosophical Inquiry, University of Queensland and has a national and international profile as a leading contemporary artist and historian. Her work has produced substantial new knowledge around the Queensland Aboriginals Protection and Restriction of the Sale of Opium Act (1897), and her numerous exhibitions have shared this knowledge with audiences across the globe. Fiona has exhibited a total of 50 solo exhibitions and 175 group shows; created 14 public art commissions, and her art works are held in 23 collections including The British Museum and the Hood Museum of Art in New Hampshire, USA.

Dr Louise Martin-Chew is a freelance writer, contributing to art magazines, journals and books. Her first biography *Fiona Foley Provocateur: An Art Life* (published QUT Art Museum, 2021) was named joint Winner of 2022 Best Book Prize, AWAPA, Art Association of Australia and New Zealand & shortlisted for Magarey Medal for Biography.

CREATIVE WOMEN: HERITAGE, ECONOMICS, AND CONTEMPORARY ART IN PAPUA NEW GUINEA

Sana Balai^a, Ruth Choulai^b & Anna-Karina Hermkens^c

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Keywords: Pacific women artists, recognition, empowerment

Abstract

In the Pacific, women maintain and innovate cultural traditions of ‘making’ to sustain their heritage and support themselves, their families, and their communities. This panel discussion will address issues around the artistic recognition and economic empowerment of women artists in the Pacific – with case studies from PNG and Fiji. It will explore issues of cultural maintenance, gender, meaning/valuation, and marketing, as well as considering the relationships between contemporary makers and contemporary and historic museum collections.

Biographical notes

Sana Balai is a Bougainville elder born to the Nakaripa clan of the Hakö peoples from Buka Island. Prior to her position as Museum Curator for Logan City Council, Sana has worked as Assistant Curator at the National Gallery of Victoria, Melbourne and, in 2018, was co-curator (with Ruth McDougall) of ‘Women’s Wealth’, a major project for ‘The 9th Asia Pacific Triennial of Contemporary Art’ that focused on the closely connected matrilineal societies of Bougainville and the Solomon Islands, and the art forms made by women.

Ruth Choulai, is a cultural-arts consultant with a focus on Australian-PNG relationships and the creation of markets for Pacific arts in Australia. Major roles include working with Pacific Trade Invest, the Laikim Sister program, and bilum projects. She is a co-curator of the Chau Chak Wing Museum, ‘Tidal Kin – Stories from the Pacific’ (7 October 2023-October 2024).

Anna-Karina teaches at Macquarie University and her research covers Art, Anthropology, Museum Studies, and Gender Studies. Projects have included an investigation of the changing gender dynamics of barkcloth art among the Maisin people in Collingwood Bay, PNG and the impact of climate change on indigenous art productions in the Pacific.

Curating exhibitions, student development and audience access

3C2

Chair: Katrina Liberiou

31 August 2023

Speakers:

1. Michiko Hayashi & Rintaro Terakado
2. Derrick Cartwright
3. Amohelang Mohajane
4. Nianci Wang, Zhao Ke, Congting Hao
& Hongyin lv

EXHIBITION BUILDING BY STUDENTS FROM VARIOUS MAJORS: A CASE STUDY OF MUSEUM PRACTICE UTILISING THE UNIVERSITY'S ART COLLECTION

Michiko Hayashi & Rintaro Terakado

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Keywords: student learning, curatorship training, student exhibitions

Abstract

The University of Tsukuba is a Japanese national comprehensive university that offers bachelor's programs to approximately 10,000 undergraduate students. The author (Hayashi) is in charge of a certification course on museum curatorship at the School of Art and Design, whose undergraduate department has approximately 500 students enrolled. The Japanese curatorial certificate requires fewer credits than a teacher's license, and more people obtain it. At the University of Tsukuba, practical training is divided into three courses: Natural Sciences, Archaeology and History, and Fine Arts. About 70 undergraduate students take the courses each year. About 20 of them do practical training in fine arts, and their majors include art history and theory, graphic and product design, painting and sculpture, crafts, and calligraphy. To offer experience in preserving and studying collections, we require students to organise small exhibitions utilising award-winning works by alumni that have been purchased by the university. This practical training is a small-scale simulation of exhibition work at a museum. Students take the initiative in planning, writing texts, creating graphics, designing and producing publicity, moving artworks, doing installation work, and devising educational outreach activities. This practical training provides students with vocational training for work inside and outside museums. Specifically, the design work provides an excellent opportunity for students to learn museum-specific practices, while the practical training in handling objects and the independent learning for all tasks relating to exhibition-building are helpful in the future when these students hold art-related jobs.

Biographical notes

Michiko Hayashi: Associate Professor, Institute of Art and Design, University of Tsukuba. PhD in Art History. Associate Curator at POLA Museum of Art from 2000 to 2011. Research fields are Japanese modern art, international exposition, gender studies, and museology.

Rintaro Terakado: Associate Professor, Institute of Art and Design. PhD in Art History. His research fields are Flemish art and museology. He has been an associate curator at the Aichi Prefectural Museum of Art for more than ten years and is responsible for managing the university's art collection.

ACQUIRED KNOWLEDGE: LESSONS IN STUDENT EMPOWERMENT AT CAMPUS MUSEUMS

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Keywords: campus museum acquisitions, undergraduate engagement, art collecting with students, experimental museum practice

Abstract

This talk considers lessons gained from two extended experiments in student-led acquisitions and exhibition development within American university contexts. At both Dartmouth College (from 2001-2004) and University of San Diego (2012-2022), I offered undergraduates opportunities to direct acquisitions and participate actively in exhibition programming decisions. The results of these experiments illuminate a cluster of urgent issues for the broader museum field. Choices about which objects to acquire and which themes to prioritize are often courageously, and originally, embraced by our students, while the same themes are sometimes treated warily by more experienced professionals. Typically, these young curators are eager to identify objects that shed light on contemporary topics ranging from social injustices to addressing under-represented artists in our collections.

Using concrete examples drawn from the dozens of student-led projects and significant shaping influence on permanent collections, the paper will question the risks and gains represented by empowering an important constituent group—chiefly comprised of 18 to 22 year-olds—who are both articulate and passionate about the differences they seek to make within our institutions. Both immediately and longitudinally, the impact of student involvement in collections growth and programmatic change merits analysis. This presentation thus provides an important opportunity to assess the varying success of proliferating approaches to engaging students in museum practice within American university contexts.

Biographical note

Derrick Cartwright is an art historian with experience in both campus-based and large civic museums. From 2012-2023 Cartwright was Director of the University Galleries at University of San Diego where he teaches in the Department of Art, Architecture + Art History. He is also the Director of Curatorial Affairs at the Timken Museum of Art. Previously, Cartwright served as the Director of the Seattle Art Museum, the San Diego Museum of Art, Hood Museum of Art (Dartmouth College) and the Musée d'Art Americain Giverny. His publications include articles, catalogue essays, and book-length studies about public art, transatlantic cultural exchange, print culture, and American painting.

THE NWU UNIBO ARCHIVE'S STUDENT ARTWORK INTERTEXTUALITY IN ITS OLD MASTERS' PAINTINGS OF DIEGO RODRIGUEZ VELÁZQUEZ AND FRANCISCO GOYA

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Keywords: intertextuality, representation, student art, University of Bophuthatswana (UNIBO)

Abstract

Since the re-discovery of the NWU UNIBO archive in 2019, I have been conducting scholarly research and through this intellectual inquiry, exploring the intertextuality of the NWU UNIBO archive's student artwork of its old masters' paintings of Diego Rodriguez Velázquez and Francisco Goya.

This is a phenomenal art historical moment for the NWU UNIBO archive and the influence of the old masters from the past. This paper presents an innovative approach to representational paintings that depict iconic scenes from historical paintings which are acquainted with certain feelings, opinions, and judgments of the time in which they were produced. Situating the term intertextuality within a communicative context; the research focuses on the pictorial representations of the NWU UNIBO arts Students' works dating back to 1985 with the conventional images from western art particularly focusing on the works of Diego Rodriguez Velázquez's *Old Woman Frying Eggs*, 1618 and Francisco Goya's *The Third of May 1808*.

The discussion of the intertextuality of these works in this paper will primarily be associated with a sense of creativity and expressiveness under the influence of prominent artists of the past and how the NWU UNIBO Students have used satirical and iconographic images in their work. I will be referring specifically to how the NWU UNIBO alumni's artistic interpretations and compositional structure and how they borrowed and transformed the works.

1. Diego Rodriguez Velázquez's *Old Woman Frying Eggs* - The work of NWU UNIBO students uses King Henry the 8th as opposed to the young boy in the original, and the woman is faceless with some utensils missing.
2. Francisco Goya's *The Third of May 1808* - The work of NWU UNIBO students is split into two canvases and depicts the right detail on one canvas and depicts the left detail on the other canvas with some images of the original painting missing.

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 her MPhil: Library Information Science, specializing in Digital Curation (UCT). Amohelang Mohajane is the Curator and Collections Manager of the North-West University Art Gallery and a research associate for Visual Narratives and Creative Outputs through Interdisciplinary and Practice-Led Research (ViNCO) ICOM UMAC, DEFSa and SAVAH. Her curatorial interests are in digital curation, and conceptual and installation art. She has also curated a number of exhibitions for the NWU Art Gallery focusing on the University's permanent collection and how these can be used to tell meaningful stories that are relevant in our current times.

EXHIBITIONS OF “UNIVERSITY STANDARD”: FINDING THE ROLE IN TWO WORLDS

Nianci Wang^a, Zhao Ke^b, Congting Hao^c & Hongyin lv^d

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Keywords: audiences, university, university museum

Abstract

The University Museums are located between the world of universities and the world of society. When visiting a university museum exhibition, different audiences, such as students, teachers, and citizens, may experience different reactions. The professionals may think this exhibition is “too simple”, while it’s “too difficult” in a citizens’ mind. How do we position one exhibition between the world of “catering to the citizens” and the world of “university standard”, is an important issue worth considering.

This paper analyzes the exhibition “Charm of Expression” curated by the Electronic Science and Technology Museum (ESTM). It shows 50 covers selected from over 5000 covers from top journals – ‘Science’, ‘Nature’, ‘Cell’, etc. This exhibition includes 4 sections on mythology, paintings, national characteristics, and university features. We interviewed paper authors and showed their viewpoints on science and art in the form of videos, voice recordings, and text. In this exhibition, we try to exhibit our ideas about university museums in two worlds.

1. Maintain the attributes of the university. Students and teachers are the primary audiences of university museums. The journal cover is a good medium to show the academic taste and impact of the university. It can provide academic inspiration for teachers and students.
2. Increase engagement of teachers and students. Here, the university features section showed the cover articles published by UESTC (our university). Teachers and students are no longer bystanders, but participants.
3. Promote cultural interaction. The covers utilize art to express scientific connotations. This integration promotes the cultural interaction of different audiences.

This exhibition is an exploration of ESTM between two worlds. Maintaining university standard is the common appeal of the two worlds. For the university, this exhibition extends the educational scope. For society, this exhibition provides opportunities for cultural communication among different audiences. For university museums, good feedback helps the museum obtain more support in duration, space, and finance.

Biographical notes

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

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

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

Hongyin lv is a researcher in University of Electronic Science and Technology of China. Her research interest is culture communication.

Confronting shortcomings and new knowledge creation

3C3

Chair: Stella McDonald

31 August 2023

Speakers:

1. Ayumi Terada
2. Kirsten Vincenz & Jörg Zaun
3. Shelly Rosenblum

GENDER ISSUES IN UNIVERSITY COLLECTIONS AND MUSEUM EXHIBITIONS: A CASE OF “THE FACES OF GERMAN MEDICINE” EXHIBITION IN JAPAN

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Keywords: gender, diversity, interpretation, university history

Abstract

In 2022, the University Museum, the University of Tokyo (UMUT) held the Special Presentation, “The Faces of German Medicine” at the Intermediatheque. This exhibition consists of approximately 30 photographic portraits of German teachers from the University of Tokyo’s Faculty of Medicine and the related materials from the UMUT collection. The exhibition looked back on the historical introduction of German medicine and focused on the German teachers who contributed to the development of modern medicine in Japan. The University of Tokyo’s early collections from the late 19th and early 20th centuries are of great historical importance as they are closely related to the modernization of Japan. At the same time, reflecting the social values of the time and the situation at the university, where only men were allowed to enter, the portraits and other representations in the collections are basically all males. We attempted to solve the problem of the “absence of women” that can occur, especially when dealing with university history, by consciously incorporating descriptions of women who existed in the background of the portraits in the exhibits. This case study is used to examine the prospects and various possibilities for how university museums can evaluate, critique, and interpret university legacy collections considering today’s gender and diversity-oriented values.

Biographical note

Ayumi Terada is an Affiliate Associate Professor in the Department of Intermediatheque at the University Museum, the University of Tokyo (UMUT). She specializes in art and museum studies. She is interested in exploring innovative ways to use university museum collections and scientific knowledge to foster people’s creativity.

THE REAL THING: THE OBJECT TABLEAU AS A DIDACTIC FORM OF KNOWLEDGE

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Keywords: didactic tableau, materiality, knowledge

Abstract

In our presentation we would like to discuss historic didactic tableaus, a fixed arrangement of objects, often combined with drawings, graphics, diagrams, labels, mainly used for didactic purposes. In a commercialized form, tableaus appear as teaching or display cases in the second half of the 19th century, but they can be found much earlier in the natural and technical sciences. We are mainly interested in the use of real object for those displays and their material aspect that apparently play a decisive role and distinguishes them from teaching boards with two dimensional images, which was already established at that time. In addition to the purely didactic intention, many tableaus show an aesthetic or even artistic design and thus visualize equally creative conventions or certain image traditions.

By analysing different kind of tableaus from the collections of Technische Universität Dresden, starting as early as 1850, various aspects of their didactic potential and purposes can be worked out. Tableaus make materiality visible and sometimes tangible; they enable the simultaneous presence of things that are normally separated in time or space. There are numerous aspects of such tableaus that recur regardless of the disciplinary context. This refers to general conditions of knowledge and understanding and opens new aspect of teaching and learning practices of this time. On the other hand, tableaus can have very individual features that allow conclusions to be drawn about the content and specific didactic intention. Likewise, the comparison to the digital teaching aids widely used today, can make the study of the tableaus particularly fruitful.

Biographical notes

Kirsten Vincenz: Studies in art history and photography in Berlin, San Francisco and New York. Graduation with a Masters degree in 2001 from Columbia University. Research assistant at the University of Duisburg-Essen in the history and theory of photography, from 2005 freelance work and curator at museums in Germany and abroad, from 2012 research assistant at the Office of academic Heritage, scientific and art collections of the TU Dresden, since 2016 Director.

Jörg Zaun: 1991 graduation in physics, 2001 doctorate at the TU Berlin with a thesis on the history of the fine mechanical-optical industry, 1998 to 2005 freelance curator for exhibitions on the history of science and technology, 2006 to 2015 research associate at the Institute for Industrial Archaeology, History of Science and Technology and head of the Kustodie at the TU Bergakademie Freiberg, since 2015 research associate at the Office for Academic Heritage of TU Dresden.

ARS SCIENTIA

Shelly Rosenblum

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Keywords: Arts, Science, knowledge, collaboration

Abstract

The long search to reveal the origin of life, understand the quantum fabric of nature and uncover dark matter has illuminated the limitations of human knowledge and technological capability. Confronted with the shortcomings of our established modes of detecting, diagnosing, and testing, the search necessitates new ways of searching, learning, and knowing. Fusing the praxes of arts and science, the project Ars (skill, technique, craft) Scientia (knowledge, experience, application) presents an opportunity to foster new modes of knowledge exchange intended to invigorate art, science, and pedagogy in search of profound exchange and collaborative research outcomes.

By creating channels for artists-in-residence, students, and scientists, Ars Scientia fosters opportunities for deep interdisciplinary research. Although art and science are often considered unrelated disciplines, they share important attributes, such as the search for answers to fundamental questions: what is the nature?

Biographical note

Shelly Rosenblum, PhD (Curator of Academic Programs, Belkin Gallery and Faculty Associate, Peter Wall Institute for Advanced Studies, UBC) develops programs that increase forms of civic and academic engagement at UBC, the wider Vancouver community and beyond. Rosenblum received her PhD at Brown University and has taught at Brown, Wesleyan and UBC.

POSTER SESSIONS

PRESENTERS:

An-ming Chang, Kuang-hua Chen & Hsin-Yu Wu

Chia-Hsin Chen, Tsai-Hsiang Lo & Yi-Chen Chen

Jeng-Horng Chen

Alejandra Gómez

Zeynab Haghimoghadam

Nayoung Hwang

Erika Diwata Mariano-Jacinto

Martina Lázničková-Galetová & Zuzana Schierová

Li Pan & Zhong Wang

D. M. Suratissa & A. A. Y. Amarasinghe

Yu-Hua Tsai

Mengyao Wang & Yi Zhang

Ciwuk Musiana Yudhawasthi & Yeni Azharani

Yi Zhang & Dong An

Franca Zuccoli, Rita Capurro & Anna Galli

Please note: Some authors have provided Mp4 files to complement their posters. These are available to view on UMAC's channel (*authors still wishing to include theirs may email the files to secretary.umac@icom.museum*)



A TEXTBOOK EDITED BY NATIONAL TAIWAN UNIVERSITY, UNEXPECTEDLY BECAME A “POLITICAL-BANNED” BOOK AND ALMOST DISAPPEARED

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Keywords: banned textbook, Taiwanese history, cultural relics

Abstract

Before the end of World War II, Taiwan had been ruled by Japan for about 50 years (1895-1945), and the people mainly spoke Chinese dialects (Taiwanese Hokkien or Hakka or Indigenous languages) or Japanese; after the war, the people of Taiwan began to learn Standard Chinese (Mandarin).

The National Taiwan University (NTU, the former Taihoku Imperial University) wanted to help students learn Chinese and edited a Chinese Literature textbook, “University Chinese Selection,” for first-year students. Most articles in the book were chosen from works in vernacular Chinese, not classical Chinese. Many authors of the vernacular Chinese articles; for example, Lu Xun, Lao She, Ba Jin, and Maodun, were leftists or Chinese communists. This book was banned after the National Government retreated from Mainland China to Taiwan in 1949. The Government ordered the University to destroy all copies of this book, the Library had to withdraw from bookshelves, and it was deregistered. No one could keep this book; breaking this regulation could mean getting a demerit record and even going to jail.

This event happened around 1950; nearly 60 years passed, and almost no one knew of the banned textbook. One day, a 78-year-old alumnus shared this story with the NTU History Gallery (NTUHG, founded in 2005) in an interviewing. Later we published this story on the web. Six years later, he revisited the NTUHG to bring an actual copy of the “University Chinese Selection” (1948 revised edition). It turned out that he had convinced another NTU alumnus to donate this book to the NTUHG. Almost the same time, another alumnus who read this story on the web told us he found the banned textbook (1947 edition) appeared on the withdrawing list of Tamkang University Library. What was a withdrawn book to Tamkang University was a historical and cultural relic to NTU. The NTUHG has kept these banned textbooks, and some scholars have come to the NTUHG to read them for academic research in literature or politics. There is no censorship in Taiwan now, and these banned textbooks carry a legacy of the development of democracy in the unique history and memory of Taiwan and the University.

From this political-banned book story, it appears that two elements continued to occur in NTUHG’s collections: (1) Obtaining cultural artifacts through internet information transmission and (2) Collecting campus objects with varying arguments across different eras, particularly those that may be deemed politically incorrect.

Article link: <https://reurl.cc/ZWo0b6>



Biographical notes

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 stories or NTU museums’ collection books.

Kuang-hua Chen is a Professor of Library and Information Science and University Librarian of National Taiwan University, also a Director-General of NTU Museums. 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.

Hsin-Yu Wu is a Chief of University Museums Section, National Taiwan University Library. His major is entomology and he is good at studying cultural heritage on campus.

REVITALIZING AND PROMOTING UNIVERSITY MUSEUM COLLECTIONS AND CAMPUS CULTURAL HERITAGE: AN EXAMPLE OF THE ON-CAMPUS ACTIVITY “TREASURE HUNTING” IN NCKU

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Keywords: university heritage, engagement, science communication, public history

Abstract

In 2021, to coincide with the 90th anniversary of National Cheng Kung University (NCKU), NCKU Museum held a series of “Treasure Hunting” promotional activities. It combines concepts including public history (experiences and memory), scientific theory (academic and research), and science communication (technology and function) to revitalize the collections in university museums through implementing various kinds of activities, so that the collections are no longer hidden in the museum storerooms. The purpose is to enhance the awareness and understanding of the museum collections and campus cultural heritage, for teachers, students, alumni as well as the local public, and further to exchange their opinions and research ideas.

In terms of the implementation method of activities, it regards the university museum as a platform for collaboration and dialogue among teachers and students, experts and scholars, and the public inside and outside the university as well. According to the characteristics of each collection, different forms of workshops, speeches or discussions, public polling and other activities, different possibilities of dialogues are brought out by “collections,” implementing two-way communication in the field of university museums. For example, participants may share their experiences and memories of the use of collections (teaching aids, etc.) during their school years, decide to donate their personal collections because they agreed with the idea of the activity or participate in the public polling for the most representative collection. This article will introduce the concept of “Treasure Hunting,” the implementation method of the activity, and the feedback from the audience questionnaires.

Biographical notes

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 degree in museum studies and interests in natural history museum research and exhibitions.

Yi-Chen Chen is a project staff and curatorial assistant at NCKU Museum. She has a master degree in art studies and interests in 18th century chinoiserie and museum exhibitions.



IAF THEORY FOR PLANNING NEW ROLES IN MULTIPLE MUSEUM NETWORKS

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Keywords: IAF Theory, museum network, work plan

Abstract

This poster will show how Initiator-Activity-extra Function Theory proposed by Chen (2018) was used to find more than 5 modes for university museum staff to plan their activities in a new era that university museums are expected to play more and more roles with still very tight resources. A possible linking with partners in museum and other sectors is expected and therefore, multiple museum networks will be necessary and helpful for museums to fulfil their new and traditional tasks. IAF Theory, hence, could be a powerful tool for thinking within the framework of multiple museum networks.

Biographical note

He is an associate professor in naval architecture and fluid mechanics with interest in history of science and cultural heritage. He was the director of NCKU Museum for 4 years. His plan of an exhibition “I C Taiwan” in Czech Republic won the 2nd place of UMAC Award in 2017.

HOW THE STUDENTS CAN DO A BETTER UNIVERSITY MUSEUM OF PHARMACY

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Keywords: pharmacy museum, community engagement, volunteering

Abstract

In the Hispanic Pharmacy Museum, we are incorporating some groups of students who are working with us on three projects. The first project is about inventory. The students have to do their professional practice over 3 months and they have to complete an inventory of the museum.

The second project is about cultural volunteering of students who are older people at the university. The people who are more than 55 years old have an opportunity undertake a degree about general culture at the university. Some of them have decided to do a collaboration with us such as being volunteers and helping us to deliver some of the guided visits. Finally, the third project is about a university program called Learning and Service. It is about how the students can help and give something to the society. This year, two groups of students chose the museum to do their project activity: at the end of the guided visits, the students give to the public a talk about health, exercise, antibiotics... and, as well, they can take the blood pressure of the audience.

Biographical note

Huelva (Spain), 1981. Art History degree, Master in Design and management of exhibitions. Since 2016, Curator of the Hispanic Pharmacy Museum in the Complutense University of Madrid (Spain). In the past, coordinator of exhibitions in some companies of art transport and exhibition production, teacher of museology.

THE CHALLENGE OF ACADEMIC MUSEUMS IN ORDER TO INCREASE THE AUDIENCE AND THEIR INDIRECT EDUCATION

Zeynab Haghimoghadam

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Keywords: audience engagement, University of Tehran, inclusion, informal education

Abstract

Museums, as a cultural institution, have a long history and over the years there have been many changes in their definition, communication with visitors, management and their role in society. Nowadays museums are more than a fun visit, they are a place for long-term learning of the audience and the formation of their cultural identity.

Academic museums, having a suitable platform, experienced workforce and diverse collections for display, play an important role in special communication with their specific and general audience and help to advance their educational goals. However, due to their specialized content, they are generally related to specific audiences in the academic environment and have little chance to attract and educate a general audience.

Education as a specialized function has changed from the 20th century along with a new theory about the abandonment of the classical method of education. Academic museums can create an uplifting environment with effective teaching and concrete explanations of science and be one of the main links of education and research for future generations. By introducing the origin and evolution of history and knowledge, they provide the motivation for creativity in the audience and play an important role in growing a general audience and educating them.

Nagaristan Museum Garden is one of the museums of Tehran University and with the content of its artworks; it has always tried to communicate more with its academic audience and also more with its general audience by increasing them. The widespread access of people in using social networks and the ease of working with smartphones and mass communication in different ages has increased the ways of introducing and communicating with a university museum, including the garden of the Nagaristan Museum, and therefore has led to an increase in their general audience.

Cooperation with cultural institutions active in common areas with museums can be a shortcut to reach audiences of different ages and students or people with special physical limitations. This work Investigates methods of increasing audiences and their informal education focusing on activities in the garden of the Nagaristan Museum of the University of Tehran.

Biographical note

Zeynab Haghimoghadam is a museum curator, archaeologist and the internal manager of Negarestan Museum Garden, University of Tehran.



THE SENSUAL EXPANSION; THE AGE OF ELECTRONICS IN SOUTH KOREA

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Keywords: university museum, Analog electronic calculator, modern history of engineering and technology in Korea

Abstract

The museum of Hanyang University, Korea's first privately established engineering college, houses various artifacts related to engineering education. In particular, the Analog Electronic Calculator manufactured by Dr. Lee Man-young in the 1960s was recognized as Korea's first computer and was designated as a national registered cultural property in 2013.

The Hanyang University Museum held a special exhibition called "the Sensual Expansion; the Age of Electronics" over 2021 and 2022 to introduce the activities of alumni and professors of Hanyang University who participated in the development of electronic technology in Korea.

The development of electronic technology in Korea began in a difficult situation after the Korean War in the 1950s. Most of the major components, such as vacuum tubes used in the Analog Electronic Calculator, which now are important scientific and technological heritage, were extracted from tactical radio equipment abandoned by the U.S. military. Throughout the 1960s and 1970s, Koreans acquired the technology of electronics companies in the United States, Japan, and Germany, and began to manufacture and export electronic products such as radio and television independently. In addition, in order to transform from an agricultural production-oriented country to a science and technology country, efforts were made to cultivate technical personnel in universities and society. Dr. Lee Man-young and Professor Rhee Joong-geun, who introduced in this exhibition, studied abroad in the United States, and engineer Lee Jung-sung traveled around the world to produce artworks using television at the Venice Biennale and the Guggenheim Museum in New York, for the world-renowned video artist Paik Nam June. Through the efforts of these individuals, Korean electronics companies such as Samsung and LG are currently continuing to innovate at the world's highest level beyond Japanese and American companies.

The exhibition introduced the part of the modern history of engineering and technology in Korea through the museum's collections, including radio, television, computers, and mobile phones, and tried to fuse the memories and experiences of the people. In addition, the development of the educational environment in the fields of electronic engineering and information computer engineering at Hanyang University, such as metaverse and AR/VR, was also introduced.

Through this project, which consists of exhibitions, video works, various educational programs and workshops, the value of the museum's electronic device collections, which were not properly recognized, was reviewed and visitors were given a meaningful opportunity to revive their own experiences and memories.

Biographical note

Hwang Nayoung studied architecture in college and Buddhist art history in graduate school. Nayoung worked as a curator assistant in the history and Asian departments of the National Museum of Korea, and has been working as a curator at Hanyang University Museum since 2013. She played a key role in opening Hanyang University's History Museum and has organized exhibitions on various themes every year, including Islamic calligraphy, Korean lyric songs, traveling, particle physics and cosmology. In addition, She served as the secretary-general of the Korean Association of the University Museums (KAUM) from 2019 to 2022.

LEARNING SHIFT: MUSEO KORDILYERA AND THE UP BAGUIO PHILARTS STUDENTS' VIRTUAL LEARNING EXPERIENCE

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Keywords: Museum narratives, Representation, Philippine Arts, Virtual Learning Experience (VLE)

Abstract

Borrowing the theory from Tony Bennett which is highly influenced by Michel Foucault's theory on surveillance and panoptic machine; the exhibitionary complex, is an analysis of nineteenth-century museums and exhibitions, 'a set of cultural technologies concerned to organize a voluntarily self-regulating citizenry' (Bennett 1995). This presentation seeks to understand in general, a.) the interrelationship of the university and the museum to power, behaviour, and social order, as well as to revisit the role of these institutions to provide official representations and meanings; and b.) in particular, to examine how the Museo Kordilyera in UP Baguio, Philippines take part or fit into this specific discourse especially in the context of indigenous representation and indigeneity through the lens and narratives of select UP Baguio Philippine Arts students during the online mode of learning due to the COVID 19 pandemic. To be able to maximize and optimize the opportunity and didactic potential of the museum for a wider audience; may it be a physical visit or virtual visit of visitors and students alike.

Biographical note

Erika Diwata Mariano-Jacinto is a cultural worker/researcher and an Instructor of Philippine Arts at the University of the Philippines Baguio. She finished her Bachelor of Art Studies at the University of the Philippines Diliman where she is currently pursuing her Master's in Art Studies.

MORAVIAN MUSEUM, HRDLIČKA MUSEUM OF MAN (CZECH REPUBLIC)

Martina Lázničková-Galetová^a & Zuzana Schierová^b

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Keywords: history, exhibition, pedagogy, host institution relationship

Abstract

The Hrdlička Museum of Man is a good example of a functional relationship between a university and a university museum. Hrdlička Museum of Man is a university museum created from the financial support of the world-renowned anthropologist A. Hrdlička. It was conceived according to his historical vision. According to the results of the current research, it is a kind of a museum of the museum, and it is therefore difficult to make any changes in the presentation and update the presented facts. In spite of this, the museum has not lost contact with the university and the general public. The presentation of the museum's collections is an integral part of the curricula of Prague schools as well as other basic and secondary schools in the Czech Republic. These schools have the possibility to become part of the Faculty schools of the Charles University; after fulfilling the conditions of cooperation, they benefit from easier access to guided tours and workshops organized by the museum.

In practical workshops on various topics new as well as basic findings are presented and, in such cases, the museum completely replaces some parts of the curricula of the 'Frame Educational Programme' for which there is not time enough in the school curricula, e. g. the evolution of man. The study of the museum's collections is also part of the university curricula of students of the Natural History Faculty and the Faculty of Medicine, mainly for those studying anthropology and genetics of man, zoology, pedagogy and didactics. The dissertations frequently deal with the treatment of anthropological collections of Hrdlička Museum of Man. Students of the above-mentioned subjects work in the museum as learning officers. During guided tours they provide, they apply new findings of current scientific works. The preserved historical interior and presented exhibits also provide inspiration to artists presenting site-specific installations attracting further public from outside the academic community. Thanks to their unique position and relationship to the university, university museums can create an optimal environment for the interconnection of professionals and the non-professional public.

Biographical notes

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

Zuzana Schierová graduated in the field of Anthropology at the Charles University (master's degree) and she is now continuing PhD studies at the Institute for History of Medicine. Since 2008 she is an expert guide and excursion coordinator in Hrdlička Museum of Man, dealing mainly with the history of anthropology and paleopathology, especially with the state of the musculoskeletal system of medieval populations. Teaching specialization lectures include: human biology, human ecology, criminological anthropology and osteology at the Faculty of Humanities/ CU.

TO “BLAZE A TRAIL” FOR EFFECTIVE COMMUNICATION OF THE CULTURAL AND MUSEUM INDUSTRY IN THE ERA OF SMART MEDIA — TAKE THE 9TH EXPO TO BUILD THE ECO-CHAIN OF FINANCIAL MEDIA COMMUNICATION AS AN EXAMPLE

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Keywords: museum media, technology, exposition

Abstract

From September 1 to 4, 2022, the 9th “China Museum and Related Products and Technology Expo” finally came to a successful end, after four days of wonderful blooming. This expo surpassed previous expos and created history in terms of exhibition area, exhibitors, number of visitors, supporting activities, media dissemination, reading reach and other aspects. That year’s “Expo” innovatively held many media dissemination activities, the theme was “Yu” (is equal to “meeting”) the new era of museums innovation, development, heritage - the national mainstream media “100 hours - broadcasting the Expo live.” This has created a “circle breaking” road of “effective communication” by organically combining the “silent” cultural relics with the “video world” platform. It has provided reference points and thinking for the innovation and development of effective communication of the cultural fair from the aspects of planning, conception, production, dissemination and implementation.

Biographical notes

Li Pan is a Professor at the Communication University of China, Director of the Broadcasting Research Institute of National Communication Innovation Center, Honorary curator of the China Media Museum. Research interests include: museum interpretation, theory and practice of journalism and communication, new media and media convergence.

Zhong Wang received the B.S. degree in Communication from South China University of Technology, Guangzhou, China, in 2019. She is currently studying toward the M.S. degree in Journalism and Communication with the School of Communication University of China, Beijing, China. Her research interest includes all media journalism practice.

EXTINCT SPECIES AND ARTIFACTS IN SRI LANKAN UNIVERSITY MUSEUMS USED TO MAKE CLIMATE CHANGE POLICIES

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Keywords: Inbreeding depression, inhabitants, Anthropocene, extinction

Abstract

Some of the fauna and flora in Sri Lanka are still becoming extinct due to various reasons such as climate changes, overexploitation, and habitat destruction which leads to the isolation of species due to the Anthropocene. It is recognized that some of these species will be endangered and extinct through inbreeding depression in the near future. This was clearly identified with the excavation of ancient inhabitant sites found in the historical places of Anuradhapura and Polonnaruwa kingdoms where many of their artifacts and faunal and floral remains could be discovered. The results of analyzed artifacts (pottery parts) and soil samples using novel technologies such as phytoliths and pollen grain analysis disclose the activities of Sri Lankan environmental changes through history. It was also evident that some of the artifacts are due to the destruction of acid rain and changes in temperature in the environment. All these were the results due to climate change. Such remains displayed in university and national museums stand out to provide background information on the timeline of the species extinction to create climate change policies such as prevention of habitat destruction, minimizing deforestation, reducing the emission of acid rain molecules such as nitrous oxides and sulfur dioxide through the consideration of developing mitigation policies, adaptation policies, and other supportive policies. The studies indicate that the policies should include multiple strategies to prevent species extinctions through the study of remains displayed in such museums.

Biographical Notes

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

Prof. A.A.Y. Amarasinghe is a professor in Department of Export Agriculture, Faculty of Agricultural Sciences, Sabaragamuwa University of Sri Lanka since 1996. His research interests include in various aspects of biotechnology related to the analysis of archeological remains and Agriculture. He has many publications under his belt.

THE EXHIBITION OF “LIGHTING UP IN THE EASTERN CITY” AT CHENG KUNG UNIVERSITY MUSEUM, TAIWAN

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Keywords: Museum and localisation, history of university, Tainan City

Abstract

Since its foundation in 2007, National Cheng Kung University (NCKU) Museum has been tasked with researching and exhibiting NCKU history and has received support from the alumni and top management of NCKU.

However, looking back at the existing exhibitions, these exhibitions have not seemed to resonate well with the residents of Tainan City, where it is located. Most of the exhibitions have focused on specific stages of NCKU history but not involved the history of Tainan City.

NCKU is shaped by its role as a knowledge provider to Tainan City as well as the unique characteristics of and problems in Tainan City, which offer a variety of research topics and teaching materials for NCKU. Therefore, NCKU Museum launched the Lighting Up in the Eastern City exhibition in 2020, named based on NCKU's location in the east side of downtown Tainan, to present the contributions NCKU faculty members have made to the city accompany with the collections.

This exhibition aligns with the museum's mission to present NCKU history and helps expanding the museum's visitor base. One student was inspired by the exhibition and wrote to the president of NCKU to plead for her support for the TED x NCKU platform, through which to make the innovative ideas of Tainan City or Taiwan known to the world.

Biographical note

Y. H. Tsai, Graduated from architectural department of National Cheng Kung University (NCKU), Ph.D. Major in architectural history. Now is an Associate Research Fellow of NCKU Museum, 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.

RESEARCH ON THE DEVELOPMENT AND EXHIBITION DESIGN OF CHINESE UNIVERSITY HISTORY MUSEUMS

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Keywords: University history museums, identity, exhibition design

Abstract

The University History Museum is an exhibition venue that displays the university's history and culture; important figures, events and other contents. The establishment of this type of museum is particularly prevalent in Chinese universities. Combining practical experience and research, we believe that the following two directions are worthy of further exploration and research:

1. Identity research. The History Museum of Chinese Universities was relatively short-lived and its scale and shape are diversified. For the inheritance of the spirit of the university, it has the shadow of the traditional Chinese educational institution academies. The display content is closely related to the memory of the university (Yang, 2002). Exploring the identity of contemporary Chinese university history museums will contribute to reveal their cultural and educational characteristics.
2. Exhibition design research. The exhibition design of the University History Museum endows the spirit of the university with vitality that can be experienced through the structural arrangement of the content, the artistic design expression, and the design dissemination of multiple modes (Klaus, 2010). Inspiring the spirit of the university history museum and narrating the university story well is the key issue for the contemporary Chinese university history museum to stabilize their own identity and inherit and spread the university culture (Sharon, 1998).

The authors have participated in the exhibition design renovation project of the Tsinghua University History Museum and conducted field research on a dozen types of Chinese university history museums. Based on the mission of the university's historical and cultural inheritance and dissemination, this research aims to collect the cultural genes of Chinese university history museums and design strategies.

Biographical notes

Mengyao Wang is a Postdoctoral fellow and Lecturer at Beijing University of Technology. She researches spatial design and exhibition design, focusing on different cultural memory displays and sensory experiences in museum production. She graduated from Tsinghua University, China with a master's degree and a doctorate degree and undertook a second postgraduate degree (interior design) from Politecnico di Milano, Italy.

Yi Zhang is a PhD student at Politecnico di Milano. She researches sound design and narrative in museums and temporary exhibitions, focusing on sound elements and sensory experiences in museum production. She graduated from Tsinghua University, China & Politecnico di Milano, Italy. Master in Display Design & Interior and Spatial design in 2021.

BIRD CONSERVATION: INSPIRATION FROM MUSEUMS

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Keywords: Museum Communication; Social Action; Social Function Museum; Conservation

Abstract

Frank Williams Museum of Bird Sculptures at Udayana University Bali Indonesia is a museum that was originally a private museum collection of Frank Williams, an American researcher and bird lover, founded in 2008. This museum was then donated to Udayana University in 2015 and until now is in accordance with the Chancellor's mandate to support academic and non-academic activities, namely; training, research, and community service for all Udayana University academics. Unlike museums about animals, this museum does not collect bird specimens, but bird replicas made of wood. The Bird Sculpture Museum has 500 replicas of the 262 bird species found on the island of Bali. Apart from that, the Bird Sculpture Museum also has a collection of 230 replicas of bird eggs belonging to 56 species. As a reference center for endemic birds in Bali, the Bird Sculpture Museum often holds seminars and bird-watching festivals. This can be done because the museum has a bird-watching facility on the roof of the museum and is in a strategic location in the bird migration area. Using a qualitative research method with a phenomenological approach to museum managers and student groups, researchers conducted in-depth interviews to explore their experiences in social action related to the conservation of endemic bird groups that are starting to become extinct on the island of Bali. The results showed that the museum succeeded in inspiring visitors to care more about the environment and provide positive experiences in studying ornithology, ecology, and taxonomy.

Biographical notes

Ciwuk Musiana Yudhawasthi is an activist who founded the museum-loving community, Komunitas Jelajah in 2010 and initiated Indonesia Museum Awards in 2012 and 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

Yeni Azharani is an English teacher who loves to share knowledge and is a Cambridge speaking examiner. At present, Yeni is a student in the Magister Program of English education at Universitas Negeri Jakarta.



THROUGH EXHIBITION DESIGN: YOUTH IDENTITY CONSTRUCTION IN CHINESE UNIVERSITY HISTORY MUSEUM

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Keywords: University history museums, youth identity, public memory

Abstract

The University History Museum is a unique genre of museum in China. It is characterised by its presentation of the University's history, including the reasons for its foundation, objects from past professors and memories of the university's past glories. Nowadays, a growing number of Chinese university history museums have gradually broadened their functions from a collection and custodian of university memories to a venue for shaping the university's identity and maintaining its public relationships. This is partly because the establishment history of almost all universities in China and modern revolutionary Chinese history are in an intertwined relationship. The exhibition's narrative mostly follows the story of revolutionary martyrs and former scholars who struggled to educate in the war and evolves the whole exhibition into a ritual and pilgrimage. The majority of Chinese universities believe that university history museums should be an important place for patriotic education and youth identity for college students. Meanwhile, several studies indicated the homogenisation of this type of museum with classroom political education and the emerging requirements of young audiences. It encourages contemporary university history museum practice in China to depart from the conventional red narrative and explore creative design languages.

This study will highlight the following issues, how can university history museums employ design tools to perform educational functions? And further, which design strategies facilitate narratives across the boundaries of different cross-cultural memories and youth identity construction? This study is based on the authors' involvement as a designer in Chinese university history museums, such as the 2021 renovation of the Tsinghua university history museum in China and China open university museum, etc. In addition, this study conducted field research in several cases. The criteria for the cases are that they are university history museums with a high gradient of educational content. This empirical research aims to conduct field investigations highlighting how university history museums can design innovative narrative stories and experiences to facilitate narrative public memory construction and youth identity.

Biographical notes

Yi Zhang is a PhD candidate at Politecnico di Milano. She researches the sound design and narrative in museums and temporary exhibitions, focusing on sound elements and sensory experiences in museum production. She graduated from Tsinghua University, China & Politecnico di Milano, Italy undertaking a Master in Display Design & Interior and Spatial design in 2021.

Dong An is a master student at Tsinghua University and Politecnico di Milano. She researches the spatial and installation design in urban exhibitions, focusing on spatial elements and sensory experiences in the landscape scale. She graduated from Tsinghua University undertaking a Bachelor in Display/Exhibition Design in 2021.

MAY I WEIGH IN? EXHIBITIONS TO FOSTER INSIGHT

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Keywords: diffused museum, experimental practice, collaboration

Abstract

2023 is the celebration of the 25th anniversary of the foundation of the University of Milano-Bicocca. In this special year, the new 'Diffused Museum' of the University will commence activities. The 'Diffused Museum' is a recent institution born to enhance the experience of the collections and foster connections between research, training and third mission, with specific attention to relations with the territory. The Museum collects objects digitally with their meaningful elements kept in different departments. These are communicated both inside to the students and personnel of the University and outside to the different publics; implementing strategies for their enhancement.

Among the different initiatives for the 25th celebrations, there are three exhibitions: two of them produced by the Central Library and the third by the Diffused Museum. In a perspective of collaboration between the museum, the library and the archives; the 'Diffused Museum' participates in the library's exhibitions (*Medici in guerra. Testimonianze della Grande Guerra dagli archivi storici della Bicocca and Mente e storia. La psicologia nelle collezioni storiche della Bicocca*) with the design of workshops for interpretation and mediation of the cultural heritage.

There has been little experimentation with this new type of provision to date within the university. This means reflecting in depth on content, enhancing the relationship with the contemporary and activating effective strategies and methodologies to be able to stimulate the participation of students and the public. This contribution brings an initial report on the actions carried out and on the results obtained.

Biographical notes

Franca Zuccoli is full professor at the University of Milan "Bicocca". Lecturer of the courses: Teaching and learning methodologies, Art Education. She collaborates with numerous museums for educational and training projects. She has won some projects related to enhancing the enjoyment of cultural heritage.

Rita Capurro is a museologist, on the teaching staff of University Milan-Bicocca, teaching Tourism and Cultural Heritage and Religious Tourism. Her research interests are focused on interpretation of cultural heritage. She has published widely and is deputy-director of the journal 'Arte Cristiana'. She is on the executive board of ICOM-ICTOP.

Anna Galli, associate professor in Applied Physics, is scientific coordinator of LAMBDA (Laboratory of Milano Bicocca University for Dating and Archaeometry) at the Department of Material Science. From 2022 she is scientific director of Bipac-Centro interdipartimentale di ricerca sul patrimonio storico artistico e culturale of University of Milano-Bicocca.

Workshops & Roundtable

August 2023

Titles & Facilitators

DIY 360-DEGREE MUSEUM TOUR WORKSHOP

William Havellas & Philip Poronnik

DIY VIRTUAL MUSEUM WORKSHOP

William Havellas, Claudio Corvalan Diaz & Craig Campbell

TRANSDISCIPLINARY OBJECT BASED LEARNING WORKSHOP

Eve Guerry, Jane Thogerson, Liam McGeagh

ROUNDTABLE: UNIVERSITY MUSEUMS ARE NOT NEUTRAL

Giovanna Vitelli, Heather Gaunt, Kyla McFarlane & Ethel Villafranca

BIG DATA BUGS: PLAY AND Q&A

Anastasia Globa, Callum Parker, Aidan Walbran & Tracy Du

DIY 360-DEGREE MUSEUM TOUR WORKSHOP

William Havellas & Philip Poronnik

Abstract

The adoption of innovative digital and 3D technologies for engagement, education and training is not only evolving; for many, it has become an expectation. This free workshop, hosted by the USYD FMH (Faculty of Medicine and Health) Media Lab, will teach UMAC delegates how to create a virtual museum tour using the affordable 3D Vista software package. This will allow you to put your own real or physical gallery spaces in the virtual world.

Master the basics of creating and annotating virtual museum tours using accessible software. Learn how to:

- capture gallery spaces using 360-degree cameras
- create and navigate the gallery space within 3D vista software
- embed digital museum objects and modify how they are viewed.
- Embed information you want to share with your audience such as photographs, audio and audio-visual files as well as link to your online collections, websites, etc

All materials and devices will be provided for use in the workshop, no programming skills required. Capped at 40 participants.

Please note only main presenting authors listed above – the full team of presenters are: Claudio Corvalan Diaz, William Havellas, Philip Poronnik, Martin Brown, Craig Campbell, Jane Thogersen and Eve Guerry.

Biographical notes

William Havellas is Technical and Virtual Assets Officer at the University of Sydney's FMH Media Lab and the School of Medical Sciences Anatomy Unit. William's educational background is in anatomy and physiology with interests in how emerging technological mediums are used to improve our current pedagogies, including virtual museums and OBL.

Philip Poronnik is a Payne-Scott Distinguished Professor in the School of Medical Sciences, Faculty of Medicine and Health, Sydney University. He is Professor of Biomedical Science (Education Strategy) and co-directs the FMH Media Lab. His current research is in how emerging technologies can enhance education and training in higher education.

DIY VIRTUAL MUSEUM WORKSHOP

William Havellas, Claudio Corvalan Diaz & Craig Campbell

Abstract

The adoption of innovative digital and 3D technologies for engagement, education and training is not only evolving; for many, it has become an expectation. This free workshop, hosted by the USYD FMH (Faculty of Medicine and Health) Media Lab, will teach UMAC delegates how to create a virtual museum or gallery space using the free Unity game engine as platform. This workshop will build on the FMH Media Lab's successful collaborations with the Chau Chak Wing Museum, teaching students and staff to create virtual museums, enabling them to readily explore and communicate complex concepts in immersive and interactive ways that can be used to inform diverse audiences.

The virtual museum is an important tool for university museums to increase audience access to collections and exhibitions, create immersive and collaborative experiences with collections that might not be possible in the physical space, and present the university museum as a hub for innovative and impactful student assignments/ output.

Master the basics of creating and navigating virtual environments and walk away with the skills to implement this in your museum. Learn how to:

- create galleries and adopt museum templates that can be experienced on either a flat screen or virtual reality headset.
- embed digital museum objects, photographs, audio and audio-visual files
- embed virtual museum activities within a unit of study, focusing on the development of key graduate capabilities through OBL principles.

All materials and devices will be provided for use in the workshop, no programming skills required. Capped at 40 participants.

Please note only main presenting authors listed above – the full team of presenters are: Claudio Coravan Diaz, William Havellas, Craig Campbell, Philip Poronnik, Martin Brown, Jane Thogersen, Eve Guerry and Liam McGeagh.

Biographical notes

William Havellas is Technical and Virtual Assets Officer at the University of Sydney's FMH Media Lab and the School of Medical Sciences Anatomy Unit. William's educational background is in anatomy and physiology with interests in how emerging technological mediums are used to improve our current pedagogies, including virtual museums and OBL.

Claudio Corvalan Diaz is Senior Technical and Virtual Assets Officer at the University of Sydney' FMH Media Lab and Anatomy Technical and Teaching Support. He's a Chilean Doctor in Veterinary Sciences, currently doing a master's degree in Morphoanatomy. His emerging and novel technologies in education interests have connected him with museum OBL.

Craig Campbell trained as a cellular electrophysiologist. His current research interests explore integration of emerging digital technologies into teaching practices in order to improve engagement and learning in the medical sciences, especially so that others can also understand the complicated signalling processes that happen in our cells.

TRANSDISCIPLINARY OBJECT BASED LEARNING WORKSHOP

Eve Guerry, Jane Thogerson, Liam McGeagh

Abstract

Experience an OBL session with the CCWM team in our purpose- built Object Study Rooms and learn how the collections are used to engage students and staff from all faculties across the university. In this session we will share our process from initial consultation to implementation and post- class follow- up. You will handle collection items as you take part in activities focusing on OBL skill development and as a group we will discuss the various benefits and challenges of running an OBL program with university collections.

Biographical notes

Jane Thogersen, Academic Engagement Curator, Chau Chak Wing Museum, has a particular interest in designing life-long learning engagement and access across multiple environments, collection types and platforms. Jane has worked with several different university collections and has a history of developing cross-disciplinary and curriculum-linked programs, whilst integrating innovative digital solutions.

Dr Eve Guerry is Academic Engagement Curator at the Chau Chak Wing Museum. She is a museum educator with deep experience in designing Object-Based Learning strategies for curriculum-linked learning programs. With a background in Egyptology and archaeology, Eve's expertise is in utilising collections to create immersive and impactful approaches to learning and teaching.

Liam McGeagh is Curatorial Assistant, Academic Engagement at the Chau Chak Wing Museum. He has undergraduate qualifications in Archaeology and History, and postgraduate qualifications in Education. Liam has experience in museum education and collection management, with a particular focus on utilising collections for Object-Based Learning experiences aligned with secondary and tertiary curricula.

ROUNDTABLE: *UNIVERSITY MUSEUMS ARE NOT NEUTRAL*

**Giovanna Vitelli, Heather Gaunt,
Kyla McFarlane & Ethel Villafranca**

LIMITED AUDIENCE CAPACITY

Bookings are required for this event

Please see **CCWM** Staff for details

Abstract

This is a Roundtable session, designed to generate, share and capture current thinking and practice in our expert community of museum professionals and academics, who work in the space of transdisciplinary teaching & learning utilising tertiary museums, galleries and cultural collections. The Roundtable focuses on the topic: How is the growing awareness that museums are not neutral spaces, in the broader community inside and outside of the university, shaping our practice?

The Roundtable has a capacity of 16 active participants, in addition to the Roundtable leads from University of Melbourne Museums & Collections Academic Engagement, and Hunterian Museum, University of Glasgow. Please come prepared to share an aspect of your work in tertiary education situated in university art galleries and museums, that addresses the complexities of the knowledge power question in some way, whether addressing issues of expertise (academic, cultural, lived experience), inequity, narrative creation, or a related area. In the session discussion, we will explore the range of approaches that are on offer, noting commonalities, and divergences that arise across diverse approaches. The Roundtable will be recorded, and we hope the conversation will lead to further collaborations and connections between participants.

Biographical notes

Dr Giovanna Vitelli is an archaeologist and anthropologist who has migrated to museum management and practice because of a linking research interest in the way people's past lives can be recreated through their engagement with the things around them. She holds degrees in anthropology, archaeology and landscape conservation, and has long experience in university teaching with collections, first at the Ashmolean Museum, Oxford and currently at The Hunterian, University of Glasgow, where she is Head of Collections and Curatorial. She has lectured and published on method and theory of co-production and is committed to seeing university museum collections address contemporary issues as well as past histories.

Giovanna's research and teaching practice involves equitably exchanging methods and knowledge with a wide disciplinary range of academics, students and stakeholders, developing joint approaches to co-producing knowledge, and creating more meaningful and satisfactory narratives for people who wish to see themselves in the collections.

Dr Heather Gaunt (PhD B Music BAHons PostGDip Art Curatorial Studies GCertHigherEd) is Academic Engagement Manager, and Academic Engagement Research Fellow, with the Museums & Collections Department, University of Melbourne. With a research focus in the field of Scholarship of Teaching & Learning (SoTL), she works closely with academic collaborators to shape, deliver, and identify the impacts of multidisciplinary learning experiences for tertiary students in the University's cultural collections and museum venues. With a long term interest in museum-based health humanities education, she is currently co-developing a new Medical Humanities module for the UoM Doctor of Medicine degree, to be delivered from 2024. Heather has published widely and presented internationally, in tertiary education pedagogy in museums across disciplines, as well as in library and archive history.

Dr Kyla McFarlane is Academic Engagement Manager in the Museums and Collections department at the University of Melbourne, and formerly Curator of Academic Programs (Research) at the Ian Potter Museum of Art, University of Melbourne. She has a strong interest in practice-based, interdisciplinary programs and working with artists and collections. Originally from New Zealand/Aotearoa, Kyla has held key curatorial positions at the Queensland Art Gallery/Gallery of Modern Art, Brisbane; Centre for Contemporary Photography and Monash University Museum of Art, Melbourne. Over two decades, Kyla's writing and curating has primarily engaged lens-based, feminist, performative and emerging art practices. She holds a PhD in Visual Culture from Monash University, Melbourne and also works as an independent art writer.

Dr Ethel Villafranca is Academic Engagement Manager and casual academic at the University of Melbourne and has been involved in various aspects of museum/cultural work in the Philippines, the USA, and Australia since 1998. She has a PhD (University of Melbourne), MA in Museology (University of Florida), and BA in Philippine Arts (UP-Manila) and has been awarded prestigious international scholarships such as the Fulbright Scholarship, Asian Cultural Council Fellowship, Melbourne International Research Scholarship. Her PhD research, Curated learning, identified strategies of museums for supporting student's deep learning that school teachers can apply in their classroom practice.

BIG DATA BUGS: PLAY AND Q&A

Anastasia Globa, Callum Parker, Aidan Walbran & Tracy Du

Abstract

Try your entomology knowledge against the 300,000 critters in the Macleay collection and surf the world map to find out where they are from. The Big Data Bugs project team invite you to play with the sights and sounds of the entomological world with this app produced between computational designers and museum curators. In this workshop we invite you to interrogate the issues of the app and join a discussion about the challenges of connecting specialist knowledge with public audiences.

Demonstrators

Anastasia Globa (Lecturer in Computational Design and Advanced Manufacturing (Architecture) · University of Sydney), Callum Parker (Lecturer in Interaction Design) and HDR students, Aidan Walbran, Tracy Du

UMAC 2023 Award Finalists

Chair of the UMAC Award Committee:
Akiko Fukuno
1 September 2023

The UMAC Award is presented annually to a university museum or collection in the world whose projects or initiatives demonstrate innovation and creativity, excellence and transferability of ideas that can be adopted by other university museums and collections, and that have significant impact on the host university, the community or society at large.

The Award will be announced during the UMAC's Annual General Meeting at UMAC SYDNEY

2023 Finalists in alphabetical order:

- * Chau Chak Wing Museum, University of Sydney
Project Title: Object Based Learning Program
- * The Genia Shrieber University Art Gallery, The David and Yolanda Katz Faculty of the Arts, Tel Aviv University
Project Title: In the Mind's Eye
- * Medical Museion, The University of Copenhagen
Project Title: The World is in You

UMAC 2023 Award Finalists

Chau Chak Wing Museum, The University of Sydney

Project Title: Object Based Learning Program

The CCWM was strategically designed with interdisciplinarity at its core. Its centralised position within the university structure and the diversity of its collections allows the OBL program to enrich the academic environment of all students regardless of their area of study, and to act as a hub of productive interdisciplinary connections for staff and students. The OBL program's success is due to the fact that each class is bespoke to meet specific learning outcomes, with carefully curated objects and purposefully designed active and autonomous learning activities to develop key skills. They are delivered by the OBL curators, co-facilitated with the lecturer or by the lecturer with a collaborative design.



The Genia Shrieber University Art Gallery, The David and Yolanda Katz Faculty Of The Arts, Tel Aviv University

Project Title: In The Mind's Eye

In the mind's eye traces myriad relationships between perception and cognition, their interdependencies, and complexities. It sets out to situate the visual in relation to the cognitive, responding to contemporary challenges in the post-truth era. The exhibition is based on an ongoing dialogue between leading Israeli artists and top neuroscientists from Tel Aviv University. In this unique process, the artists are free from the cause-and-effect relationship found at the core of scientific thinking. They offer experiences that delve into perspective shifts, visual attention, dreamscapes, the search for the invisible, and the relationship between the visual and the auditory.



Medical Museion, The University of Copenhagen

Project Title: The World Is In You

In January 2020, Medical Museion, the University of Copenhagen's museum for the culture and history of medicine, received funding to realize an expansive exhibition and engagement project at the intersection of art, science and history. Entitled the world is in you, the project aimed to engage a wide audience in four contemporary biomedical research areas – epigenetics, circadian biology, space medicine and microbiome research – that are asking new questions about the complex connections between body and environment. The project revolved around a simple statement: We recognize that we are changing the world, but how is the world changing us?



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