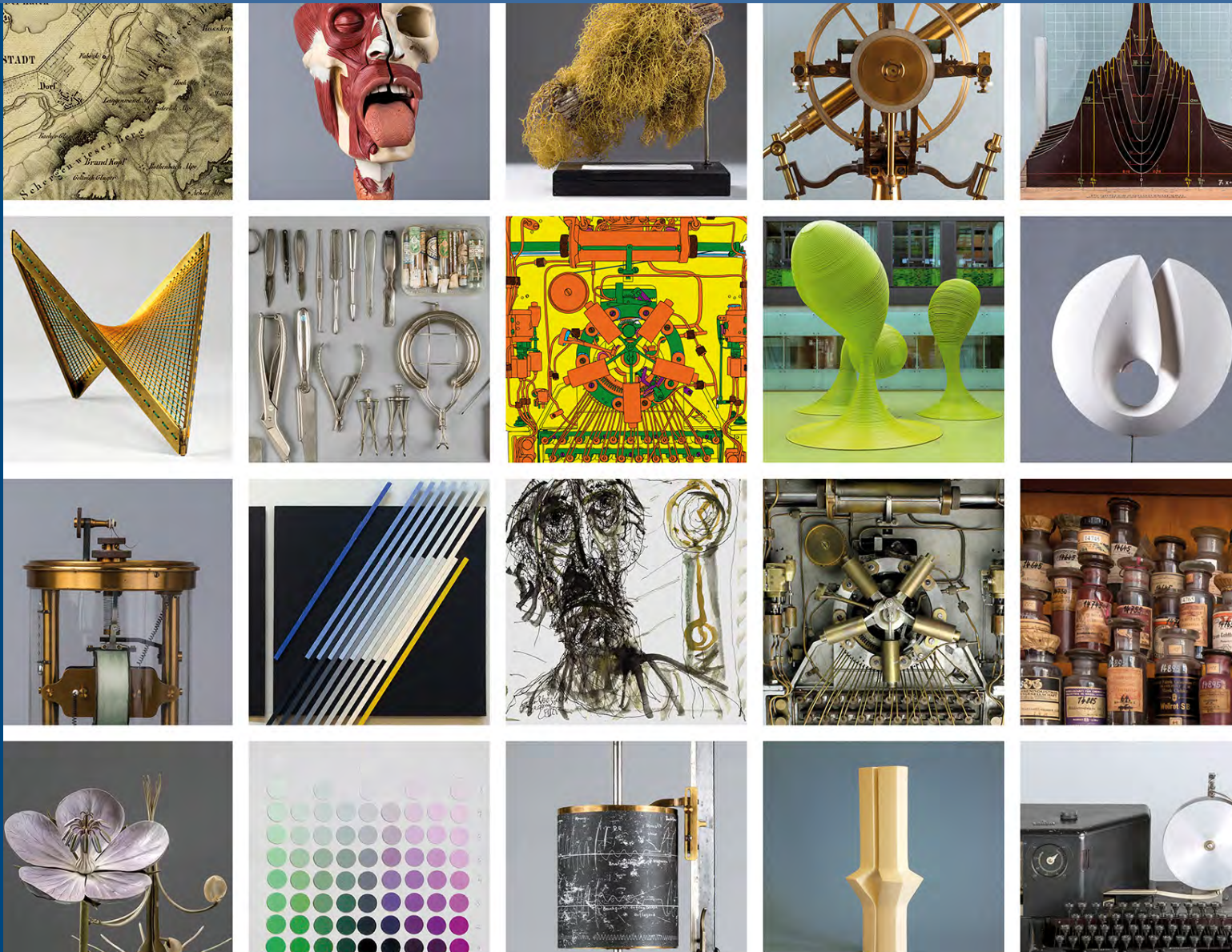


# M UMAC

ICOM  
International  
committee for  
university museums  
and collections

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## UNIVERSITY MUSEUMS AND COLLECTIONS JOURNAL



### BOOK OF ABSTRACTS

"Shaping Transformation. University Collections in a Changing World"  
Joint Annual Meeting of ICOM-UMAC and UNIVERSEUM  
TUD Dresden University of Technology, Germany

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Joint Annual Meeting of ICOM-UMAC and UNIVERSEUM  
European Academic Heritage Network  
TUD Dresden University of Technology, Germany  
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# EDITORIAL

## SHAPING TRANSFORMATION. UNIVERSITY COLLECTIONS IN A CHANGING WORLD

**Kirsten Vincenz, Jörg Zaun, Else Schlegel, Andrew Simpson, Sébastien Soubiran**

In a world undergoing profound processes of transformation; societal, political, and environmental changes are increasingly impacting all areas of human life. Confronted by various crises that are entangled, the term ‘polycrisis’ first popularized by the historian Adam Tooze seems to capture the nature of our current predicament.

For university collections and museums, these developments present both challenges and opportunities. The way academic heritage is perceived, and the infrastructures dedicated to its management and care are currently in a state of flux, leading sometimes to decline, sometimes to new life. Looking back, similar developments have affected academic heritage at various points in history, and they are likely to continue to do so in the years to come.

These processes of transformation and, their impact on university collections and museums, and how we respond to them both individually and as a community, is the overarching theme of the ICOM-UMAC and UNIVERSUM joint meeting at the TU Dresden 2024. For the first time, the European and the international networks for University Museums and Collections are meeting together on site to exchange ideas and discuss common issues relating to university object culture and the materiality of higher education. As with each annual meeting, the aim is to broaden the view of one’s own work, the university and the respective political and social environment, to get to know other positions, viewpoints and approaches, and to share experiences and collegial discourse.

The conference was planned for 2021 but the covid19 pandemic made a meeting on site impossible. A purely online conference did not seem entirely appropriate for a community that is committed to real objects and a lively interpersonal professional dialogue. The pandemic was one of the large events that had life changing effects on many people, and it seems the feeling of multiple crises has prevailed ever since then.

The response to the call for papers for this conference was resounding. The various angles address by the diversity of the abstracts demonstrate the resilience of our community and its ability to tackle a great variety of transformations. The international perspectives gathered in this book of abstract allow us not only to have a global understanding of the challenges to which academic institutions are confronted to but also to better assess the local specificity that will make each experience different.

Hence, although academic institutions all over the world follow the same core mission in education and research, change and crisis affect them in different ways. The same is true for the collections and museums safeguarding academic heritage. External factors such as economic or societal change can directly impact their work and outlook, highlighting conditions that are often precarious.

At the same time, internal processes, such as critical research from within the academic community, are increasingly questioning systems of power and knowledge as well as identity and ownership, urging a fundamental reassessment of collecting practices and object use. As a result, academic heritage institutions are increasingly faced with a need to question and redefine their roles, both in an institutional and societal context.

A common observation also seems to emerge from the proposals we received: within the unique environment of academic institutions standing at the forefront of knowledge production and

higher education, university museums and collections harbor great potential. Even more so since university collections differ from those in museums because of the specific nature of their origin. They can undergo noticeable changes in meaning, either rapidly or gradually, changing their status within the university as the decades pass. On the one hand, they are therefore subject to a constant yet simultaneously discontinuous process of historization. Little by little, the objects emerge from their original contexts in research and teaching and become cultural assets of past research or teaching practice.

At the same time, scientific collections of objects from the past can provide surprising answers to pressing questions of current research, such as those regarding climate change, evolutionary theory, biodiversity, post-colonial studies, materiality of knowledge or human remains. Only after many decades do they reveal the information stored in them, waiting to be discovered through the asking of new research questions. For every university collection, this opens new – often unimagined – opportunities to contribute to current research. Nowadays, their materiality is shifting more and more into the digital space, raising entirely new questions regarding use, access, and preservation.

The task for custodians of university collections and museums is to accompany transformation processes in the collections and to preserve them for future research. At the same time, they carry an obligation to actively contribute to their institution's current mission. To fulfill this role, they need to develop and apply innovative approaches to object-based research and teaching. While working with physical objects remains at the core of this task, the digital transformation has opened new ways for collection-oriented work.

Increasingly, not only museums but also university collections are being discovered as influential agents of scientific communication. In times of social and political change, science communication has taken on an important role in making scientific knowledge more comprehensible in societies that are increasingly moving away from facts as a basis for argumentation. Against the backdrop of increasing fragmentation, spaces that allow for open dialogue and debate are needed now more than ever. They gain particular significance in times of crisis and transition, as they can offer platforms of dialogue, inviting individuals from diverging backgrounds to tackle issues and share ideas. University collections and museums, in their diversity, constitute ideal environments for such encounters. They harbor great potential for building bridges, both within the academic community and beyond. Also, serving as access hubs for broader audiences, they can help strengthen their institutions' integration into society at large. In brief, currently humanity desperately needs a new relationship with knowledge. The position of university museums and collections as bridges between the academic and civic worlds makes them the obvious brokers of this new relationship.

Some of the questions we raised for the joint conference in Dresden focused therefore on the following issues and problem areas:

- How can we as community embrace these many challenges as opportunities for transformation and change?
- Are we maybe even able to harness their potential to actively shape rather than merely passively accept transformation?
- What skills are needed for successful object-based teaching and research, and how digital tools can help increasing the accessibility of our collections?
- How to be a central actor in science communication and really knock down the walls between the broader public and universities so that science and more broadly knowledge can actually become a common good?
- Do we need to develop new strategies to be fit for future challenges?

The joint conference of the European and Global Network was of particular concern for the Office for Academic Heritage, scientific and Art Collections at TUD. Our institutions, their structures and the opportunities they offer may vary, but we are united in our commitment to the object cultures of academia. The Dresden conference should therefore above all offer the opportunity to discover commonalities not only across disciplinary boundaries but also across borders. We can benefit a lot from our respective experiences and, at best, new opportunities to cooperate arise, regardless of our respective origins.

What is in this collection of abstracts for the conference presentations are many clear statements about our own agency as a group of professionals who work with materiality in the higher education sector. While we certainly need to respond creatively to the many challenges that confront the sector, the need for agency is imperative and global. We need to be working inside and outside of our institutions to drive the transformation.

# KEYNOTES

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**Prof. Dr. Johannes Krause**  
25 September 2024

**Prof. Dr. Wayne Modest**  
27 September 2024

# THE CHALLENGES AND POTENTIAL TO USE ANTHROPOLOGICAL COLLECTIONS FOR ARCHAEOGENETIC STUDIES

**Prof. Dr. Johannes Krause**

Max Planck Institute for Evolutionary Anthropology, Leipzig, Germany

## Abstract

Anthropological collections, encompassing skeletal remains and associated artifacts, represent invaluable repositories for archaeogenetic research, offering insights into past populations' genetic diversity, migration patterns, and evolutionary processes. However, utilizing these collections presents unique challenges. Provenance, preservation conditions, handling histories, and contamination from modern sources often complicate the retrieval of ancient DNA (aDNA). Moreover, ethical concerns regarding the repatriation of human remains, informed consent from descendant communities, and the destructive nature of DNA sampling demand careful consideration. Despite these challenges, recent advancements in aDNA extraction techniques and non-destructive sampling methods have significantly improved the feasibility of obtaining genetic material from even highly degraded samples. These innovations, combined with interdisciplinary collaboration among geneticists, anthropologists, and indigenous groups, underscore the potential of anthropological collections to contribute profoundly to archaeogenetics. Harnessing these collections requires balancing scientific objectives with ethical obligations, ensuring that research respects the cultural significance of human remains while advancing our understanding of the past.

## Biographical note

Johannes Krause (born 1980) is a native of Thuringia. In 2008 he received his Ph.D. in Genetics at the University of Leipzig. Subsequently, he worked at the Max Planck Institute for Evolutionary Anthropology in Leipzig, before he was appointed Professor for Archeology and Paleogenetics at the University of Tübingen, at the Institute for Archaeological Sciences. Johannes Krause focusses on the analysis of old to very old DNA using the DNA sequencing. His research interests include pathogens from historical epidemics, as well as human evolution. He also contributed to the deciphering of the genetic heritage of Neanderthals, and managed to prove that Neanderthals and modern humans share the same language gene (FOXP2). In 2010 he discovered the first genetic evidence of the Denisovans, a stone-age primeval Homo species from Siberia. With his work on the evolution of historical infectious diseases, he was able to demonstrate that most of today's plague pathogen originated in the Middle Ages. From June 2014 Johannes Krause was Director at the Max Planck Institute for Human History in Jena, and in June 2020 he moved to the Max Planck Institute for Evolutionary Anthropology in Leipzig. Amongst other he is member of the advisory board for the anthropological collection F. v. Luschan and R. Virchow, as well as a member of the Leopoldina Academy.

## WHERE THEORY MEETS PRACTICE, OR, EVERY MUSEUM SHOULD BE A UNIVERSITY MUSEUM

**Prof. Dr. Wayne Modest**

Wereldmuseum, Amsterdam/Leiden/Rotterdam & Vrije Universiteit Amsterdam

### Abstract

This paper speculates on the university museum as the ideal museum, the space where theory meets practice, and specifically where practice is informed by theory. My thoughts are based on a long, ongoing dream of working in a university museum, one that, perhaps unrealistically, is not bound by the need to attract consistently high visitor numbers, nor is there the pressure for blockbuster programming, or to privilege entertainment over education.

In this fictional museum, there is a commitment to critical discourse, to theory making, to research and education. Arguably, such a museum isn't fictional at all. Indeed, across the world university museums abound, along different disciplinary orientations, whether art history, antiquities, anthropology, or history of science. Focused on the ethnographic/anthropology museum, I ask whether despite the important work that these museums have been doing, they may still adopt more radical practices of theory making.

In my presentation, I explore the connections between universities and museums through a discussion of two recent transdisciplinary academic projects that I have been involved with: "Pressing Matter: Ownership, Value and the Question of Colonial Collections in Museums", and "Worlding Public Culture: The Arts and Social Innovation". I will argue that what makes these projects special is that they were not conceived within the university for the museum, where the museum is invited in at the last minute for impact or proof of theory. Rather, the questions themselves emerged from the museum – what I would like to describe as museum-centered theory making. Here, the museum is not simply the object of study, as is more common, but is the site from which study is being done as the site for theory making. While these projects included a range of university and non-university partners, my ultimate argument is that they enacted a utopian university museum that could inspire other museums: theorizing socio-material relations and their politics from and through collecting and curatorial practice.

### Biographical note

Wayne Modest is Director of Content of Wereldmuseum, with locations in Amsterdam, Leiden, and Rotterdam. He is also professor (by special appointment) of Material Culture and Critical Heritage Studies at the Vrije Universiteit, Amsterdam.

A cultural studies scholar by training, Modest works at the intersection of material culture, memory and heritage studies, with a strong focus on colonialism and its afterlives in Europe and the Caribbean. His most recent publications include the co-edited publications, *Matters of Belonging: Ethnographic Museums in A Changing Europe* (Sidestone Publications, 2019, together with Nick Thomas, et al), and *Victorian Jamaica* (Duke University Press, 2018, together with Tim Barringer). He is currently working on several publication projects including *Museum Temporalities* (with Peter Pels, forthcoming Routledge) and *Curating the Colonial* (with Chiara de Cesari, forthcoming Routledge). Modest has (co)curated several exhibitions, most recently, the Kingston Biennial (2022) entitled *Pressure* (together with David Scott and Nicole Smythe-Johnshon) and *What We Forget* (2019) with artists Alana Jelinek, Rajkamal Kahlon, Servet Kocycigit, and Randa Maroufi, an exhibition that challenged dominant, forgetful representations of Europe that erase the role of Europe's colonial past in shaping our contemporary world.

# SESSIONS

## **Session 1.1 | Transforming Contexts**

Chair: Andrew Simpson

## **Session 1.2 | Strategies & Structures**

Chair: Sébastien Soubiran

## **Session 1.3 | Contested Heritage**

Chair: Gilbert Lupfer

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## **Session 2.2 | Digital Infrastructures**

Chair: Martin Stricker

## **Session 3.1 | Public Dialogues**

Chair: Sofia Talas

## **Session 3.2 | New Audiences**

Chair: Cornelia Weber

## **Session 3.3 | Changing Narratives**

Chair: Volker Wissemann

# 1.1 TRANSFORMING CONTEXTS

**Chair: Andrew Simpson**  
25 September 2024

**Speakers:**

1. Rhonda Davis
2. William Crow
3. Fatemeh Ahmadi
4. Mark Louie Luge



## THE CULTURAL DEMOCRATISATION OF MACQUARIE UNIVERSITY CAMPUS

**Rhonda Davis**

Macquarie University, Art Gallery, Sydney, Australia

The Macquarie University Art Gallery and Collection dispersed across the campus has a strong and influential presence. Our campus buildings are filled with artworks, it creates talking points on our daily run. Contemporary art is a powerful transmitter of knowledge in understanding and grappling with the socio-political and cultural interactions that affect us all.

To achieve this new display collection approach, the MUAG embarked on an intensive cultural gift's donations program collecting contemporary artworks that would connect with our diverse campus communities. This increased the cultural asset value of the collection from 12 million to 57 million over a ten-year period. The collection policy was reviewed in tandem that enabled us to take a more holistic approach. Bringing together the socio-cultural and political indices that such a collection conveys with its aesthetic values has enhanced the look and feel of the campus environment. The art collection has become a noticeable key feature and is much talked about throughout the campus.

Re-thinking the collection and its role has effectively democratised it and with one third of the collection displayed at any one time, custodianship responsibilities are shared and enjoyed. This approach saves storage costs and lowers carbon emissions with art works not requiring climate-controlled conditions twenty-four seven. The circulation and dispersion of the collection for all to view, research, appreciate, discuss, and enjoy has been transformative. Collections as sites of intersection, conversation, exchange and dialectics within a university context becomes intermediary to its continual evolution.

### Biographical Note

Rhonda Davis is senior curator at the Macquarie University Art Gallery. She has curated numerous exhibitions including *Central Street Live* which received critical acclaim in 2002. Her research interests include Australian modernism, the influence of the decorative arts and interiors on Australian modernism, the anthropology of art and contemporary art.

## FROM TEMPLE TO FORUM: THE ACADEMIC MUSEUM AS CRITICAL CONVENER

**William Crow**

Lehigh University, Lehigh University Art Galleries (LUAG), Bethlehem, Pennsylvania, United States of America

Academic museums are often perceived as exclusive university assets that only serve their internal communities, often with a focus of being object-centered rather than user-centered. However, campus-based museums serve as critical conveners to intermingle the ideas, expertise, and perspectives of both the university and the local community. But what are the best strategies for engaging in this community-minded work? How can academic museums authentically prioritize the voices of those who may have previously been seen as “outsiders,” and sustain behaviors and programming that lead to increased participation, collaboration and community? Using a recent case study from Lehigh University Art Galleries in Bethlehem, Pennsylvania (U.S.), and also drawing on other recent examples from academic museums, this paper succinctly analyzes not only the “what” but the “how” of shifting to a more community-centered organization. Through a series of state and federal grants, Lehigh University Art Galleries extended its programming to a local “rail to trail” outdoor greenway--at first as a necessity during the pandemic, but now as a means to move beyond the museum walls as a better community neighbor and contributor. The paper concludes with concrete strategies for how to sustain a user-centered, community-minded approach and how academic museums can become even more vital assets for dialogue, exchange, and civic engagement.

### Biographical Note

William Crow, Ph.D. is Director of LUAG and Professor in the Department of Art, Architecture, and Design. Prior to his appointment as Director, he was the inaugural Educator in Charge of Teaching and Learning at the Metropolitan Museum of Art in New York, where he oversaw all educational programming.

## FREEDOM OF EXPRESSION IN ACADEMIC MUSEUMS IN DEVELOPING COUNTRIES

**Fatemeh Ahmadi**

Tehran Medicine University, Medical University Museum, Tehran, Iran (Islamic Republic of)

In the last two years, the whole country of Iran experienced many structural changes. In this regard, universities were not without these changes. I am sorry to announce from this platform that we have witnessed the death of many students and graduates. While each of them could create influential stories in the world. Personally, I wrote down all my experiences during the national uprising of the women of freedom life in a journal and I am waiting for the opportunity to publish it abroad while my safety is ensured.

Unfortunately, after the passage of two years, I am writing the abstract of this article while the Iranian society has not yet reached complete security and peace, so that we can reflect the news and events and introduce the influential people and events of the past two years in the universities. But in fact, Iran's universities owe the new generation a clear record of the events of the past fourteen decades.

The community of university museums, as the highest academic and scientific centers in the countries, should reach a general and security-building agreement in order to be able to record and reflect social events at the moment.

As a museum person in the heart of the Middle East, I am still unable to introduce many influential people in universities. Our museums are still piled up with the weight of history. Still, many personalities and, as a result, important academic tools remain in the political darkness in the museums' repositories. Especially influential women.

### Biographical Note

Fatemeh Ahmadi has a Bachelor in Museology 2002 (Heritage Organization University of Iran); Working as a Curator at the Iran National Museum of Medical Science History since 2003; Master of Art Research in Tehran University 2019; UMAC Board Member as VICE President Since 2022 to 2025.

## CONFLICTED HERITAGE: HISTORY AND DISCURSIVE POTENTIAL OF INHERITED COLLECTIONS FROM THE MARCOS MARTIAL LAW PERIOD AT THE UNIVERSITY OF THE PHILIPPINES

**Mark Louie Lague**

University of the Philippines Diliman, Department of Art Studies, Metro Manila, Philippines

More than fifty years ago, President Ferdinand Marcos, Sr. placed the Philippines into martial rule—a period remembered for its rampant human rights violations, media censorship, and corruption. Alongside these, the Marcos dictatorial regime inaugurated various institutions, some of which are in the University of the Philippines, the dictator's alma mater. With the Marcoses ousted from the country through a revolution in 1986, traces of these institutions have survived, and with them are collections (artworks, photographs, archival materials, etc.) they have gathered. As these are remnants of the dynamics that transpired during that juncture in history, managing them is an intricate activity that inevitably implicates their nature as conflicted heritage. Specifically, the study probes into the organizational and collection histories of UP-based Marcosian institutions: the Philippine Center for Advanced Studies, an integrative research unit made for the purpose of the Marcos regime, and the Philippine Center for Economic Development, a research and training unit on national economic policies. It then examines the ways the university and its units have invoked such contentious aspects of its history, alongside the role and potential of the university heritage museum in 'activating' their collections to understand further the heterogeneity of the community, the nuances in lingering patronage relationships, and the courage to condemn historical wrongs. This is especially relevant at present as the dictator's son has slowly but successfully crawled his way to the presidency, bolstered by historical revisionism, which instrumentalized the inheritances from the patriarch's regime as arguments for validating martial rule.

### Biographical Note

Mark Louie Lague is Assistant Professor of Art Studies at the University of the Philippines. He concurrently serves as the Curator of the Bulwagan ng Dangal University Heritage Museum, and the Program Development Associate on University Collections at the Office for Initiatives in Culture and the Arts.

# 1.2 STRATEGIES & STRUCTURES

**Chair: Sébastien Soubiran**  
25 September 2024

## **Speakers:**

1. Bjørn Johansen
2. Lola Sanchez-Jauregui
3. S. Talas, F. Marcon
4. Ana I. Díaz-Plaza Varón

## DECAYING PASTS, HIDE OR SEEK: PROMOTING THE IMPERFECT?

### **Bjørn Johansen**

University of Oslo, Museum of University History, dept. of Museum of Cultural History, Oslo, Norway

As museum professionals, we regularly face dilemmas of what to preserve. And how. And why. Collections, objects or buildings are often key components in our narratives. They may represent a distant past or a more contemporary setting, but they can also be powerful elements in how visitors, students or peers view the role and practice of a museum or an institution. It should be of no surprise that many of us feel inclined to push our best sides forward. This paper explores three parallel case studies, all representing challenges to do the opposite. The first case is a student proposal for an exhibition curated by the students themselves, dealing with the concept of decay. The second is an art project documenting the less-than perfect interiors of a 1930s university building. Third case deals with the traumas of pizza in neoclassical surroundings. The three cases will be presented within relevant theoretical frameworks. The aim is to illustrate how our fear for showing the imperfect can stand in the way for alternative narratives, a wider approach or changing perspectives.

### **Biographical Note**

Bjørn V. Johansen is an art historian specializing in university architecture and museum studies at the Museum of University History, a department of Museum of Cultural History, University of Oslo. He has also been curator at the Norwegian National Museum and researcher at The Norwegian Institute of Cultural Heritage Research.

## COLLECTION RE-DISPLAYS - THINKING IN PUBLIC AS STRATEGY FOR TRANSITION AND CHANGE

### **Lola Sanchez-Jauregui**

University of Glasgow, The Hunterian, Glasgow, United Kingdom

With deep transformations and current societal debates, university museums and collections are looking for different formulas to address the challenges. The Hunterian at the University of Glasgow has redeveloped its strategic plans to redefine its role and re-evaluate its working practices. The Hunterian strategy for 2021-25 signalled among its objectives a significant redevelopment of the permanent displays to increase their relevance both to contemporary public conversations and to current academic research and teaching.

This paper will discuss how the conceptualisation of an entirely new public display for the Hunterian Art Gallery and, most importantly, the process leading to it can be used as an opportunity for a university museum to reframe the approach and role of its academic heritage. Using it as a study case, the paper will present concrete examples of using a visual discourse and new display narratives as active ways to change the perception of the collections. It will propose “thinking in public”, the interpretative approach of the redisplay, as an effective strategy to invite questions, dialogue and debate with our communities, openly addressing difficult and complex questions to redevelop the traditional conception of our collection.

It will also discuss how the project served as a catalyst for shaping institutional change by trying new ways of working internally and with our academic community involving consultation and collaboration.

Finally, it will reflect critically on the outcomes, what worked or not, and how reshaping ideas of success and failure can help with the transition and institutional change.

### **Biographical Note**

Lola Sanchez-Jauregui is currently art curator at the Hunterian Museum. A specialist in European and American art of the eighteenth century, she has worked and curated exhibitions in Europe and North America. Other interests include object-based pedagogies, history of collecting, theory and practice of making, and cross-disciplinary collaboration.

## THE IMPORTANCE OF BEING SMALL

### Sofia Talas, Fanny Marcon

University of Padua, Giovanni Poleni Museum, Padua, Italy; University of Padua, Enrico Bernardi Museum, Padua, Italy

Quite often, universities have one or two large and well-equipped museums, while most other museums are located in their original departments, often with less staff and funds, and facing a lack of space: these are kind of “Cinderella” museums. Though we all know that dealing with such museums is often tiring and frustrating, this paper would like to discuss the specific potential of Cinderella museums to become inclusive places of reflection, exchange and discourse. We will actually see that several of their weaknesses, such as their location or lack of space, can actually be used as strength points. Furthermore, as they cost less, Cinderella museums are less submitted to university ranking or third mission-issues, thus having more freedom to propose bottom-up, small-scale and out-of- the-mainstream projects.

We will use as a case-study the Giovanni Poleni Museum of the University of Padua, which keeps historical scientific instruments dating from the Renaissance to today. These are the material evidence of physics teaching and research activities carried out in Padua from the 18<sup>th</sup> century onwards. The Museum was recently renovated and reopened to the public in September 2021. It is hosted in one of the teaching and research areas of the Department of Physics and Astronomy. We will see how, through its new display and its activities, the Poleni Museum is bringing together people with very different backgrounds and cultures, trying to stimulate discussions and critical thinking, and shedding light both on the multiculturalism of science and the interdisciplinarity of knowledge.

### Biographical Note

Sofia Talas is curator of the Giovanni Poleni Museum, University of Padua. She works on the history of physics and of scientific instruments. Fanny Marcon is curator of the Enrico Bernardi Museum of machines and the scientific instrument scattered collections, University of Padua. She works on scientific practices and instrument-makers.

## BUILDING BRIDGES: UNIVERSITY MUSEUMS AND COLLECTIONS IN SPAIN AND COLOMBIA. AN ANALYSIS FROM UMAC

### Ana I. Díaz-Plaza Varón<sup>1</sup>, Margarita Guzmán De López<sup>2</sup>

1 Universidad Autónoma de Madrid, Museo de Artes y Tradiciones Populares, Madrid, Spain; 2 Universidad del Rosario, Bogotá, Colombia

Since 2023, within UMAC, a significant project titled “Building Bridges” has been underway. The main objective of this project is to investigate and analyze the peculiarities of university museums in Spain and Colombia. Through a detailed approach, various aspects such as art collections, the relationship with the academic community, and heritage preservation are being examined.

In this conference, we are pleased to share and highlight the fundamental principles and results obtained to date in the development of this project. The research aims not only to identify the similarities and differences between university museums in both countries but also to emphasize how these museums can play a crucial role as unifying agents in the dissemination and preservation of culture and heritage.

This project not only contributes to the knowledge and understanding of cultural diversity but also lays the groundwork for future initiatives and collaborations that strengthen the presence and influence of university museums on the international stage. In this context, the conference serves as an opportunity to share insights, discuss ideas, and foster collaboration among various stakeholders in the field of university museums.

**Biographical Note**

Ana Isabel Díaz-Plaza: Bachelor's degree in Art History, Master's in Museology. Curator of the Museum of Arts and Popular Traditions, Autonomous University of Madrid. Margarita Guzmán: Independent professional. Artist, Museologist. Expert in heritage management and museography.

## 1.3 CONTESTED HERITAGE

**Chair: Gilbert Lupfer**  
26 September 2024

**Speakers:**

1. Mariana Brum
2. Katja Kaiser
3. Annika Vosseler
4. Rohan Long

## UNVEILING COLONIAL NARRATIVES: EXPLORING DIAMANG'S COLLECTION AT THE UNIVERSITY OF COIMBRA

**Mariana Brum<sup>2</sup>, Fábio Monteiro<sup>1,2</sup>, Pedro Casaleiro<sup>3,2</sup>**

<sup>1</sup> University of Coimbra, Faculty of Arts and Humanities, Coimbra, Portugal; <sup>2</sup> University of Coimbra, Centre for Earth and Space Research of the University of Coimbra (CITEUC), Coimbra, Portugal; <sup>3</sup> University of Coimbra, Geophysical and Astronomical Observatory of the University of Coimbra, Coimbra, Portugal

The University of Coimbra houses an extensive collection of ethnographic, bibliographic, and documentary materials from the former Diamond Company of Angola (DIAMANG). This collection, resulting from scientific, extractive, and cultural activities in the Dundo region, Angola, sheds light on the colonial period and the harsh criticisms faced by DIAMANG for its capitalist exploits and the racism endured by laborers between 1917-1975.

Despite the unconventional connection to colonial narratives, this presentation focuses on part of its collection, that is held at The Geophysical and Astronomical Observatory of the University of Coimbra. To better understand this collection this work examines DIAMANG's Cultural Publications (1947-1977), and geophysical data from the Lundo region. These publications, funded by DIAMANG, emanate from cultural and scientific initiatives in the Lundo Region, highlighting the nuanced colonial dynamics involved, which include the creation of the Dundo Museum in 1936 in Angola.

This discussion emphasizes the need for a decolonizing approach, using DIAMANG's collection as a case study. By studying the materials, the presentation aims to uncover the colonial implications of these objects often used as propaganda and that involved scientific and cultural exploitation. This investigation contributes to the development of a coherent museological narrative for decolonizing science and advocates for a decolonial archival approach. By critically evaluating collections and narratives as well as the institution's role in discussions surrounding its colonial collections, this presentation underscores the importance of fostering a more inclusive and equitable understanding of the past in a changing world.

### Biographical Note

Mariana Brum, P.h.D. Student in Museology and Cultural Heritage. Research Fellow at CITEUC. Fábio Monteiro, P.h.D Student in Museology and Cultural Heritage. Senior Technician at OGAUC. Member of CITEUC. Pedro Casaleiro, Ph.D. Museum Studies, University museums since 1991, at Coimbra University since 2003 now at OGAUC.

## REFLECTIONS AND RECOMMENDATIONS. COLONIAL HISTORY AND FUTURE PRACTICES OF NATURAL HISTORY COLLECTIONS

**Katja Kaiser**

Museum für Naturkunde Berlin, Centre for the Humanities of Nature, Berlin, Berlin, Germany

The Museum für Naturkunde Berlin (MfN) has an estimated collection of 30 million items. For most of the time, these holdings were part of the Berlin university's collections. Even though natural history collections are not the central focus of current debates surrounding colonial provenances of Western museum and university collections, these holdings are nonetheless part of the colonial archive at large. A growing body of research demonstrates how natural history collections expanded massively during the period of imperial competition of the late nineteenth and early twentieth century and how this growth depended on colonial infrastructures.

Taking current discussions in science, society and politics into account, the MfN explores the political, legal and ethical aspects of natural history collections from colonial contexts in internal discussions and in close exchange with other scientific institutions, researchers from various disciplines and civil society actors. The aim of the project I would like to present in my presentation is to publish reflections on the history of the natural sciences, the colonial past of the MfN and scientific practices then and now. The publication will also contain recommendations for dealing with natural history collections from colonial contexts, integrating new knowledge and values into responsible collecting, research, digitisation and exhibition practices. Another focus of the project is on creating transparency with regard to colonial holdings in order to enable cooperation and to share the challenges and potentials of the transformation process the MfN has started.



## Biographical Note

Katja Kaiser is a historian specialised in colonial history, museum and collection history. She has published on the colonial history of the Botanical Garden and the Natural History Museum Berlin. Since 2020 she is a researcher at the Museum für Naturkunde Berlin at the Centre for the Humanities of Nature.

## TALKING ABOUT COLONIAL OBJECTS: THE PALAU STUDENT EXHIBITION PROJECT

**Michael La Corte<sup>1</sup>, Annika Vosseler<sup>2</sup>**

<sup>1</sup> University of Tübingen, Museum of the University of Tübingen MUT, Tübingen, Baden-Württemberg, Germany

The German society is in an ongoing debate about the colonial heritage in university and museum collections. Particularly ethnological collections/museums are centre stage of this discussion and as the University of Tübingen has a colonial ethnological collection, questions regarding the provenance of objects emerge. With students of the ‘Museum und Sammlungen’ profile at the university, we started investigating the history of the collection, focusing on colonial objects from Palau. The first professor for ethnology in Tübingen was Augustin Krämer who gave Palauan objects to the university as foundation of the ethnological collection. He and his wife Elisabeth Krämer Bannow published five books on their observations and time in Palau (1908–10), where Krämer’s books remain an important source for information on land rights and culture.

We are conceptualising and will realise a collaborative exhibition together with the Department of Social and Cultural Anthropology, a group of students from Tübingen and members of the community of origin in Palau. By critically studying the historical source we hold in Tübingen and combining this knowledge with actual expert knowledge from Palau, the collection is activated and allows us to be involved in shaping and understanding the relationship between these two regions. Being the point of departure, the collection enables us to build a bridge to the Palauan community members. By establishing a digital infrastructure, all participants are enabled to cooperate on collecting and merging information on the objects which will then be used in the collaborative exhibition.

## Biographical Note

Dr. des. Annika Vosseler has been working as a research assistant at the MUT since 2021 and is the main investigator in the joint research project “Precarious Provenance”. Dr. Michael La Corte has been a curator and communications manager at the MUT since 2020.

## THE INVISIBLE COLLECTORS: UNACKNOWLEDGED ABORIGINAL COLLECTORS IN THE ZOOLOGICAL COLLECTIONS OF THE UNIVERSITY OF MELBOURNE

**Rohan Long**

University of Melbourne, Harry Brookes Allen Museum of Anatomy and Pathology, Faculty of Medicine, Dentistry and Health Sciences, Melbourne, Australia

From the earliest days of zoological museum collecting in Australia, Aboriginal people worked as collectors. Almost without exception, they were not acknowledged for their work. The zoological collections of the University of Melbourne were no exception to this practice. In 1894, over a hundred animal specimens from the Horn Expedition were presented to the University’s Zoology Museum by Professor Baldwin Spencer. Although the specimens were officially credited to Spencer and local European settlers, the expedition’s own report makes it apparent that the majority of the collecting was undertaken by local Aboriginal people. The expedition was accompanied by an Arrente man named Harry who was evidently the collector of many of the animal specimens; he received no acknowledgement for this. Another significant zoological collection at the University is in the Harry Brookes Allen Museum of Anatomy and Pathology, derived from the activities of anatomist Frederic Wood Jones. Collecting in central South Australia in the 1920s, Wood Jones, like Spencer before him, relied on invaluable assistance and intelligence from local Aboriginal people, notably a Kokatha man named George Mitchell. In addition to museum specimens, collectors like Mitchell and Youngun, an Aboriginal man from the Mt Eba region, collected live animals for Wood Jones’ research. This paper is based on a chapter from Dhoombak Goobgoowana, A History of Indigenous

Australia and the University of Melbourne, Vol. 1: Truth, a collaborative publication that acknowledges and publicly addresses the long, complex and troubled relationship between the Indigenous people of Australia and the University of Melbourne.

### **Biographical Note**

Rohan Long is curator of the Harry Brookes Allen Museum of Anatomy and Pathology at the University of Melbourne. He has been managing and curating biological museum collections at the University for over a decade, previously working as the collection manager of the Tiegs Zoology Museum from 2013 to 2018.

## 2.1 TEACHING & LEARNING

**Chair: Alissa Theiß**  
26 September 2024

### **Speakers:**

1. Linda Schädler
2. Tabea Schmid
3. Nicole Crawford, Darrell Jackson

## AS WELL AS... USING ANALOGUE AND DIGITAL INSTRUMENTS IN RESEARCH AND TEACHING – COLLABORATIONS BETWEEN GRAPHISCHE SAMMLUNG ETH ZÜRICH AND THE DEPARTMENT OF ARCHITECTURE ETH ZÜRICH

**Linda Schädler**

ETH Zürich, Graphische Sammlung ETH Zürich, Switzerland

Like many collections at technical universities, the ETH's Collection of Prints and Drawings was originally established as a teaching collection. When it was founded in 1867, its works served as illustrative material for students, in particular of architecture. The founder and first head of the collection, Prof. Dr. Gottfried Kinkel, was regularly teaching at ETH Zürich and the close study of the holdings was crucial for his classes.

Even though object-based research is still relevant, this task should, as I will argue, be complemented with questions encouraging critical thinking: How are works stored and how is a collection organized? How is the selection and organization of a collection contributing to canonization (Eurocentric / gender proportion etc.)? How can one question forms of display? In my presentation, I will advocate intermingling analogue as well as digital mediation instruments in order to answer those questions, and I will focus on cooperations with the Department of Architecture ETH Zürich. As my examples will show, we researched topics interdisciplinary, which lead into exhibitions that were prepared digitally. Or it can be achieved by classes at the Department of Architecture with a focus on "Reflecting on Exhibition and Art Practices Today". In this course, students do object-based research on works from the collection, whereupon they conceive and critically discuss a proposal for an exhibition display in the application "Digital Curating", developed by the Graphische Sammlung. Such collaborations enable new insights and knowledge – both in the field of architecture as well as of the collection.

### Biographical Note

Dr Linda Schädler, art historian, since 2016: head of the Graphische Sammlung ETH Zürich. 2012-2016: postdoc at the Institute of Art History (University of Zurich) and at the Chair of Art and Architectural History (ETH Zürich), 2003-2012: researcher / curator at Kunsthaus Zürich and at Kunstmuseum Basel.

## LEARNING (WITH) JEWELRY DESIGN: COLLECTION AND COLLECTIONS

**Tabea Schmid**

HS Pforzheim, Fakultät für Gestaltung | Fachbereich Kunst- und Kulturwissenschaften, Pforzheim, Baden-Württemberg, Germany

Learning with objects is closely linked to the disciplinary self-image of design. Already at the end of the 19th century collections of teaching materials in schools of decorative arts contained exemplary designs for imitating craftsmanship and inspirational material for artistic innovation. The collection of the Grand-Ducal School of Decorative Arts Pforzheim, founded in 1877 and now the Faculty of Design, had a special focus on the local precious metal and jewelry industry, once comprised several thousand objects (e.g. jewelry, plaster casts, living animals and plants, glass slides) and is now dissolved; most parts have been destroyed, removed or distributed to external institutions.

The project "KUPFER" (2023–2027, BMBF funding) is reconstructing the material and praxeological history of the collection. I am tracing the entanglements of the educational, cultural and economic systems that effected the collection both as a benchmark for quality criteria as well as an object of evaluation. From a perspective of the sociology of conventions, I will follow in my presentation the relations of one jewelry piece: a student work created at the beginning of the 20th century, then part of the teaching collection and later produced by the local jewelry company Theodor Fahrner. Through this assemblage of teaching materials, actors, infrastructures, processes and conventions, not only taste formation becomes evident, but also divergent claims and paradigmatic conflicts around the aesthetic and pedagogic values of education in decorative arts which had their roots in the beginning of industrialization and still challenge the education of designers today.

### Biographical Note

Tabea Schmid is a design researcher with a particular interest in design epistemologies and design didactics. She is research associate in the project "KUPFER" and also pursuing a doctorate with a thesis on digital cultural heritage at the Folkwang University of the Arts Essen.

## BEYOND THE EXHIBIT: ACADEMIC MUSEUMS AS FOUNDATIONAL TRAINING GROUNDS FOR FUTURE LAWYERS

**Nicole Crawford<sup>1</sup>, Darrell Jackson<sup>2</sup>**

1 University of Wyoming, Art Museum, Laramie, Wyoming, United States of America; 2 University of Wyoming, College of Law, Laramie, Wyoming, United States of America

This paper proposal seeks to contribute to the discourse on the transformative role of academic museums in shaping the education of law students, exploring the unique potential of these institutions as foundational locations for legal training. In alignment with the overarching theme of the 2024 conference, “Shaping Transformation – University Collections in a Changing World,” our presentation will delve into the theoretical underpinnings and practical implementation of utilizing academic museums to nurture the skills essential for success in the legal profession.

Unlike professions where museums are intrinsically linked to their practice, such as medical or anthropological fields, the legal profession lacks a designated ‘legal museum.’ In response to this absence, our paper advocates for a paradigm shift, positioning academic museums as dynamic learning environments for law students. Rather than a museum designed specifically for legal professionals, our approach involves law students actively engaging with the entirety of the museum, its functions, and collections, treating it as both a learning lab and a primary source.

Our exploration will trace the evolution of this new learning environment, from theoretical conceptualization to practical implementation across various class sizes and structures. Drawing on our experiences teaching cohorts of law students domestically and internationally, we will share insights gained through praxis – encompassing implementation strategies, student engagement, assessment methodologies, continuous evaluation, theoretical reflections, and iterative re-engagement.

This paper aims to contribute valuable perspectives on how academic museums can be leveraged as integral components of legal education, fostering personal and professional growth in law students.

### **Biographical Note**

Nicole M. Crawford, PhD ABD, is the Director and Chief Curator at the University of Wyoming Art Museum. Darrell D. Jackson, JD, PhD, is the Winston Howard Distinguished Professor of Law at the University of Wyoming College of Law.

## 2.2 DIGITAL INFRASTRUCTURES

**Chair: Martin Stricker**  
27 September 2024

### **Speakers:**

1. Yu-Hua Tsai
2. Ann Van Baelen
3. Frank Steinheimer

## EXHIBITION AND EDUCATIONAL PROMOTION OF HISTORICAL SITE RESTORATION: A CASE STUDY OF THE NCKU MUSEUM ONLINE EXHIBITION “KONG BŪ SÓO COFFEE: NCKUM HERITAGE RESTORATION PROJECT”

**Yu-Hua Tsai, Chian-Hui Chen, Bo-Lin Li**

National Cheng Kung University, Tainan City, Taiwan

The museum building of National Cheng Kung University (NCKU) was completed on December 25, 1933, and has entered its 91st year. Over time, the structure has exhibited signs of deterioration, necessitating restoration efforts. Consequently, the restoration project commenced in July 2023. However, due to the ongoing restoration, the physical exhibition space of the NCKU Museum is temporarily unavailable, posing a challenge to maintaining its functionality during this period.

Considering that the museum building is a designated historical building, and since the implementation of the Cultural Heritage Preservation Act in Taiwan in 1982, cultural heritage restoration projects have been limited to a small number of people involved in the project due to various factors such as construction site safety. This has led to the general public being unfamiliar with the issues of restoration procedures and restoration ethics.

To further its educational outreach mission, the NCKU Museum has launched the online exhibition, “Kong Bū Sóo Coffee: NCKUM Heritage Restoration Project.” The title playfully references a Taiwanese expression for a construction office, and alludes to the informal discussions that often shape historical building restoration decisions. Through this exhibition by using various media and methods, the NCKU Museum aims to explore how innovative exhibition methods and multimedia promotion can be leveraged to raise awareness and understanding of campus heritage preservation during restoration projects.

### Biographical Note

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

## MOBILIZING KU LEUVEN’S NATURAL SCIENCE COLLECTIONS AS PART OF DISSCO FLANDERS

**Ann Van Baelen, Nathalie Poot, Emilie Goossens**

KU Leuven, Scientific Collections and Heritage, Leuven, Belgium

Throughout its long history KU Leuven has amassed a vast patrimony of valuable objects and collections, including a large set of natural science collections. Not only do these collections reflect the history of the university, they are also an important source of information on the earth’s current and past bio- and geodiversity. As part of DiSSCo Flanders (Distributed System of Scientific Collections - Flanders), an FWO International Research Infrastructure (2021-2024), KU Leuven is currently digitizing several of its natural science collections (paleontology, mineralogy, soil monoliths and the Museum of Zoology) estimated to contain > 180.000 specimens. Ranging from collection management software, the use of data standards and crowdsourcing to IIF and the online publication of specimens. In this paper we describe the workflow and steps taken to ensure that the digitization of these natural science collections and the specimens they contain meets the FAIR data principles and is in line with the concept of the Digital Extended Specimen (Hardisty et al. 2022). Central to the European DiSSCo project, this concept and its implementation will result in the creation of richer, more robust datasets and allow new analytical approaches that will further the advancement of science, innovation and policy.

References: Hardisty et al. 2022. Digital Extended Specimens: Enabling an Extensible Network of Biodiversity Data Records as Integrated Digital Objects on the Internet, *BioScience* 72 (10), pages 978-987, <https://doi.org/10.1093/biosci/biac060>.

Acknowledgements: This work was supported by the Research Foundation - Flanders (FWO), Grant No: I001721N.

### **Biographical Note**

Ann Van Baelen works at the Scientific Collections and Heritage unit (KU Leuven) where she coordinates the digitization of the natural science collections as part of DiSSCo Flanders. Previously, she obtained a PhD in Archaeology at KU Leuven and worked as a postdoc at the University of Cambridge.

## **NEW TECHNIQUES IN ACCESSING LARGE NATURAL SCIENCE COLLECTIONS AS RESEARCH AND TEACHING INFRASTRUCTURE**

### **Frank Steinheimer**

Martin Luther University Halle-Wittenberg, Natural Science Collections, Halle (Saale), Saxony-Anhalt, Germany

The natural science collections (ZNS) of the Martin Luther University Halle-Wittenberg hold about 4.8 million specimens. For giving world-wide access to this vast number of specimens one needs special infrastructure. Thus, we decided to use modern digital options such as index films, 3D scans and research documentaries. In my paper I will give an example of a film on the paper-mâché model of a horse manufactured by Auzoux, nowadays listed as national cultural heritage, which we completely 3D-scanned. Since this valuable historic teaching model is too fragile for its return to the lecture halls we show now each single piece of the nearly 100 parts of the model in a 3D animation as kind of a research documentary, including the historic French anatomical names. For the world-leading bird egg collection, assembled by Schoenwetter, we have gone the way of an artist-documentary for the big cinema screen, combing the war-time history with oology as the story line. Furthermore, the ZNS 10.000 glass-plate strong photo collection on domestic animals is difficult to use, even though all images are digitally available. However, to quickly find what a researcher really needs, we published an index film which helps one to see in around 8 minutes the total scope of the collection. Later, in the same interface, one can choose full access to all glass plates.

### **Biographical Note**

Studies in zoology / ecology, PhD on history of ornithology, universities of Erlangen, Vienna and Rostock. 1998-2004 bird curator, natural history museums of London/Tring and Berlin. 2002-2006 free-lanced ornithologist, 2006-2013 i. a. assistant editor, Lynx Edicions, Barcelona. Since 2010 head of the natural science collections of the university of Halle.



## 3.1 PUBLIC DIALOGUES

**Chair: Sofia Talas**  
27 September 2024

### **Speakers:**

1. Iveta Kemėšytė
2. Cindy Thomas
3. Ulrike Müller
4. Laila Zwisler

## FROM MULTICULTURAL TO INTERCULTURAL DIALOGUE: THE CASE OF VILNIUS UNIVERSITY MUSEUM

**Iveta Kemėšytė**

Vilnius University, Museum, Vilnius, Lithuania

With the world and the environment around us getting increasingly affected by globalization, rising migration numbers and even war conflicts, it is more important than ever for museums to encourage their communities to have an open dialogue about interculturality and the possibilities of fostering their national identities. On the other hand, multiculturalism can lead to disagreements, stereotypes and intolerance.

Looking back at the historical context, Vilnius, the capital of Lithuania, has been considered a multicultural city, a home to many different nationalities: Lithuanians, Poles, Jews, Roma, etc., and to this day, Vilnius remained a multicultural city. Since the 16<sup>th</sup> century, when Vilnius University was established, it has become a place of study for people of different nationalities. Today, here at Vilnius University Museum, our goals are to preserve and present to the public the history of the University, its heritage, and science and raise relevant topics to the public.

In this paper, the author will present the good practices of Vilnius University Museum by bringing the Lithuanian and Polish communities closer together through various examples such as joint events, informal activities for students, and even the publication of the first volume of Adam Mickiewicz's Poetry in Lithuanian and Polish. At the same time, the author will raise important questions, on how can museums create an intercultural dialogue rather than a multicultural one? And how can museums today remain a space for individuals from diverging backgrounds to meet and create an intercultural dialogue?

### Biographical Note

Iveta Kemėšytė is an Educational Programs Coordinator of Vilnius University Museum. In 2018 she graduated with a BA in History and now is pursuing a master's degree in Science of Education. Fields of interest include the history of Lithuania national minorities, informal education and literature.

## CENTERING INDIGENOUS VOICES AND KNOWLEDGE: PALAWA RESOURCES DATABASE

**Cindy Thomas**

University of Tasmania, Library and Cultural Collections, Launceston, Australia

This presentation shares experiences, process, and work-in-progress of a university-wide project that centres Indigenous voices within curriculum guided by First Peoples-led cultural protocol, using local Aboriginal knowledges, resources, and objects.

The University of Tasmania commenced an initiative to Indigenise curricula across Colleges and disciplines. A key component of this initiative is the implementation of the Palawa Resources Database. The database provides a centralised repository/portal for resources that Palawa/Tasmanian Aboriginal people have contributed to, produced or created, underpinning efforts to incorporate Indigenous voices within teaching material.

Resources are accessed through the Mukurtu (MOOK-oo-too) Content Management System. Each resource has the potential to be accompanied by Aboriginal community records relating to the resource and Traditional Knowledge (TK) Labels to assist users in culturally aware and appropriate use and acknowledgement of Aboriginal knowledges and experiences. Community records and cultural protocols are place- and context-specific and assist users to embed cultural competency in teaching practices. The Western bibliographic record, including copyright, appears alongside any additional cultural context.

The project is guided by the Palawa Resources Database Advisory Group consisting of Aboriginal scholars and staff and utilises cultural protocols developed by Terri Janke, True Tracks® Protocol Framework, to assist in the appropriate attribution and transfer of cultural knowledge. Community records and TK Labels are developed by Palawa community members.

The project is a strategic initiative co-led by the Office of Pro Vice Chancellor Aboriginal Leadership, College of Arts, Law, and Education, and the Library and Cultural Collections at the University of Tasmania.

### Biographical Note

Cindy Thomas is a Palawa woman with connections to north-east Tasmania. She has experience in Aboriginal cultural heritage management and holds the position of Indigenous Collections Officer at the University of Tasmania.

## CAMPUS EXHIBITIONS AS AN INSTRUMENT IN PARTICIPATORY VALUE ASSESSMENT: THE HERITAGE COLLECTION OF THE ANTWERP ACADEMY OF FINE ARTS

**Ulrike Müller<sup>1,2</sup>, Hélène Verreyke<sup>1</sup>**

<sup>1</sup> Antwerp University, ARCHES Research Group, Antwerp, Belgium; <sup>2</sup> Royal Museums of Fine Arts of Belgium, Brussels, Belgium

In 2022-2024, the Antwerp Royal Academy of Fine Arts and the Faculty of Design Sciences of Antwerp University are assessing the value of the diverse heritage collections preserved at their shared campus. Founded in 1663, the Academy is among the oldest institutions for art education in Europe. Since 2014, the university teaches the academic programs Conservation-Restoration and Heritage Studies at the campus. Among the most iconic pieces is a collection of plaster casts which have been used in artistic training for centuries and shape the campus atmosphere until today.

As part of the ongoing value assessment, and in close conjunction with the educational programs, two exhibitions have been organized on the campus. For the first exhibition, developed in the course 'Heritage didactics' (Conservation-Restoration), students created a scenography and storyline based on their interaction with the collections. The second exhibition explores the personal experiences and memories related to the collections, and results from the collaboration with students, alumni, (former) employees and other stakeholders. As such, both exhibitions intend to map and valorize the immaterial aspects that are an important part of these objects' heritage value.

Our paper discusses the role collectively organized exhibitions can play as an instrument in the participatory value assessment of the campus collection. As prototypes of novel, collaborative approaches for the integration of the collections in the arts and heritage curricula, these exhibitions provide the basis for the continuing, purposeful use of the objects in teaching and research, which evolve along with the needs of both institutions.

### Biographical Note

Ulrike Müller is Assistant Professor in Heritage Studies in the Faculty of Design Sciences at Antwerp University, and post-doctoral Researcher at the Royal Museums of Fine Arts of Belgium, Brussels. Hélène Verreyke, is Assistant Professor in Heritage and Museum Studies in the Faculty of Design Sciences at Antwerp University.

## SWEET AND SOUR PASTS - INCLUSIVE SYMMETRICAL SHARED MEMORY AT THE TECHNICAL UNIVERSITY OF DENMARK

**Laila Zwisler<sup>1</sup>, Annette B. Sørensen<sup>2</sup>**

<sup>1</sup> Technical University of Denmark, History of Technology, Kongens Lyngby, Denmark

In this talk, I will show examples of approaches to an inclusive shared memory at the Technical University of Denmark (DTU) and discuss the methodology behind choices. How do we – the university historians - ensure that the memory of a 200-year-old university, which was created for a very select few, is not forgetful but include a plurality of perspectives of the current mass university. In our communication and exhibitions at DTU, we often talk of great achievements that make us proud, but we must also include the difficult stories of animal experimentation, colonialism, prejudice and absence. Inspired by historian Eelco Runia, we explore our memory by asking questions: who are we since this happened and is the past a blind passenger in current practices? As a rule, our interpretation must strive to be symmetrical and to the question the ethics of methodology. We also seek co-ownership of and shared control over memory as well as to include the invisible groups or individuals to provide opportunity for the diverse student and staff body to mirror themselves in the past. However, striking a balance in interpretation between the sweet smell of success and something disturbing is challenging. But taking up the challenge is helping us inform the shared memory and identity by showcasing not just one version of the past, but different pasts.

**Biographical Note**

L. Zwisler is the Head of the history Technology Division at DTU. Main interests are technical academia, university heritage, shared memory and identity. A. B. Sørensen is an employee at the history of Technology Division at DTU. Main interests are university history, university heritage, shared memory and identity.

## 3.2 NEW AUDIENCES

**Chair: Cornelia Weber**  
28 September 2024

### **Speakers:**

1. Chiara Marin
2. Emily Rosevear
3. Gina Koutsika

## UNIVERSITY MUSEUMS: WHICH AUDIENCES? THE IMPORTANCE OF CO-PLANNING IN THE RELATIONSHIP WITH MARGINALIZED PEOPLE

**Chiara Marin, Elena Santi, Alessandra Menegazzi**

University of Padova, University Museum Center, Padova, Italy

Created for the purposes of study and research, University Museums have gradually opened their doors to diversified audiences: from undergraduate students to school teachers looking for new inputs on their disciplines, from the adult public to families. In recent decades there has been a strong commitment to satisfying the social and participatory vocation of the contemporary museum, rectified through the new ICOM definition: even university museums have thus faced the needs and expectations of the most fragile and marginalized audiences, trying to reach people who don't usually go to museums and to make them discover the past and present a taste of the University's studies, and cooperate on future ones, through the pleasure of sharing knowledge. The paper presents some of the most significant experiences gained within Padua university museums in relation with people with physical, sensorial or cognitive disabilities; with immigrants and new EU citizens; with elderly people in retirement homes and with inmates, who can't actually come to our museums. We are going to offer an overview of the difficulties encountered and of our missteps, and to highlight our co-design approach, which has proven to be rewarding in the relationship with different subjectivities. Finally, a particular focus will be dedicated to the "More than words" project, which we are carrying out in collaboration with a group of young adults on the autism spectrum.

### Biographical Note

Chiara Marin, PhD, is the curator of Padua University historical and artistic heritage; Elena Santi, MSc, is the curator of the Museum of Education; Alessandra Menegazzi, MD, is the curator of the Museum of Archeological Science and Art. They represent the Unipd Museums Accessibility WG.

## CREATING A MORE INCLUSIVE AUDIENCE: ACCESSIBILITY AND COMMUNITY ENGAGEMENT WITHIN A UNIVERSITY MUSEUM

**Emily Rosevear**

University of Canterbury, Teece Museum of Classical Antiquities, Christchurch, New Zealand

The Teece Museum of Classical Antiquities is home to the University of Canterbury's James Logie Memorial Collection an assemblage of artefacts from Greek, Roman, Egyptian and Near Eastern cultures, as well as early texts, lantern slides, and casts. First formed in 1957, the purpose of the Logie Collection is to serve as a teaching and research collection for students, academics and interested members of the public. Since the collection relocated to central Christchurch in 2017 the Teece Museum has welcomed nearly 80,000 visitors, including school and community groups alongside teaching into university courses.

As a university collection the museum has an overarching commitment to the community, on the understanding that our institution exists to advance civic purpose and foster public good. This paper will build on the idea of the university collection as a place to exchange knowledge with more diverse audiences. Exploring how the Teece Museum has worked to engage with the wider community through its public programmes and education outreach to broaden its audience and become an accessible place of learning beyond the walls of the university.

Particular focus will be given to the outcomes of our recent accessibility audit and the case study of our audio descriptions project. A project designed to improve access to the Logie Collection for the blind and low vision community, and at the same time give students an opportunity to extend their learning experiences and apply theoretical knowledge to real world situations.

### Biographical Note

Emily Rosevear is the Assistant Curator of the University of Canterbury Teece Museum of Classical Antiquities. Holding a Masters in History and NZ Certificate in Museum Practice, she has worked in school archives across Christchurch, New Zealand. Emily is passionate about the heritage sector and telling stories through community collections.

## SETTING THE FOUNDATIONS IN ORDER TO BUILD EXCHANGE AND DIALOGUE WITH CURRENT AND POTENTIAL AUDIENCES AT THE ASHMOLEAN MUSEUM IN OXFORD

**Gina Koutsika**

University of Oxford, Ashmolean Museum, Oxford, United Kingdom

Just under three years into my role as the first Director of Audiences & Content of the Ashmolean Museum, we now have a thorough, evidence-based, understanding of our current audiences. They fall into eight groups from academics and professionals to those visiting incidentally. We agreed who we treat as our 'core', 'growth' and 'non-priority' audiences. We also decided which potential audiences, people not currently visiting, we want to learn more about, and start developing a relationship with.

This rich audience data is enabling us to be effective when we develop programmes, projects and campaigns for specific audiences and able to measure their impact against those audiences. It is helping us generate commercial income by tailoring our commercial products; and has provided a shared language of how we talk about people, both from the academic community and who we refer to as the 'general public'.

The presentation will candidly share how we are working and learning across teams to implement our new knowledge of our audiences, using specific examples. It will discuss the challenges we face and how we respond to them and will end with some of the ongoing questions we grapple with.

We know there are a number of changes we need to make in our mindset, our processes and our practice, in order to be more inclusive, equitable and a true place of knowledge exchange and discourse between all of our audiences, from the University and far beyond, and we are committed in making them happen.

### **Biographical Note**

Director (Audiences & Content) at the Ashmolean, Fellow at St Edmund Hall, Trustee at the Jewish Museum and Governor at the Gateway Academy. Previously, Director of the Young V&A, Head at Kew Gardens, IWM, Tate, NHM, SMG and board member for ICOM, British Council, MA, VSA, VSG, Wellcome, MHS...etc. <https://www.linkedin.com/in/ginakoutsika>

## 3.3 CHANGING NARRATIVES

**Chair: Volker Wissemann**  
28 September 2024

**Speakers:**

1. Karolina Wawok
2. Tinne Claes
3. Melanie Pitkin



## “LADIES, WHAT DO YOU NEED THAT FOR?” CHANGING NARRATION OF THE UNIVERSITY’S HISTORY

**Karolina Wawok, Marcin Bojda**

Jagiellonian University, Jagiellonian University Museum, Kraków, Poland

Our academic museums are perfect spaces for becoming museums–laboratories, areas of discussion, places for open dialogue for the academic and city communities. According to that idea, in October 2024 Jagiellonian University Museum is opening a new exhibition, which will be a starting point for an interesting discussion about the female side of the university’s history. We decided to raise that topic in response to our museum’s visitors who spotted lack of the women in our narrative. The exhibition called “Ladies, what do you need that for? Women at the Jagiellonian University” presents women related to the university in all of the areas, through ages. It is a story of students, scientists, administration and cleaning ladies, because everyone played a significant role in the development and functioning of the university, which has a multi-threaded history. It is important to emphasize that the exhibition is not about rewriting history, but about discovering its forgotten or silenced parts. It is an attempt to change the narrative and also an opportunity to raise in the academic community topics related to the situation of girls’ access to education in Poland and the world, equality at the university nowadays and also ways of commemorating important people in public spaces.

In 15 minutes we would like to present the results of our work and ideas for developing university museum as a place of discussion and dialogue.

### Biographical Note

Karolina Wawok - graduated in protection of cultural heritage. Currently working as a museum curator in the collections department of the Jagiellonian University Museum. Marcin Bojda – education team manager in the Jagiellonian University Museum. Historian, editor, tour guide, co-author of the historical board game “Gaudeamus!”.

## TELLING COMPLEX ILLNESS NARRATIVES WITH MEDICAL HERITAGE: REFLECTIONS FROM A UNIVERSITY MUSEUM IN THE MAKING

**Tinne Claes**

University of Leuven, Leuven, Belgium; Vesalius Museum, Leuven, Belgium

How may medical heritage be used to question oversimplified views that portray health as purely positive and disease as entirely negative? How may we recognise health disparities? How may we challenge conventional dichotomies between those providing and receiving care? In summary: how may we tell complex illness narratives in a university museum?

This paper aims to explore these questions, drawing inspiration from disability studies and our own experiences at Vesalius, a novel museum on science, healthcare, and well-being, set to open in Leuven (Belgium) by the end of 2025. As a collaborative initiative between the university and the university hospital of Leuven, Vesalius as a project sprung from the wish to transform a somewhat nostalgic museum about the university hospital into a modern university museum that critically examines how science and healthcare contribute to shaping societal norms related to illness and health.

This paper will delve into both the successes and challenges encountered during this transformation. We will not only illuminate the ways in which we attempt to let medical heritage resonate with contemporary issues, such as combating ableism, but also address the hurdles faced. These encompass the delicate balance between university museums as prestige projects and places for critical reflection, the tension between wanting to be simple and complex at the same time, and the challenge of persuading academics and healthcare professionals to openly acknowledge the inherent imperfections in their work.

### Biographical Note

Tinne Claes is a historian and curator. She has written books and articles on the history of various medical subjects, ranging from anatomy to infertility. As a brand-new museum professional, she (co)develops the content of the future Vesalius Museum, an initiative of the university and university hospital of Leuven, Belgium.

## THE ETHICAL COMPLEXITIES OF HUMAN REMAINS IN MUSEUMS: A CASE STUDY OF NEW PRACTICES IMPLEMENTED AT THE CHAU CHAK WING MUSEUM, SYDNEY

### **Melanie Pitkin**

Chau Chak Wing Museum, University of Sydney, Sydney, Australia  
On behalf of the CCWM Human Remains project team

What constitutes the respectful and dignified care and display of human remains? This talk will explore the latest holistic research undertaken at the Chau Chak Wing Museum into the ethical care, treatment, interpretation and display of human remains, with a particular focus on ancient Egypt. By considering the perspectives of descent communities, museum visitors, researchers and museum professionals, as well as the dead, CCWM are making new and informed decisions around better practices for human remains in its care. This includes the development of a set of culturally specific guidelines which considers the treatment of human remains across all platforms of the Museum – i.e. not only collections, research, documentation, interpretation and display, but also teaching, education and public programmes, media, marketing, merchandising and the web. The talk will also discuss the way in which the Museum is re-writing label text, and associated interpretation, to re-frame the narrative around ancient Egyptian mummified human remains, and visitor behaviour and understanding in their presence.

### **Biographical Note**

Dr Melanie Pitkin is an Egyptologist and Senior Curator of the Nicholson Collection of Antiquities and Archaeology at the Chau Chak Wing Museum, University of Sydney. She has more than 15 years professional experience working in museums in Australia and the UK and providing support to museums in Egypt.

# FLASHTALKS

## **Flashtalks 1.1 | Strategic Approaches**

Chair: Esther Boeles

## **Flashtalks 1.2 | Case Studies**

Chair: Ana Isabel Díaz-Plaza Varón

## **Flashtalks 2.1 | Object-Based Teaching and Learning**

Chair: Delphine Issenmann

## **Flashtalks 2.2 | Collections in the Digital Space**

Chair: Roland Wittje

## **Flashtalks 3.1 | Rethinking Heritage**

Chair: Zhao Ke

## **Flashtalks 3.2 | Colonial Histories**

Chair: Déborah Dubald

## **Flashtalks 3.3 | Creating Communities**

Chair: Déborah Dubald

# 1.1 FLASHTALKS

## STRATEGIC APPROACHES

**Chair: Esther Boeles**  
25 September 2024

### **Speakers:**

1. Hubert Kowalski
2. Cornelia Weber
3. Julie Banks
4. Julija Jonušaitė
5. Liselotte Neervoort
6. Javier García
8. Eva Winter
9. Alyssa Becker-Burns

## ASSOCIATION OF UNIVERSITY MUSEUMS AS AN IMPORTANT GAME CHANGER IN POLISH UNIVERSITIES

**Hubert A. Kowalski<sup>1,6</sup>, Marek Bukowski<sup>3,6</sup>, Marta Piszczatowska<sup>1,6</sup>, Joanna Ślaga<sup>5,6</sup>, Marta Szaszkiwicz<sup>2,6</sup>, Magdalena Muskała<sup>4,6</sup>, Association of University Museums**

<sup>1</sup> University of Warsaw, University of Warsaw Museum, Warsaw, Poland; <sup>2</sup> University of Gdańsk, Museum of the University of Gdańsk, Gdańsk, Poland; <sup>3</sup> Medical University of Gdańsk, Museum of the Medical University of Gdańsk, Gdańsk, Poland; <sup>4</sup> Medical University of Białystok, Museum of the History of Medicine and Pharmacy, Białystok, Poland; <sup>5</sup> Jagiellonian University, Jagiellonian University Museum, Kraków, Poland; <sup>6</sup> Association of University Museums, Association of University Museums, Warsaw, Poland. Association of University Museums

The Polish Association of University Museums (AUM) has risen to colossal significance recently. This All-Poland organization gathers employees of University Museums and Collections. Its preliminary goal was to establish a cooperation network between university Museums in Poland and begin more in-depth inventory and valorization of all university collections. With the onset of the Covid2019 pandemic and then the Ukraine-Russia war, the Association's goals shifted to preserving and propagating the heritage of Universities as a treasury of different tangible and intangible heritage and traditions. Time demands forced the universities to adjust their modus operandi to new demanding circumstances, e.g., to shift most activity to virtual reality. It also affected university museums. It affected many online accessible events, e.g., lectures or conferences. AUM produces documentary movies and virtual tours about specific artifacts and collections, then publishes them on the AUM or university websites. The AUM will prepare a new website, a dedicated database, and a two-volume catalog of the Polish University Museums. AUM supported university museums or employees in case of disputed matters with the different Ministries or the University Authority. When the Ukraine-Russia war began, AUM was engaged in charity help for Ukrainian cultural institutions, providing scholarships for museum professionals and conducting classes and workshops for pupils from Ukraine to relieve their trauma and Post Traumatic Stress Disorder (PTSD). It is impossible to overrate the meaning of a national network for conducting and handling broad, standard policies for university collections. Recent years have revealed that political and economic changes require effective and dynamic organizational structure adjustment.

### Biographical Note

Hubert Kowalski, Professor, Director of the University of Warsaw Museum; Marek Bukowski, PhD, Museum, Medical University of Gdańsk; Marta Piszczatowska, PhD, University of Warsaw Museum; Joanna Ślaga, PhD, Jagiellonian University Museum; Magdalena Muskała, PhD, Museum of the History of Medicine and Pharmacy, Białystok; Marta Szaszkiwicz, MA, University of Gdańsk Museum.

## STRUCTURES IN TRANSITION: THE DEVELOPMENT OF INFRASTRUCTURES AND NETWORKS FOR UNIVERSITY COLLECTIONS IN GERMANY

**Cornelia Weber**

Justus-Liebig-Universität Gießen, Gießen, Germany

The academic collections in Germany – 1170 registered collections at 77 universities – have undergone a unique development process over the last 25 years and are therefore now mostly able to respond appropriately to social, political and economic changes and challenges. The systematic development of centralised and decentralised infrastructures, intra-university and inter-university networks and various types of cooperation has created a basis that supports collection work and knowledge transfer in a targeted and sustainable manner. Today, academic collections are generally regarded as research infrastructures that need to be preserved, promoted and utilised. This has fundamentally changed the status of university collections and generally led to a strengthening that enables them to actively shape the changing times.

In my talk, I would like to take a look back and present strategies and activities developed and implemented in Germany that can also support university collections and museums worldwide in becoming a well-organised and integrated resource for research, teaching and transfer.

### Biographical Note

Honorary Professor for Scientific Collections and Knowledge Transfer at Justus Liebig University Giessen, Germany. Working with academic collections for more than 25 years; initiator and director of numerous (research) projects, former head of the Coordination Centre for Scientific University Collections in Germany; 2004-2010 UMAC Chair.

## IN CONVERSATION WITH COLLECTIONS: CONNECTING COLLECTIONS AT THE UNIVERSITY OF MELBOURNE

### Julie Banks

University of Melbourne, Museums and Collections Department/ Global, Cultural and Engagement Division, Chancellery, Melbourne, Australia

The University of Melbourne's collections are unparalleled in Australian universities. The collections reflect the stories of people, innovation, scholarship and knowledges, spanning the historical and contemporary in the visual arts, scientific history, natural sciences, archives and more. Importantly, across many disciplines, the collections reflect Aboriginal and Torres Strait Islander cultural heritage and knowledges. The stories told by the collections are both uniquely Australian, and part of a global story of colonisation, change and transformation. Historically the story the collections have told is one of knowledges divided along divisional and disciplinary lines. However, the collections and their stewardship is changing, both through acquisition and through engagement and examination. Increasingly, collections are playing an active role in the University's ambitions for a connected community of scholarship.

The *Cultural Commons Strategy 2020 – 2025* sets a pathway toward innovation in collection stewardship and engagement, articulating a vision to “address the great challenges of our time”. This paper will consider how the University has sought to realise this vision, forging dialogue through its collections via a series of foundational projects which have established a roadmap for the cultural commons. I will explore a collaborative project underway to bring together the over 30 cultural collections, comprising 1 million items through an online platform providing functionality for teaching and learning, as well as community and public engagement, and cultural connection and two-way learning. In development, this project seeks to foster connections and conversations between audiences and disciplines to contribute to knowledge and transformation.

### Biographical Note

Julie Banks is Director of Collections at the University of Melbourne. Julie leads the stewardship of the University's collections, including key transformational projects supporting academic and civic engagement with collections. Julie has previously worked extensively across the public collecting sector throughout Australia and has strengths in collection governance and management.

## RECOVERING MEMORY: HOW VILNIUS UNIVERSITY IS ADDRESSING CHALLENGES OF POLITICAL AND CULTURAL 20<sup>TH</sup> CENTURY HERITAGE

### Julija Jonušaitė, Rusana Minkevičiūtė, Monika Ramonaitė

Vilnius University, Museum, Vilnius, Lithuania

Considering the occupations experienced by Lithuania in the 20th century, the changing governments, and the systems imposed by them, Vilnius University (further: VU) has established an initiative to engage in a dialogue with the past – “Recovering Memory”. This project aims to commemorate and pay respect to members of the VU community, both staff and students, who were expelled from the university, losing the ability to continue their academic careers or studies, due to the actions of the totalitarian regimes and their local collaborators. The symbol of the project is the Memory Diploma, which represents the return to the university community of those who were expelled. This is important in the context of the culture of remembrance, which implies a dialogue between the past and the present in the VU community. In this case, the VU Museum has become a carrier of historical memory, whose working on the further development of the project to find new ways of transmitting the heritage of the past to today's society. The “Recovering Memory” project is VU's way of rethinking the difficult past, looking to the future and understanding today's societal expectations of academic institutions.

Essential questions of this topic are: How the responsible pursuit of knowledge and recognition of disgraceful history periods can be used to build an open university community? How Recovering Memory presenting VU to the society? What role does the Museum need to play in reviving the historical memory? How critical research implements further development of academic community?

### Biographical Note

Julija Jonusaite, MHist is a Museologist of VU Museum. She is main researcher in the “Recovering Memory” initiative. Rusana Minkeviciute, MHist is a Communication Coordinator of VU Museum. Monika Ramonaite is a Director of VU Museum and PhD candidate.

## AIRPLANE WINGS, MINERAL MODELS AND VACUUM CLEANERS: TU DELFT'S PROGRAMME "TAILOR-MADE APPROACH TO FACULTY COLLECTIONS"

**Liselotte Neervoort, Anna De Bruyn**

TU Delft, Library, Delft, Netherlands

In 2022, the Delft University of Technology (TU Delft) initiated a three-to-four-year programme to make its faculty collections future-proof. Titled 'Tailor-made approach to faculty collections', the program is committed to devising customized solutions for each faculty and their respective collection, rather than a one-size-fits-all approach.

The primary objectives include conducting a (further) inventory of each faculty collection and making them accessible, as well as reassessing the collection profile, professionalizing the collection management, and stimulating use in education and presentations. These goals are responsive to evolving perspectives on the role and purpose of academic collections, both among heritage professionals as well as the academic stakeholders. For instance, embedding the collections in teaching reflects a commitment to their societal role, contributing to the education of socially responsible engineers. Moreover, improving digital access to the collections not only enhances their resilience in an increasingly digital world, but makes (knowledge about) the collections more democratically available.

Through the distinctive 'tailor-made approach', the programme seeks to harness or even catalyze these changes within the academic and social context in which the collections operate. By recognizing the diverse wishes of all stakeholders and remaining attuned to shifting preferences and attitudes (for example on fossil fuel industries, traditional partners of the TU Delft), the program strives to cultivate collections that increasingly resonate with students and staff members alike.

### Biographical Note

Liselotte Neervoort, programme manager of the programme 'Tailor-made approach to faculty collections', has a background in university collections and collection management. Anna de Bruyn, project leader within the programme 'Tailor-made approach to faculty collections', is working on several different faculties, including Electrotechnics, Mathematics and Computer Sciences.

## UNIVERSITIES' PRINTS COLLECTIONS. GLOBAL ANALYSIS OF PAST, PRESENT AND FUTURE

**Javier J. García, Isabel María G. Fernández, Mónica G. Frigols**

Complutense University, Madrid, Spain

Thanks to their particular identity as material used for the transmission of knowledge and its ease in terms of price and storage space, prints are one of the main types of pieces that make up the heritage collections of universities.

The lecture presents a global analysis about these types of collections, developing a study that covers a wide-ranging of institutions: from the greatest historical collections, to the youngest and most recent ones, of Europe, North, Central and South America, Australia and Asia.

On this basis, the research addresses a wide range of study which includes the definition of the typologies of print collections (museums, educational collections, research collections; by old masters, contemporary, etc.), the analysis of "how" these materials arrived to university heritage, and the current problems of collections for augmenting their holdings with new prints in a context of underfunding and dwindling benefaction. In addition to the above data, the research analyzes the model of administration, staff, installations, conservation mediums, rules, and the strategies adopted by the institutions for showing the collections and integrating the prints as part of the university's educational material for university students and the general public.

Finally, to further enrich the research, the paper provides an analysis of the current challenges and difficulties faced by these centres and common strategies for identifying and combating problems and needs.

### Biographical Note

Javier Jurado García is pre-doctoral fellow and assistant curator at the Gabinete de Estampas (Print Collection), Faculty of Fine Arts, Complutense University of Madrid, Spain. He has completed internships at the “Prentenkabinet” of the University of Leiden, Netherlands and at the Albertina Museum, Vienna.

## NEW PATHWAYS FOR CULTURAL IDENTITIES IN RURAL AREAS: VISITOR STUDIES AND EMPLOYMENT RESEARCH ON REGIONAL MUSEUMS IN EASTERN GERMANY

**Eva Winter, Stefanie Adler, Nick Petukat**

Friedrich Schiller University Jena, Chair of Classical Archaeology, Jena, Thuringia, Germany

Audience development and visitor studies assist museums and collections in developing strategies to address their (non-)visitors: First established in Germany during the 1980s in urban centres, regional museums in rural areas of Eastern Germany play no role within academic research until present. Although they fulfil an important function in representing and shaping local cultural identities and heritage, they face various challenges.

University collections with their expertise in research, exhibition management and audience development can offer a platform for academics, politics and a broader public to discuss and address these challenges. Funded by the German Federal Ministry of Food and Agriculture, the Chair of Classical Archaeology at the University Jena is currently conducting a three-year research project aiming to a better understanding of these challenges, characteristics and conditions for success in regional museums. With its own Collections of Antiquities – displayed in permanent and special exhibitions – the Chair of Classical Archaeology at University Jena has successfully developed outreach strategies and visitor studies since 2016.

Combining methods of quantitative and qualitative data collection, the research project explores the diverse audience of regional museums (including non-visitors), as well as forms of collaboration between full-time employees and volunteers. The data collection is carried out in 10 local museums in the districts of Thuringia, Saxony and Saxony-Anhalt and will provide insights into shaping cultural identities in rural areas, not only for an academic community, but also for local communities and society at large.

### Biographical Note

The research is conducted by Prof. Dr. Eva Winter, Chair of Classical Archaeology at Jena University, as the project's leader. Stefanie Adler and Nick Petukat – doctoral candidates and academic employees – focus on the data collection and analysis in the field of visitors/non-visitors, full-time employees and volunteers.

## MORE THAN THE SUM OF OUR PARTS: ADMINISTERING AN ANNUAL SURVEY ACROSS UNIVERSITY OF ALBERTA MUSEUMS COLLECTIONS

**Alyssa Becker-Burns**

University of Alberta, University of Alberta Museums, Edmonton, Alberta, Canada

Even before the pandemic, the emergence of the worldwide polycrises, and, local to the University of Alberta (in Edmonton, Alberta, Canada), a 34% provincial government budget cut, dynamic social, economic and natural environments raised important questions for the future of University of Alberta Museums (UAM). To navigate these changing environments, the UAM Unit recognized the need for a cohesive picture of UAM collection activities and their challenges. This talk describes the process of administering an annual survey to all 30 UAM registered collections, with the objectives of collecting data to help gauge compliance with the existing museums and collections policy and best practices, to direct UAM Unit programs and services to better assist curators and their departments to manage collections, and to help inform budgets, grant applications, annual reports and a range of other museum related activities. The project took place over five years, and resulted in benefits and challenges, both anticipated and unexpected, including a record of pandemic impacts and adaptations.



University of Alberta Museums is one of Canada's largest academic and research museum collections with millions of objects and specimens in both the Natural Sciences and Humanities. The UAM registered collections are distributed across 11 departments and five faculties, and are physically located in approximately 200 rooms in 15 different buildings. Collections are stewarded by department-appointed academic curators, and served by a central leadership team of museum professionals, the University of Alberta Museums Unit, who administer the campus wide museums policy and framework, and provide advisory services.

### **Biographical Note**

Alyssa Becker-Burns is Assistant Director, Collections Management, at University of Alberta Museums (UAM), where she oversees the UAM Unit's collection emergency preparedness and response, and collection data management programs. Working in museums across Canada and the United States, she has culminated over 20 years experience in collection care and conservation.

# 1.2 FLASHTALKS

## CASE STUDIES

**Chair: Ana I. Díaz-Plaza Varón**  
25 September 2024

### **Speakers:**

1. Levent Tökün
2. Sakshi Jain
3. Ke Zhao
4. An-ming Chang
5. Thomas McCloughlin
6. Simone Grytter
7. Daniël Ermens
8. Yuyang Zhao
9. Beatriz Domenech

## ACADEMIC HERITAGE INSTITUTIONS AS PLACES OF EXCHANGE AND DISCOURSE: THE ANKARA ORCHARD HOUSE

**Levent Tökün**

University of Campania, Department of Law / UNESCO Chair on Business Integrity and Crime Prevention in the Art and Antiquities Market, Santa Maria Capua Vetere, Italy

This paper delves into the pivotal role of the Ankara Orchard House, operating under the Koç University Vehbi Koç Ankara Studies Research Center (VEKAM), within the realm of university museums and collections. Opened in 2007, this unique academic and social heritage site, one of the very few functioning orchard houses in greater Ankara, actively contributes to open dialogue, debate, and heritage preservation. Amidst increasing fragmentation, the Ankara Orchard House serves as a crucial platform for constructive exchanges, transcending institutional and disciplinary boundaries. Hence, the research focuses on two key aspects of its significance. Firstly, the Ankara Orchard House encourages students from primary to university levels to engage in extensive research focused on museology, cultural heritage, architecture, urban studies, and folklore. A catalyst for interdisciplinary collaboration and pioneering issues, it hosts symposia, workshops, talks, conferences, and exhibitions. Notably, tailored education programs for elementary schools align with the national curriculum, fostering interdisciplinary dialogue among students in an exclusive atmosphere. Secondly, the paper highlights the Orchard House's unique role in preserving cultural heritage. With over 800 objects from 32 Turkish cities and its well-preserved traditional Ottoman structure, the century-old Orchard House stands as a living testament to cultural heritage. Beyond preservation, it showcases a rare practice in the region by conveying traditional arts and crafts in an original context. Serving as a venue for academic and social events, it supports knowledge transfer, fosters participation, and provides hands-on experiences, ensuring the longevity of cultural heritage and accessibility for all.

### Biographical Note

Levent Tökün is an archaeologist and art historian specializing in cultural heritage politics, the illicit trafficking of cultural property, and museums. He currently pursues a Ph.D. at the University of Campania “Luigi Vanvitelli” in the Department of Law, within the UNESCO Chair on Business Integrity and Crime Prevention in the Art and Antiquities Market.

## CHRONICLES OF CURIOSITIES: THE HUNTERIAN MUSEUM'S PLAYBOOK FOR TRANSFORMATIVE EVOLUTION

**Sakshi Jain**

University of Glasgow, Glasgow, United Kingdom; European Commission, Erasmus Mundus Scholarship, Brussels, Belgium

This case study explores the dynamic landscape of university collections and museums, using The Hunterian Museum at the University of Glasgow as a focal point. As academic institutions face an ever-evolving array of challenges and transitions, this research delves into the strategies employed by university collections and museums to actively address and transform in response to these shifts.

The research delves into The Hunterian Museum's strategies for addressing challenges posed by technological advancements, decolonization, provenance research, evolving educational paradigms and curation practices, as well as shifting societal expectations. By examining how the museum embraces these challenges as opportunities for transformation and change, the research seeks to uncover lessons that can be applied more broadly to university collections globally.

Through an in-depth analysis of The Hunterian Museum's experiences, the research seeks to contribute to a more profound understanding of how academic heritage can undergo reimagining and revitalization in response to contemporary challenges. The museum has also adopted diverse outreach methods, including podcasts, weekly talk series, university teaching initiatives, student engagements, blogs, and student-led guided tours. These initiatives, whether on-site or virtual, play a crucial role in transforming the museum's communication, particularly with young minds.

Ultimately, the case study aims to inspire a proactive mindset in the academic community, encouraging institutions to see challenges as opportunities for positive transformation, with insights drawn from The Hunterian Museum.

## Biographical Note

Sakshi Jain is a museologist and artist who is currently the recipient of the prestigious Erasmus Mundus Scholarship pursuing an MA in Managing Art and Cultural Heritage in Global Markets, entailing captivating mobility periods in the vibrant cities of Glasgow, Lisbon, Paris, and Rotterdam.

## ONE CENTER, MULTISECTORAL COLLABORATION: A MODEL OF UNIVERSITY HERITAGE PROTECTION IN A CHANGING LANDSCAPE

**Ke Zhao<sup>1,3</sup>, Deli Chen<sup>1</sup>, Hongyin Lv<sup>2</sup>, Nianci Wang<sup>1</sup>**

<sup>1</sup> University of Electronic Science and Technology of China, Electronic Science and Technology Museum, Chengdu, China.

<sup>2</sup> University of Electronic Science and Technology of China, Publicity Department, Chengdu, China. <sup>3</sup> University of Electronic Science and Technology of China, School of Public Administration, Chengdu, China

Over the past decade, Chinese universities have significantly invested in the development, renovation, and expansion of their museums. This growth in university heritage offers opportunities and challenges for the strategic positioning of university museums and their integration within university systems. This study focuses on the Electronic Science and Technology Museum's "One Center, Multisectoral Collaboration" model, illustrating its impact on heritage protection in a university context.

At the core of this model is the coordination of various university departments, emphasizing the collection, preservation, exhibition, and education of heritage. The University Heritage Working Committee, initiated by the museum and supported by multisectoral collaboration documents from the President's Office, plays a vital role in fostering museum development and establishing a heritage protection mechanism. The collaboration extends to the Publicity Department for outreach, and to the Alumni Association for collecting scientific instruments from Chinese electronics enterprises. This leads to a requirement for the State-owned Property Department to seek the museum's consent and assessment before these instruments can be disposed of, scrapped or collected into the museum. As a primary hub for science popularization, the museum, supported by the Information Center and the Press Company, develops online and printed resources. Furthermore, the Teaching Office endorses the History of Electronic Science and Technology course, based on Object-Based Learning, into diverse faculty programs, enhancing educational engagement.

This study concludes that, the "One Center, Multisectoral Collaboration" model has not only strengthened the university heritage protection but also cultivated a dynamic ecosystem for its utilization and appreciation.

## Biographical Note

Ke Zhao is the director of the Electronic Science and Technology Museum, and an associate professor in University of Electronic Science and Technology of China. He earned his PhD in Microelectronics and Solid-state Electronics. His research interests include the history of electronic science and technology and university museums.

## A CASE IN WHICH THE "CAMPUS MEMORY" COLLECTION AFFECTS CAMPUS PLANNING

**An-ming Chang, Kuang-hua Chen**

National Taiwan University, University History Gallery, NTU Museums, Taipei, Taiwan

In recent years, museum collections have paid equal attention to tangible and intangible assets. A small case happened on the National Taiwan University (NTU) campus.

The history of NTU is traced back to Taihoku Imperial University (TIU, 1928-1945) during the Japanese occupation of Taiwan. However, earlier, a school was located at this site, Taihoku Higher Agriculture and Forestry School (THAFS, 1919-1928), but the University History Gallery (one of NTU Museums) was not established until 2005. We discovered one picture of a giant gas tank in the THAFS graduation album, but there is no trace of it on the campus grounds. Then we asked the elders one after another for advice, and sure enough, we dug out the behind-the-scenes stories, letting us know about the pipelines on the inner wall of the school buildings that have lasted nearly a century and many tiny interesting stories around the disappeared gas tank base. Also, the precious campus memory has affected the campus planning of this area.

The old professors and alumni who told us about the gas tank in the past ten years have passed away over 95 years old in these three years or suffered from severe aging and blurred memories. Fortunately, the NTU History Gallery immediately recorded their oral histories and continuing their living vitality.

### Biographical Note

An-ming Chang<sup>a</sup>, Kuang-hua Chen<sup>b</sup>: a. Division Director, University History Affairs Division, University Library. b. Professor, Library and Information Science, University Librarian, and Director-General, NTU Museums. National Taiwan University, No. 1, Section 4, Roosevelt Rd, Taipei 106319, Taiwan (R.O.C.)

## THE STONE REJECTED SHALL BECOME THE CORNERSTONE: WHEN SCIENTIFIC RESOURCES BECOME UNIVERSITY HERITAGE

### Thomas McCloughlin

Dublin City University, DCU Science Archive & Herbarium, Dublin, Ireland

Educational institutions and the resources they acquire, accumulate, or even ‘hoard’ become the assets of an institution. In spite of this, and despite being a natural process, some institutions behave as if resources are liabilities. In this paper, I outline one model of practice that supports a small but diverse collection of resources that would have been disposed of, had it not been for the activities that caused them to coalesce into one collection: sorting through the glassware dump; the discovery of 18th century apparatus; connecting with the last scientific glass-blower in Ireland; the establishment of a herbarium; recruiting a cohort of volunteers; outreach at the institutional, local, and wider communities; and using the historical resources in teaching and publishing works on the collections. Such activities evolved individually, but together they offer a blueprint for a small institution with no history of collections to start from scratch. In a changing world, collections are more important than ever, not least in telling the story of an institution as well as wider anthropological or sociological development. In the case of the DCU Science Archive and Herbarium, its formation marked the transitional incorporation of five different institutions into one, and the author notes the ongoing trials of negotiating institutional forces in ‘activating’ a collection in a university.

### Biographical Note

Thomas McCloughlin is Assistant Professor of Biology & Science Education in Dublin City University. He is curator of the DCU Science Archive and Herbarium which was set up in 2016. He has a particular interest in the materiality of education and the history of biology.

## THE UNWANTED – ESTABLISHING A PARALLEL COLLECTION IN TIMES OF CHANGE

### Simone Grytter, Amalie S. Schjøtt-Wieth

University of Copenhagen, Medical Museion, Copenhagen, Denmark

From 2018 to 2022, Medical Museion went through a process of digitalizing the museum’s collection. In this process, objects were re-assessed, which resulted in some objects being deaccessioned, that is: excluded from the collection. A pile of these ‘unwanted objects’ grew in the museum’s storage, while a need for a larger collection for teaching, engaging stakeholders, and for visitors to handle, also grew. Therefore, it was decided to explore the potential of ‘the unwanted’, which called for a sorting, a separate registration, and a name for this gathering of authentic historical material that the audience could engage with. Today we have taken to calling it: the parallel collection.

In this paper, a conservator, and a curator and researcher, explore how the parallel collection allows for the development of new object-based research methods. We ask how touching, seeing, or smelling objects might allow different stakeholders to come together and discuss health topics in times of change. We argue that the object can function as a meeting-point, from where different narratives, opinions, experiences, and perspectives might unfold – and that objects might come to be a fruitful framework to discuss differences within. Intrigued by the synergy occurring between using both the parallel collection and the museal collections, this paper shares our experiences with new ways of activating objects in public events, in teaching, and in research.

Medical Museion is an award-winning medical museum, and a part of the University of Copenhagen.

### **Biographical Note**

Amalie Schjøtt-Wieth is a conservator. She holds a BSc in Conservation from The Royal Danish Academy and a BA in Textile Design from University College Copenhagen. Simone Grytter is the curator of Appendix. She holds a PhD in Medicine, Culture and Society, and works with medical anthropology and museum research.

## **GETTING STRAIGHT TO THE POINT: STARTING ACADEMIC HERITAGE AT THE UNIVERSITY OF ANTWERP**

### **Daniël Ermens, Marc Demolder**

University of Antwerp, University Library: Special Collections, Antwerp, Belgium

The University of Antwerp started to have attention for its academic heritage only in 2017, officially, when an Academic Heritage Department was created at the University Library. Now, seven years later the university has two professional depots where heritage objects are stored, and an online database to register these objects. The department is well known by a large group of academic and non-academic staff, and alumni.

What happened in these seven years? What choices did we make to get this initiative started? And how did we proceed? In this presentation we will take a step back and look at what we did do well, and what could've been done better.

Since none of us work in a vacuum, our self-reflection has to focus on the circumstances under which we have worked, too. Not only the situation at our own university influenced the way we have worked, but also the political circumstances in Belgium, and the trends in society in general. What did it mean to start from scratch in 2017, having to deal with a pandemic, decolonisation, fake news, etc, before we even had a clear sight on the scope of our collections (even on those that were collected before the official start)? How did this affect our work and the direction we have decided to take? And moreover, what makes it different for us to deal with all these issues at our starting point, while other universities with long traditions have to encounter them while already at full speed?

### **Biographical Note**

Daniël Ermens works as staff member of Special Collections for Academic Heritage at the Antwerp University Library. Marc Demolder is a biomedical engineer and works as a staff member at the pharmaceutical department. In 2023 he won an academic prize for collecting the academic heritage for nearly 30 years.

## **CONSTRUCTING A MUSEUM FOR THE FUTURE FOR A YOUNG UNIVERSITY - TAKING SOUTHERN UNIVERSITY OF SCIENCE AND TECHNOLOGY AS AN EXAMPLE**

### **Yuyang Zhao, Yuening Liu, On behalf of Southern University of Science and Technology Museums- Institute of Global Urban Civilization**

Southern University of Science and Technology, SUSTech Museums, SHENZHEN, China; On behalf of Southern University of Science and Technology Museums-Institute of Global Urban Civilization

In the 21st century, propelled by the rapid expansion of higher education and the idea that “world-class universities should house world-class museums,” China experienced a resurgence in university museum construction.

Presently, university museums in China must meet numerous expectations. They are seen as windows for universities to showcase and communicate, as spaces for academic research, as engines for city innovation, as venues for citizens' learning and cultural activities, and as tourist destinations for foreign visitors.

The Southern University of Science and Technology in Shenzhen, a leading higher education institution,

is preparing to build its museum. This article uses it as a case study to strategically respond to these expectations, and outline a potential model for a university museum that can grow with the university, foster innovation, and lead the future.

The author believes that it is crucial to fully utilize universities' internal resources, collaborate with society, blend and promote the city, and actively use domestic and foreign exchange platforms in various areas such as museum construction, collections, exhibitions, and public activities. Laying a solid foundation in the preparation stage of the university museum will ensure that future university museums can better serve universities and society.

### **Biographical Note**

Yuyang Zhao received the B.H. degree in Museology from Zhejiang University, China, in 2015 and the M.A. degree in Museum Studies from University of Leicester, UK, in 2017. She is the curator at Southern University of Science and Technology Museums. Her research interest is university museum exhibition and management.

## **CONSERVATION OF TECHNOLOGICAL HERITAGE**

### **Beatriz Domenech<sup>1</sup>, Carmen Bachiller<sup>2</sup>, Antoni Colomina<sup>1</sup>**

<sup>1</sup> Universitat Politècnica de València, Fondo de Arte y Patrimonio, Valencia, Spain; <sup>2</sup> Universitat Politècnica de València, Museo de Historia de la Telecomunicación Vicente Miralles Segarra, Valencia, Spain

The Vicente Miralles Segarra Telecommunications History Museum preserves, researches, exhibits and disseminates the History of Telecommunications through the objects that made it possible. It houses a very heterogeneous collection of pieces from the technological heritage of the 19th, 20th and 21st centuries. These pieces have had a wide social and cultural use, so they have multiple readings beyond their functionality. Because of this, it is a type of heritage that involves certain difficulties for the figure of the conservator-restorer when it comes to dealing with its intervention and making decisions that ensure the correct safeguarding of the pieces.

The conservator-restorer thus faces a triple challenge: the heterogeneous materiality and manufacture of the pieces; the dilemma of recovering the functionality of the object or ensuring the conservation of its constituent materials; and the difficulty of finding scientifically based bibliographic sources. Currently, technological heritage is scarcely studied and its conservation does not seem to be a priority area, being treated on numerous occasions as “technological rubbish”. The conservation of this heritage is relatively recent and not so well known among professionals, as the equipment was generally discarded at the end of its useful life.

These dilemmas are exemplified through the intervention of various pieces in the Museum, and are complemented with research, teaching and dissemination tasks that involve both the university community and conservation-restoration professionals, thus enhancing the value of technological heritage.

### **Biographical Note**

PhD in Conservation and Restoration of Cultural Heritage, she currently works as a conservator in the Heritage Department of the Universitat Politècnica de València (UPV). She participates in conservation-restoration projects of the Instituto de Restauración del Patrimonio (IRP-UPV). Her research focuses on chromatic reintegration and the conservation of technological heritage.

# 2.1 FLASHTALK OBJECT BASED TEACHING & LEARNING

**Chair: Delphine Issenmann**  
26 September 2024

## **Speakers:**

1. Rebecca Partikel
2. Anna Zubek
3. Congting Hao
4. Diane Courtin
6. Sayuri Tanabashi
7. Alissa Theiß
8. Rosa Nan von Leunbach
9. Joanna Ślaga



## TEACHING (PRINTING AND DRAWING) TECHNIQUES: HOW THE MARBURG UNIVERSITY MUSEUM'S COLLECTION OF PRINTS AND DRAWINGS IS BEING REACTIVATED FOR UNIVERSITY EDUCATION AND EXHIBITING

**Rebecca Partikel**

Philipps-Universität Marburg, Museum für Kunst und Kulturgeschichte, Marburg, Hesse, Germany

The Museum of Art and Cultural History of Marburg University holds a collection of ca. 1000 paintings, 10000 prints and drawings as well as numerous objects from cultural history. Being divided into two locations, the Marburg castle (cultural history) and the “Kunstgebäude” (art), a current project addresses teaching art historical basic knowledge by using the collection of prints and drawings as well as communicating the same to a wider audience in innovative ways.

During the museum's restoration (2011–2018), the art collection was not accessible to the public and its original purpose of enriching teaching of art history was set into a deep sleep.

After the pandemic having shown the opportunities the digital offers to museums and AI becoming an integral part of university teaching, it became nevertheless clear that teaching with original art has to return and re-become an integral part of university education.

During the restoration, a cabinet for graphic exhibitions and a room for teaching with originals were set up. Its furnishings render possible teaching with originals and digitised versions of the same object simultaneously, enabling students to take a close look at details on-screen and on-paper. Furthermore, artworks in other collections can easily be discussed with the digital options at hand.

But this is not only true for teaching. The digital in combination with the originals also sets the stage for innovative concepts of educational services or exhibitions. In my flashtalk, I would like to present some results of this project.

### Biographical Note

Rebecca Partikel, M.A. is a project-based curator for prints and drawings at the Museum of Art and Cultural History of Marburg University. Her research interests are prints and drawings, especially from the early modern period, and the history of science, especially astronomy. In 2024, she finished her PhD.

## REAL OF FAKE? THE USE OF REPLICAS AND MODELS FOR TEACHING WITH OBJECTS IN NATURAL HISTORY COLLECTIONS

**Anna Zubek, Bartłomiej Kajdas**

<sup>1</sup> Jagiellonian University, Nature Education Centre, Kraków, Poland

When teaching with natural science objects we often focus not on the object itself, but on the species, the adaptation or the process that the object represents. Most objects are “indefinite” – they are ones of many similar specimens, representing a species of animals, anatomical structures, mineral or rock types. Their identity, origin and provenience is usually of less importance than the wider context, a set of features that this object shares with the entity that it represents. In some cases, however, the object is so unique, important, or famous, it becomes “definite”, and thus, interesting on its own. The first skeleton ever found or the largest diamond, the oldest piece of rock on Earth... Individual stories of such objects are usually connected with great scientific findings, discoveries and break-throughs. This is when object-based teaching also becomes object-centred.

In this flashtalk we would like to share examples of replicas and models of famous, unique objects that we use for teaching with objects. They include XIX-century casts of extinct reptiles' skeletons, hand-crafted replicas of the Cullinan diamonds and the most up-to-date reconstruction of Lucy, the Australopithecus. We would like to discuss the potential and the challenges of using replicas and models for the object-based teaching.

### Biographical Note

Anna Zubek - Head of the Education and Promotion Department at the Nature Education Centre of the Jagiellonian University. Bartłomiej Kajdas - Curator of the Geological Department at the Nature Education Centre of the Jagiellonian University.

## CO-CURATORIAL EXPLORATION WITH THE AUDIENCE: A CASE STUDY OF THE “PLANT + ELECTRONICS” EXHIBITION

**Congting Hao, Ke Zhao, Deli Chen**

University of Electronic Science and Technology of China, Electronic Science and Technology Museum, Chengdu, China

Museums serve as spaces for the exchange of knowledge and emotions, with exhibitions acting as the medium for this interchange. However, museum exhibitions often unilaterally deliver content to audiences, curated by authoritative figures. In 2023, the Electronic Science and Technology Museum sought to empower audiences by creating a more open discourse system through a co-curatorial exhibition: “Plant + Electronics,” featuring interdisciplinary artists. The museum invited 100 audience to engage in theme-agnostic artistic creations using plant specimens and electronic components, finally audience chose to explore attitudes, vitality, and aesthetics in their artworks. The resulting 100 artworks were displayed in a forest setting outside the museum, accompanied by inspirational interviews captured on video. Materials were provided on-site for audiences to create their own pieces. In 2023, the Electronic Science and Technology Museum hosted 210,000 public visitors, embodying its role as a bridge between academia and society. This exhibition which co-curatorial exploration with audience provided a platform for expression, allowing the emotions of the audience to be seen by a broader audience and eliciting a profound resonance. This is an attempt to co-curatorial exploration with audience, and also a reflection on the power discourse of museums.

### Biographical Note

Congting Hao is an educator and curator in the Electronic Science and Technology Museum, her research interests include museum experience and education.

## RETURNING TO THE MATERIAL OBJECT IN THE ERA OF DIGITAL TRANSITION: AN ANALYSIS OF THE BIOLOGY EXHIBITION ROOMS AT SORBONNE UNIVERSITÉ (PARIS)

**Diane Courtin<sup>1</sup>, Ewa Watroba<sup>2</sup>, Nathalie Laurent<sup>2</sup>, Elodie Boucheron-Dubuisson<sup>3</sup>, Santiago Aragon<sup>4</sup>, Anaïs Boura<sup>5</sup>**

<sup>1</sup> Muséum national d'Histoire naturelle, UMR 208 Patrimoines locaux, Environnement et Globalisation, Paris, France;

<sup>2</sup> Sorbonne Université, Centre de Formation Pratique en Biologie, Paris, France; <sup>3</sup> Sorbonne Université, UMR 7205 Institut de Systématique, Evolution, Biodiversité, Paris, France; <sup>4</sup> Sorbonne Université, Faculté des Sciences et Ingénierie, UMR 208 Patrimoines locaux, Environnement et Globalisation, Paris, France; <sup>5</sup> Sorbonne Université, Centre de Recherche en Paléontologie, Paris, France

Since it became popular in the 1990s, digital technology has played an increasingly important role in academic teaching. This has led to neglecting physical tools, in particular collections gathered to facilitate teaching. However, some attempts are being made to bring the object back into focus. At Sorbonne Université's Faculty of Science, the animal and plant biology departments are rehabilitating their collections through their display. This enables the objects to be presented to a public from outside, but also and above all to be known within the university, so that they can be easily identified and borrowed by professors. However, there are differences between the two exhibition room projects, for example in terms of appearance, budget and management methods. This paper aims to put the recently completed plant biology room into perspective with the animal biology room, which was opened a few years ago. We will look at the intentions behind these projects, the factors that enabled them to take shape and their final realisation. This will help us understand how it is possible to respond to the challenge that the digital transition represents for academic heritage. We will also look at the discourse supported by these objects in the exhibition room and during lessons, in order to examine whether they can be used to respond to other current transformations, such as environmental change. At last, this parallel study will enable us to question the boundaries between collections for teaching purposes and scientific collections considered as heritage.

### Biographical Note

Diane Courtin's master's thesis looked at how Louis Auzoux's botanical models became part of our heritage. She is now a doctoral student in museology of science and examines why and how botanical collections have been displayed over time, particularly at the Muséum national d'Histoire naturelle and Sorbonne Université (Paris).

## OBJECT-BASED LEARNING WITH KYOIKU NISHIKIE, 教育錦絵, FOR CROSS-DISCIPLINARY LEARNING IN THE UNIVERSITY OF TSUKUBA

**Sayuri Tanabashi**

University of Tsukuba, Organization for Advanced Teaching and Learning, Ibaraki, Japan

University museums, libraries and archives, are among the most appropriate institutions for interdisciplinary/cross-disciplinary learning as objects can be studied in accordance with a diverse range of disciplines. Object-based learning is a form of active or experiential learning that incorporates collections and objects in the learning environment. It enhances the museum experience and prompts discovery learning and constructivism. Previous studies have argued that object-based learning involves engagement in multisensory experiences to adopt embedded experiential learning, make sense of learning through constructivism, and expand the diversity of learning contexts. Object-based learning has undergone rethinking of its advantages in cross-disciplinary learning in the sector of higher education, including at university museums and in libraries, objects have been used in cross-disciplinary learning in the sciences, humanities, and social sciences. This attempt is constructed to support the practice of deciphering of objects through the combination of virtual and real objects for cross-disciplinary learning. Digital object-based learning is developed for students at the University of Tsukuba. Resources for digital object-based learning are offered at the University of Tsukuba Library. This university library collects and curates many rare books and artworks through diverse discipline. *Kyoiku Nishikie*, the full color prints issued by the Ministry of Education that was published during the Meiji era in 1873, was obtained from the digital archives. In this attempt, the author used these Japanese materials including *Kyoiku Nishikie* as learning material. The author rendered old writings as contemporary writings for object-based learning for cross-disciplinary learning according to learners' own interests and discipline.

### 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.

## MOBILE MUSEUMS FOR TEACHING PROVENANCE RESEARCH. STUDENTS DEVELOP INNOVATIVE FORMATS

**Alissa Theiß**

Giessen University, Collection Coordination, Giessen, Germany

At Giessen University, we use our collections in interdisciplinary teaching. In our courses, we realized that first-year students often arrive at university with little prior knowledge of colonialism and provenance research in general. However, interest in these areas can be very high, as shown by the great response to our interdisciplinary courses (open to students of all subjects). In general, the topic of provenance research is excellently suited to university teaching: it allows students to work with a wide variety of object types, the existing collections are analysed (often for the first time) in terms of their origins and students learn to take a critical look at the holdings in collections and museums.

In our courses on provenance research, we pursue a broad spectrum of learning and teaching objectives: the focus is initially on developing object skills and knowledge of materials as well as understanding collection contexts. In general, students are sensitised to the question of how objects are presented in exhibitions and who owns cultural assets in the first place.

In 2023, the students independently developed museum cases on the topic of provenance research for use in schools and at extracurricular learning venues. The cases cover a wide range of topics (the Nazi era, colonialism, botany, zoology) and are designed for children and young people of different age groups, from pre-school to upper secondary school. In my talk I would like to introduce you to our project and to the museum cases.

### Biographical Note

Alissa Theiß studied Archaeology, Medieval German Literature and History of Art. Since 2019 she has been working as Collection Coordinator at Giessen University (Germany). Her main research interests are the history and current challenges of University collections, provenance research, and their implementation in outreach activities and teaching.

## HOW USERS USE THEIR OWN HISTORY: CO-CREATING AN INCLUSIVE STUDY ENVIRONMENT AND EXHIBITION PLATFORM WITH STUDENTS AND STAFF

**Rosa Nan von Leunbach**

The Technical University of Denmark, History of Technology, Lyngby, Denmark

Following up on the presentation of “Academic Heritage as Boundary Objects in Art and Architecture” at Universeum 2023, I will now introduce the next phase of our process towards bringing the historical collection into a new study hall for chemistry and life science on the campus of DTU, the Technical University of Denmark.

Rethinking traditional exhibition practices played a key role in gaining support for the project, both internally within the institution and from our artistic collaborators. We found common ground in the link between history and identity and formulated a shared vision of a co-created and dynamic exhibition platform to support an inclusive study environment, that should also open to the public. Now that the project has been approved by involved stakeholders and the necessary funding is secured, we can proceed to the next step: involving the users.

In this talk, I will elaborate on our experiences with engaging students and staff in the co-creation of heritage-based narratives to be unfolded in their common space – the place where they work and study. I will present the methods by which we include users in a curatorial process and how they, in turn, relate historical objects to their current activities. I will focus on how, from the users point of view, historical objects can contribute to an inclusive environment that fosters collaboration and dialogue within the university and with the public sphere.

### Biographical Note

Rosa Nan Leunbach is a curator of technical academic heritage. She holds a B.A. in physics and a M.Sc. in Science and Technology Studies and has previously worked with science communication and politics. Her main interests include interdisciplinary communication that combines science and history.

## PLANTING OBJECTS IN METAVERSE – LEGAL ASSESSMENT AND FRAMEWORK FOR THE ACTIVITIES RELATED TO OBJECT-BASED LEARNING AND CREATIVE USE OF UNIVERSITY COLLECTIONS

**Joanna Ślaga, Natalia Bahlawan, Żaneta Kubic**

Uniwersytet Jagielloński, Jagiellonian University Museum, Kraków, Poland

Introducing technologies such as AI opens entirely new possibilities for exploring the potential of university collections for research or didactics. However, the emerging platforms, like immersive metaverse environments, as potential operating field for using university collections demand adequate frameworks and most importantly, legal assessment. As part of the IMPULSE project (Horizon Europe), prototypes of collaboration and partnerships regarding the use of digitalized cultural heritage objects in metaverse for purposes such as object-based learning, will be developed and tested. Important challenge accompanying the prototyping comes with the fact that even though participants of the project operate within the European Union, still each partner university is based in a different country with specific legal regulations and definitions. The external stakeholders invited to collaborate will also represent both private as well as public institutions. What are the most important risks and challenges related to the potential use of cultural heritage objects within the environment of metaverse in terms of provenance, sensitivity, copyrights, ownership, and co-created data for university didactics?

### Biographical Note

Joanna Ślaga, PhD, Deputy Director in the Jagiellonian University Museum; Żaneta Kubic, PhD, Data specialist in the Jagiellonian University Museum, Impulse Project (IMmersive digitisation: uPcycling cULTural heritage towards new reviving Strategies) Coordinator; Natalia Bahlawan, PhD, Main Registrar in the Jagiellonian University Museum.

# 2.2 FLASHTALK

## COLLECTIONS IN THE DIGITAL SPACE

**Chair: Roland Wittje**  
26 September 2024

### **Speakers:**

1. Johannes Schäffer
2. Sebastian Burger
3. Arnaud Dubois
4. Keiji Ohta
6. Yik Chow
7. Hazem Farrag
8. Nora Haubold
9. Heather Gaunt, Florian Knothe
10. Markus Santner

## DATA LITERACY FOR DIGITAL CURATION AND RESEARCH IN UNIVERSITY COLLECTIONS

**Johannes Schäffer, Martin Stricker**

Humboldt-Universität zu Berlin, Coordination Centre for Scientific University Collections in Germany, Berlin, Berlin, Germany

To use digital tools and methods appropriately and efficiently, we need to know how to use them. At the Coordination Centre for Scientific University Collections in Germany we developed a model of what this means for curators and researchers working in and with university collections and museums. We tried to define: what is “data literacy” for collection-related digital curatorial tasks and for data-driven research with objects from these collections?

Our model follows closely current approaches to research data management while taking into account the specific requirements of material cultural heritage in academic contexts. Among these are those of the specific data types deriving from three-dimensional objects (complex descriptive metadata, numerous and complex digital reproduction types), historical aspects (provenance documentation, ethical considerations), heterogeneity of collections and object types (data compatibility, data mapping, data enriching, networking) and the requirements from continuous curatorial care for objects which extends in our view to the corresponding data collections.

On the data-driven research front, we are in fast-moving and experimental waters. Generally, there are encouraging developments in data analysis, computer vision, “AI” i.e., machine learning, etc. which bear great potential to scale time-consuming tasks. In fields like geology, archeology, or biology there are already successfully employed approaches and methods to work and research with object data. Our strategy encompasses identifying and transferring these approaches and methods to other collection types or research contexts.

In our talk, we will introduce our model and describe how the coordination centre implements it into its training and networking activities.

### Biographical Note

Johannes Schäffer is a computer scientist and research associate at the Coordination Centre for Scientific University Collections in Germany. Martin Stricker is Co-Speaker of the Coordination Centre for Scientific University Collections in Germany and a member of the board of Universeum.

## CREATING DATA MODELS AND THE CHALLENGES OF PRESERVING KNOWLEDGE

**Sebastian Burger, Judith Blume**

Goethe University, University Library, University Collections Coordination, Frankfurt, Germany

Digital databases play a vital role in the management of academic collections. Not only do they allow the storage and preservation of data – their structures also define how present and future users view and understand objects. However, digital databases often omit information about how collections knowledge came about. How was it created and by whom? And whose perspective does it represent? Without recording contextual information, especially concerning object provenance, answering these questions becomes more difficult over time. This is the case especially for collections that are short-lived or dependent on individual custodians.

These were among the issues we faced during the development of the data model for CODA, the central collections database for the Goethe University in Frankfurt. To tackle these challenges, we introduced data fields which aim to contextualise the metadata. This makes it possible both to add references and annotations to specific data entries, as well as to add fields which assess the quality of information (e.g. whether it is verified or uncertain). Ultimately, these fields permit a plurality of perspectives on objects, allowing the judgements and knowledge of collecting institutions, source communities and individuals to co-exist.

After presenting this approach from a practical point of view as well as discussing ongoing challenges, the flashtalk aims to spark a discussion about how data models must preserve knowledge in a way that respects the contested histories and meanings of objects and collections.

## Biographical Note

Sebastian Burger studied Psychology and worked at the Centre for the History of Psychology until 2020. Since 2021, he has taken responsibility for creating digital infrastructure for the university collections at Goethe University Frankfurt. He managed the project “Open AfriColl GU” until 2023 and currently leads the DigiTeLL partnership “DOLCE”.

## CHROMOBASE: DIGITIZING THE COLOUR COLLECTION OF THE CONSERVATOIRE NATIONAL DES ARTS ET MÉTIERS (PARIS, FRANCE)

### Arnaud Dubois

CNRS, Eco-anthropologie/Musée de l'Homme, Paris, France

The Chromobase (<https://chromobase.huma-num.fr>) is the open-access database of the ERC project CHROMOTOPE (<https://chromotope.eu>). This EU-funded project (2019-2025) explores what happened to colour across industrial Europe in the second half of the 19th century. Drawing on this research, and benefiting from institutional collaboration with Sorbonne University, the University of Oxford, and the Conservatoire National des Arts et Métiers, the Chromobase notably promotes the chromatic heritage of the Conservatoire. This scientific institution played a key role in the European industrialization of colour with the creation, in 1852, of a unique chair in Europe devoted to the chemistry of dyes applied to the textile industries. The Conservatoire became the depository of several books, specialized periodicals, and technical objects related to the teaching of dye chemistry, the practice of dyers, and the dye industry. However, this collection had never been digitized. By digitizing it for the Chromobase, we make it accessible through a series of interwoven interdisciplinary “narratives” written by colour experts from all over the world.

The concept of “colour narratives” is at the core of the Chromobase ontology, along with the concepts of “colour digitalization” and their connection to “colour design”. In my presentation, I will explore these three categories, their relationship with the scientific approach of the CHROMOPTOPE project, and the ongoing research in digital libraries, computer science, and web design. I will also highlight the key scientific and methodological challenges we faced while collectively building the Chromobase.

### Biographical Note

Arnaud Dubois is an anthropologist, research fellow at CNRS (French National Centre for Scientific Research), affiliated with the Eco-anthropology laboratory of the Musée de l'Homme. A specialist in the anthropology of color, he explores the relationships between technology, aesthetics, and society through ethnographic investigations related to coloration in France.

## FUTURE OF TRADITION—FROM REAL, REPLICA, VR, AND TO THE FUTURE

### Keiji Ohta<sup>1</sup>, Naoko Fukue<sup>2</sup>

<sup>1</sup> International Christian University, Tokyo, Japan; <sup>2</sup> International Christian University, Hachiro Yuasa Memorial Museum, Tokyo, Japan

The International Christian University (ICU, hereafter) located in Tokyo has six buildings that are designated as Japan’s National Registered Cultural Property, and ICU Hachiro Yuasa Memorial Museum has overseen the conservation and utilization of the registered buildings. One of the most outstanding structures is the One-Mat Room (a study one mat in size) attached to one of the buildings, Kōfūkyō, for its unique history, spatial concept, ideology and its original creator, Matsuura Takeshirō.

The One-Mat Room is open to public only once a year due to its remote location on campus, and its fragile structure that can allow only a limited number of people per visit. In 2019, the Yuasa Museum held a special exhibition featuring this very special room, for which the museum created a life-size model using traditional Japanese carpentry. It was made collapsible, meaning that it could be loaned to other venues. It made the OMR experience available outside of the original location.

This year (2024), a VR experience using Meta Quest 3 (Head-Mount Display, HMD) was developed. Now a “not site-specific” experience of the One-Mat Room is possible. It has opened a new frontier. We will be

holding workshops and surveys utilizing the HMD, hoping to examine and discuss its pros and cons. We look forward to “improving” this experience, leading to other innovative ways. We plan to bring the device for demonstration and look forward to exchanging ideas with colleagues.

### **Biographical Note**

Dr. Keiji OHTA is Contractual Instructor of the International Christian University, specializes in the content creation and ergonomic evaluation of advanced visual media such as VR and stereo 3D film. Ms. Naoko FUKUE is Assistant Curator of the International Christian University Hachiro Yuasa Memorial Museum in Tokyo.

## **ENHANCING EXHIBITION EXPERIENCES THROUGH ART-TECH INTEGRATION: A CASE STUDY OF CITY UNIVERSITY’S GALLERY**

### **Yik Chow**

City University of Hong Kong, Indra and Harry Banga Gallery, Hong Kong, China, Hong Kong Special Administrative Region

This paper presents a case study on the interesting implementation of art technology integration in the Indra and Harry Banga Gallery in City University of Hong Kong, focusing on the recreation and revitalization of cultural content within exhibitions. The gallery’s unique approach combines augmented reality (AR), virtual reality (VR), and interactive displays to bridge cultural divides, create immersive environments, and showcase diverse cultural content. By leveraging CityU’s expertise in AR and VR technology, the gallery offers visitors an experiential and engaging environment that deepens their understanding of the historical, artistic, and social contexts surrounding the exhibited cultural content. This paper explores the integration process, including the technical aspects and creative considerations, while highlighting the impact on visitor engagement and cultural preservation. Furthermore, it discusses the development of immersive experiences tailored for a wide range of audiences, enabling the gallery to expand its reach and foster cultural appreciation. The findings from this case study contribute to the growing field of art-tech integration and provide valuable insights for museums, galleries, and cultural institutions seeking to enhance exhibition experiences through similar approaches.

### **Biographical Note**

The author of this proposal is a seasoned professional specializing in the intersection of art, technology, and cultural preservation. With a passion for innovative art-tech integration, the author has successfully executed several projects that bridge cultural gaps and enhance exhibition experiences.

## **LEVERAGING UNIVERSITY MUSEUMS IN THE DIGITAL ERA: A CASE STUDY OF THE AL-ZAAFARANA PALACE MUSEUM AT AIN SHAMS UNIVERSITY**

### **Hazem Farrag**

Ain Shams University, Faculty of Arts, Cairo, Egypt

This study delves into innovative approaches for utilizing Ain Shams University’s Al-Zaafarana Palace Museum in the digital era. Originally built in 1870, the palace has been transformed into a museum showcasing 167 artifacts from various Egyptian museums, providing a glimpse into Egypt’s rich history. Collaborating with the Supreme Council of Antiquities, Ain Shams University aims to explore how this museum can effectively integrate digital technologies for educational purposes.

The research focuses on understanding how new technologies such as computers and smart tools can enhance the educational experience within the museum. It seeks to answer questions about the best ways to use digital resources for teaching and learning from historical artifacts. The study emphasizes the importance of adapting to the changing times and explores strategies for incorporating digital research infrastructures and innovative technologies, ensuring that the Al-Zaafarana Palace Museum remains a dynamic and engaging educational resource.

By examining the ways in which this museum can harness digital tools, the study aims to uncover novel methods for enhancing the educational impact of historical collections. By optimizing the use of digital resources, Ain Shams University’s Al-Zaafarana Palace Museum can continue to serve as a valuable educational asset in the ever-evolving digital landscape.



## THE MEDICAL HISTORICAL COLLECTION OF THE INSTITUTE OF THE HISTORY OF MEDICINE AT THE UNIVERSITY OF TECHNOLOGY IN DRESDEN GOES ONLINE. DIGITAL CONTENT ON OBJECTS FOR ACTIVATING, EDUCATION, RESEARCH AND NETWORKING

**Nora Haubold**

Dresden University of Technology, Institute of the History of Medicine, Dresden, Saxony, Germany

The Medical Historical Collection as one of 39 collections at the Dresden University of Technology comprises over 1,600 objects relating to various medical specialties, nursing, and naturopathy with a focus on the beginning of the 20th century up to the GDR era. Since the 1990s items were acquired mainly from the clinics of the Dresden University Hospital and donations or estates of medics. Some objects are on display in showcases at the University Hospital and are used in teaching at the Faculty of Medicine. In-depth scientific research on the holdings could not be realized for a long time. In 2023, with the support of the Office of Academic Heritage, Scientific, and Art Collections and funding from the Society of Friends and Sponsors of the University of Technology in Dresden a virtual presentation of the Medical Historical Collection could be established with the aim of raising public awareness of the history of medicine, to integrate the collection more closely into university teaching and improving the research infrastructure. Selected reference objects can be experienced interactively as high-quality digital copies. Various scientific chapters illustrate the development of diagnostic and therapeutic procedures in their relation to contemporary history as well as the history of technology. Three main target groups - the public, students and researchers, require different methods to ensure long-term benefits in stimulation, participation and exchange.

### Biographical Note

M.A. Art History, German Studies, Philosophy (2009); Research Assistant and Curator (Prints and Drawings before 1800), Dresden State Art Collections; Lecturer in Art History, TUD; Digital Strategies and Publications, Bavarian State Office for non-state Museums; since 2023: Project Team Member, Institute of the History of Medicine, TUD

## DIGITAL MUSEUM OBJECTS IN AN INTERNATIONAL GLOBAL CLASSROOM: CHALLENGES AND SUCCESSES

**Heather M. Gaunt<sup>1</sup>, Florian Knothe<sup>2</sup>, Kwang Cham<sup>3</sup>, Rosie Shea<sup>3</sup>, Ben Loveridge<sup>4</sup>**

<sup>1</sup> The University of Melbourne, Museums & Collections Department, Melbourne, Australia; <sup>2</sup> The University of Hong Kong, Hong Kong, China, Hong Kong Special Administrative Region; <sup>3</sup> The University of Melbourne, Faculty of Medicine, Dentistry and Health Sciences, Melbourne, Australia; <sup>4</sup> The University of Melbourne, Learning Environments, Melbourne, Australia

This presentation shares findings of a major new Teaching & Learning initiative in the area of COIL (Collaborative Online International Learning), undertaken by a project team from The University of Melbourne and The University of Hong Kong. The project team share a history of successful teaching practice in interdisciplinary Object-Based Learning with campus museums and galleries. This project is motivated by the growing imperative to deliver effective T&L engagements in virtual environments using digitised museum collections, and the opportunity to align with the strategic agenda of our two universities in internationalising the curriculum and providing unique and agentic global learning opportunities for our students.

In 2024, the team are undertaking an Ethics-approved research project titled Understanding the effectiveness of a new COIL Health Humanities Global Classroom Module using campus museums and galleries, which seeks to inform future curriculum-based delivery of a full Global Classroom in 2025. Our research tests repeat deliveries of a single extra-curricular module, in the form of an online seminar utilising 2D and 3D virtual museum objects, representative of each of the international university sites, co-taught by facilitators from each site. Our ICOM presentation will share learnings from this research, including pedagogical design and development, digital object and platform challenges and solutions, and ways to deepen our understanding of the effectiveness and impact on student participants. This project has received funding from The University of Melbourne Global Classroom grants, and Universitas 21 Seed Grants.

## Biographical Note

Dr Heather Gaunt is Academic Specialist, Museums & Collections, UoM, expert in health humanities, museum curation and collection management, and research in SoTL. A/Prof Florian Knothe is Director Museum Studies at HKU and Director of HKU Museum & Art Gallery.

## THE RESEARCHER AND RESTORER MELICHER IN TIME AND SPACE - ACTIVATION OF A HISTORICAL HERITAGE SAMPLE COLLECTION

**Jörg Neumann<sup>1</sup>, Markus Santner<sup>2</sup>, Rebecca Tehrani<sup>2</sup>, Heike Messemer<sup>1</sup>, Richard Joos<sup>1</sup>, Arne Rümmler<sup>3</sup>**

<sup>1</sup> TU Dresden, Center for Open Digital Innovation and Participation, Dresden, Saxony, Germany; <sup>2</sup> HfBK Dresden, Professor of Art Technology, Preservation and Restoration of Mural Painting and Architectural Surface, Dresden, Saxony, Germany; <sup>3</sup> SLUB, Saxon State and University Library Dresden, Dresden, Saxony, Germany

Lent by the Austrian Federal Monuments Office, the collection of heritage samples by the artist, conservator and researcher Theophil Melicher (1860-1926) is currently located at the Dresden Academy of Fine Arts. The object history of the collection, which consists of a cabinet containing 250 fragments, is mostly under-researched and has not yet been connected to Melicher's work and activities.

An interdisciplinary team of research institutions has set the goal of addressing this research gap by activating the collection for research and teaching. In detail, this means preparing the sample collection with fragments of wall paintings, sculptural stucco or mosaics and making it physically and virtually accessible. In addition, references to the original object locations will be established and enriched with information from the estates that have not yet been processed.

As the objects in the collection are cultural testimonies of some prominent works of art, solutions must be developed to ensure their long-term preservation. In the context of sustainable research, a central key lies in digital access to the collection and the associated data in accordance with the FAIR principles. The aim of the project is to connect citizen science and fundamental research through the immersive presentation of Melicher's sample collection (e.g. 3D scans, grazing light images), combined with the comprehensive and fine-grained provision of object (meta)data. This offers both the general and professional public universal access to the collection, including the classification in time and place of Melicher's work. In addition, extensive research data is provided at object level.

## Biographical Note

Prof. Dr. Markus Santner, Professor of Art Technology, Preservation and Restoration of Wall Painting and Architectural Surfaces (2019). Doctorate at University of Vienna 2015. Studied conservation and restoration (2000 - 2007) and art history (1999 - 2008). Specialist for wall painting and heritage conservation at Federal Monuments Authority Austria (2019).

# 3.1 FLASHTALK

## RETHINKING HERITAGE

**Chair: Zhao Ke**  
27 September 2024

### **Speakers:**

1. Roland Wittje
2. Monika Reich
3. S. Döring
4. Katrina A. Ross
5. Flávia B. Nascime
6. Sonja Hnilica

## CONTEMPORARY HERITAGE AS A MOVING TARGET: RETHINKING COLLECTING FROM THE 21ST CENTURY

**Roland Wittje**

University of Oslo, Museum of University History, Oslo, Norway

When we initiated the Universeum working group on recent scientific heritage in 2012, our mind was still on the late 20th century. In the meantime, the 21st century matured in a way that nobody anticipated. As the End of History obviously never materialized, we are in fact moving rapidly into a rather uncertain future. Contemporary crises have affected our academic institutions and practices substantially, as the Covid-19 lockdown accelerated the development and use of tools and practices for online teaching and meetings.

What does this mean for collecting contemporary heritage? Have our aims, audiences and practices changed in recent years, and if so, how? On one hand, our collection activities should not only reflect these transitions and changes, we should be an integral part of the debates and reflections around these contemporary issues at our universities. Especially the current discourse on artificial intelligence, I argue, is poorly reflected and lacking a historical perspective. This, however, could bear the risk of engaging in contemporary controversies at our institutions, and we could lose what one could consider our neutral ground that allows us to operate as an impartial agent at our institutions. On the other hand, we can ask why our arguably short-lived presentist concerns should matter at all.

### Biographical Note

Roland Wittje is Associate Professor in History of Science at the Museum of University History of the University of Oslo. He has chaired the Universeum working group on recent scientific heritage together with Marta Lourenço, Lydia Wilson and Sam Alberti between 2012 and 2018.

## DATA SPACES // DATA WORLDS. GRASPING THE DYNAMICS AND OPPORTUNITIES OF THE DIGITAL TRANSFORMATION

**Monika Reich<sup>1,2</sup>, Robert Fischer<sup>1,4</sup>, Maria Matthes<sup>1,4</sup>, Brian Eschrich<sup>1,3</sup>**

<sup>1</sup> TUD Dresden University of Technology, Center for Interdisciplinary Digital Sciences, Dresden, Saxony, Germany

<sup>2</sup> TUD Dresden University of Technology, Office for Academic Heritage, Scientific and Art Collections, Dresden, Saxony, Germany;

<sup>3</sup> TUD Dresden University of Technology, Junior Professorship in Immersive Media Design, Dresden, Saxony, Germany;

<sup>4</sup> TUD Dresden University of Technology, Department Speculative Transformation, Dresden, Saxony, Germany

The digital transformation is challenging our societies by changing the world radically. To address these issues TU Dresden has established the Center for Interdisciplinary Digital Sciences (CIDS) to work on cross-over topics.

The Interactive Science Lab (ISL) as part of the CIDS has an interface function and acts as a knowledge and transfer platform for science and society. The first step is the installation of an interactive, dialogue-oriented and modular exhibition. Topics such as data science, digital transformation, local historical computing and computer technology as well as artistic representations are being negotiated. Especially the historical objects contextualize recent developments and emphasize the outstanding role of Dresden in the field of computer technology and data science.

Unlike a museum exhibition, it does not bring the laboratory into the exhibition, but rather the exhibition into the research building. It thus becomes a laboratory itself, a field of experimentation, a research object and a tool.

The goal of the exhibition is to increase the attractiveness of STEAM degree programs and facilitate and shape exchange processes within the research community. It further supports knowledge transfer and participation among wider audiences in more inclusive ways. Multiple approaches with different requirements and knowledge profiles cater to diverse audiences.

The exhibition will be complemented by a display depot, which will house the collection of historical computing and computer technology. For the first time, it will bring together the collections scattered throughout the university, make them visible and directly accessible facilitating historical research.

## Biographical Note

Monika Reich is a research assistant at TU Dresden. As part of the ISL, she curates a participatory exhibition on current research in the field of digital transformation. With a degree in the history of technology, she has been designing, realizing and communicating exhibitions for over ten years.

## FRIEDRICH KITTLER'S SELF BUILT AUDIO SYNTHESIZER, OR: HANDS-ON TIME BASED MEDIA. A CASE STUDY OF AN EPISTEMIC OBJECT ON THE BOUNDARIES OF A UNIVERSITY COLLECTION, A MUSEUM, AN ARCHIVE AND A PRIVATE COLLECTION

### Sebastian Döring

Otto-von-Guericke-Universität, Kustodie, Magdeburg, Saxony-Anhalt, Germany; Humboldt Universität, Medienwissenschaft (Gastwissenschaftler), Berlin, Germany

Research, teaching and third mission are the basic guidelines that are decisive for university collections. Object conservation and functional maintenance do sometimes base one on the other, sometimes both may conflict, especially in technically centered collections. Over the past decades, matters have been dealt with pragmatically. Rarely ICOM-standards were being applied when objects in university collections needed to be repaired or restored. During the run-up year of the German Federal Ministry of Science funded project ‚Sleep—Sore—Stress. Material Culture research in the Medicinal Collections of Otto-von-Guericke-University Magdeburg‘ some concerns about the conflict between object conservation and functional maintenance were discussed.

In my talk I will present my work on Friedrich Kittler's self built modular audio synthesizer (1979-1990), that I have been attempting since 2012. The interests in restorations and reconstructions on different levels are very serious, yet the approaches in what to restore and what to reconstruct differ enormously. Parts of the synthesizer are in the Media Archaeologic Fundus at Humboldt University Berlin (university collection), huge parts are in the Museum of Modern Literature (museum) and in the German Literature Archive (DLA) in Marbach, and parts are in the private project collection of Jan-Peter E.R. Sonntag and myself. Each of these protagonists follows its own guidelines concerning the restoration and reconstruction of their objects. I will show my way in this maze over the past 12+ years.

### Biographical Note

Sebastian Döring was curator of the Media Archaeological Fundus at Humboldt University (2009-2012); he conducted the research project *apparatus operandi* (2012-2015); before he developed the *Temporary Object Laboratory* at the Cluster of Excellence Bild Wissen Gestaltung (2018). Since 2021, Sebastian is research assistant in the collections research department at Otto-von-Guericke-University Magdeburg.

## STORIES OUTSIDE THE BINDING: REDEFINING THE ROLE OF THE UTAS RARE BOOK COLLECTION

### Katrina Ross

University of Tasmania, Cultural Collections, Hobart, Australia

The University of Tasmania's rare book collection of around 15,000 books is an amalgamation of several collections. Donations of retired academics personal libraries, and collections of relocated colleges, subject material from former librarian's special interests and passion projects. Disparate and often without context, the rare book collection was relegated to a problem without a solution.

Transferring the management of the rare book collection from the library to the University's Cultural Collections has redefined the collection – rare is no longer just a location in the library management system. Each book is now also considered a unique artefact. Book stamps and bookplates, inscriptions and marginalia, even the materials it is made from provide evidence of stories separate from the words on the page. The collection is now a tool for object based learning challenging the student to consider the history of the object and how it can be used to examine and understand the broader social, political and cultural context of a topic. This presentation will discuss two books from the collection and how they have actively shaped the rethinking of the University's academic heritage.

## Biographical Note

Katrina Ross is the Historical Collections Coordinator at the University of Tasmania. She has worked in the Museum & Gallery sector for a decade as a Curator and Collection Manager. Katrina has held executive roles on the Tasmanian branch of Australian Museum and Galleries Association.

## ORDINARY HERITAGE ON CAMPUS: A REPORT ON THE PARTICIPATORY INVENTORY OF CULTURAL REFERENCES PROMOTED BY THE CULTURAL PRESERVATION CENTER OF THE UNIVERSITY OF SÃO PAULO

**Marina G. Pio, Rodrigo A. Neves, Sofia D. Braga, Gabriel A. Fernandes, Flávia B. Nascimento**

Universidade de São Paulo, Centro de Preservação Cultural, São Paulo, Brazil

Although University of São Paulo currently encompasses around thirty cultural assets officially recognized by different preservation authorities (at the federal, state and municipal levels), this set constitutes a collection of cultural properties still strongly tied to national identity-building canonical narratives as well as to the university's official history. These assets do not necessarily play the role of cultural references for the various social groups inhabiting the university—especially in a moment of application democratization through affirmative action, wherein the university starts to admit subjects from groups traditionally excluded from those narratives. In this regard, drawing inspiration from successful nationwide Brazilian policies for intangible heritage safeguarding, since 2022 the Cultural Preservation Center, a cultural and university outreach agency dedicated on addressing heritage matters in the University, has been developing a participatory inventory of cultural references in university everyday life. Adopting and adapting a methodology based on said federal policy for intangible cultural assets, CPC has been engaging in actions to recognize cultural assets through dialogue with various individuals and collectives within the university community. The results point to a rich array of cultural assets present in the daily lives of students, faculty and university staff that remains institutionally unrecognized, even though it constitutes a relevant set of collective meanings and affections attributed by those different university groups. To conclude, the need to consolidate initiatives like this and reaffirm the role of dialogue is emphasized as a fundamental element in the recognition of cultural heritage.

## Biographical Note

Flávia Brito do Nascimento, Ph.D, is the director of University of São Paulo's Cultural Preservation Center (CPC), as well as researcher on cultural heritage. Gabriel Fernandes, Ph.D candidate, is a researcher working at CPC. Marina Pio, Rodrigo Neves and Sofia Diogo are undergraduate students and interns at CPC.

## THE CAMPUS AS A COLLECTION OF LARGE HISTORICAL OBJECTS. RESEARCHING AND COMMUNICATING THE ARCHITECTURAL HERITAGE OF TU DRESDEN

**Sonja Hnilica**

TU Dresden, IBAD, Chair of Architectural History and Architectural Theory, Dresden, Saxony, Germany

Among the largest objects we are confronted with on a daily basis are buildings. Historical university buildings are spaces for communication and knowledge formation in the present and at the same time witnesses to history. The König Building at the TU Dresden, for example, was built as a chemistry laboratory in 1926 and still houses an important dye collection today. It was designed by Martin Dülfer, a renowned architect who worked as a professor at the Faculty of Architecture since 1906 and was responsible for the most emblematic buildings on the newly developed campus. The campus extension after the Second World War was much more restrained in every respect. Resources were extremely scarce in the young GDR, but nevertheless the buildings were precisely designed by Walter Henn, Heinrich Rettig and others – and thoroughly decorated with artwork. These few examples illustrate the architectural quality of the buildings at the TU Dresden campus, of which many are listed as monuments. The paper outlines that the university campus in Dresden is a valuable collection of historical architectural objects reflecting the stylistic development of the 20th century. Moreover, quite a few buildings were

designed by faculty members, which makes them documents of innovative building construction and artistic creativity. For the IBAD (Institute of Architectural History, Architectural Theory and Historic Preservation, TU Dresden), these buildings have been objects of research for some time now. However, a comprehensive documentation of the TU Dresden's historical buildings is a desideratum.

### **Biographical Note**

Prof. Dr. Sonja Hnilica, Chair of Architectural History and Architectural Theory, TU Dresden. Architectural studies and PhD at Vienna Technical University, Habilitation at the TU Dortmund. Hnilica taught in Lübeck, Heidelberg, Dortmund and Vienna and published on museum and university architecture in 20<sup>th</sup> century, among others. List of publications: <https://tu-dresden.de/bu/architektur/ibad/bg/die-professur/personen/sonja-hnilica>

## 3.2 FLASHTALK

# COLONIAL HISTORIES

**Chair: Déborah Dubald**  
27 September 2024

### **Speakers:**

1. Łukasz Bukowiecki
2. Andrew Simpson
3. Dionne Faaij



## MUSEUM OF MAN IN WROCLAW AND DISSONANT ACADEMIC HERITAGE

**Łukasz Bukowiecki**

University of Warsaw, Institute of Polish Studies, Warsaw, Poland

Among collections of different provenance kept at the Museum of Man at the Human Biology Department of the University of Wrocław (today Wrocław in Poland, before 1945 - Breslau in Germany), there are about 70 human skulls acquired in an illegal and unethical way by German comparative anatomist and physical anthropologist Hermann Klaatsch (1863–1916) during his fieldwork in Australia (1904–1907), who was one of the most controversial evolutionists and frenologists of his time and as such became head of the physical and cultural anthropology department at the University of Breslau after coming back from Australia. The paper is aimed at presenting how the call for decolonization in the museum sector may refer to museum objects kept in a country such as Poland that did not have its own colonies and how human remains embodying difficult colonial past might be identified as dissonant academic heritage. The argumentation will be focused on reconstructing the history of the Klaatsch collections and the contemporary international contexts, including restitution and reconciliation processes, which may affect their future. This story addresses both the global approach to engaging with colonial pasts, dealing with sensitive collections and reframing the history of science, as well as disusses Poland's historical particularities connected with the aftermaths of the Second World War, with such challenging issues as the ownership of the museum objects that used to be property of German institutions and/or citizens before the war.

### Biographical Note

Łukasz Bukowiecki holds an MA and a PhD in cultural studies. He is an assistant professor at the Institute of Polish Culture of the University of Warsaw. His academic interests focus on history of museum collections and concepts, dissonant heritage and urban memory in the Baltic Sea Region.

## INDIGENOUS AND PUBLIC KNOWLEDGE: TWO AUSTRALIAN INITIATIVES AND THEIR IMPLICATIONS

**Andrew Simpson<sup>1</sup>, Marissa Betts<sup>2</sup>, Steve Ahoy<sup>3</sup>, Sally Hurst<sup>4</sup>**

<sup>1</sup> The University of Sydney, Chau Chak Wing Museum, Sydney, Australia; <sup>2</sup> New England University, School of Environmental and Rural Science, Armidale, Australia; <sup>3</sup> New England University, Estate & Built Environment, Armidale, Australia;

<sup>4</sup> Macquarie University, Science and Engineering, Sydney, Australia

Indigenous knowledge of Country, unlike traditional Western epistemology, sees no demarcation between culture and nature. The Rola[Stone] film project based at the University of New England (Australia) embraces Indigenous Anaiwan knowledge with an understanding of geology through the evolution of the Northern Tablelands landscape. This uses the same conceptualisation of the ecomuseum movement to capture different epistemic frameworks within the one geographic space. This focus on the connections between culture, landscape and geology has prompted a reconsideration of how the University of New England both uses and interprets its natural history and archaeological collections.

Another project that commenced as a research investigation through Macquarie University (Australia), seeks to connect communities and individuals who are finding heritage material like artefacts and fossils. It collected data with a survey built around the simple question “what would you do if you found an Indigenous artefact or fossil?” The project promotes open dialogue about serendipitous discoveries by the public that leads to greater levels of understanding and appreciation of heritage, and therefore a higher level of reporting, protection, and celebration of Australia's natural and cultural heritage.

Both projects originated as a response to specific challenges, they are also evidence that natural and cultural objects operate in multiple epistemic frames. This presentation will briefly introduce both projects and discuss their implications for teaching, research, and community engagement.

### Biographical Note

Andrew Simpson has a background in palaeontology and museum studies. He is a research affiliate of the Chau Chak Wing Museum at the University of Sydney and currently the Chair of UMAC.

## OPENING UP THE UNIVERSITY: KNOWLEDGES IN KNOWLEDGE PRODUCTION

**Dionne Faaij, Tom Ottens, Nell Y. Meister, Julia T. Niehaus**

Radboud University, Radboud Erfgoed, Nijmegen, Netherlands

University archives include materials collected over the span of centuries, often by questionable means or in problematic contexts. One aspect that is often neglected in discussions about such contested heritage is the topic of photography - despite collections including thousands of photographs.

We are students from Radboud University, Nijmegen, Netherlands, who have investigated missionary photographs within our university's collection. We focussed on colonial power-imbalances within those collections and addressed questions concerning how to best move forward in dealing with and presenting this heritage.

Along with offering concrete advice regarding the digital presentation of the photographs, we further argue for a continuous attempt to include people connected to the photographs in the production of knowledge. This can help tackle colonial views which are often reproduced by the current presentation of the images. Furthermore, it will help address a larger problem present within Western universities: the idea of one universal Truth, produced exclusively within Western universities. Universities should enable and respect knowledge production(s), rather than limiting who has a voice and whose truth can be heard. Consequently, universities should actively seek to embrace counter-hegemonic truths and narratives, as to add on, challenge and contextualise academic knowledge. This is a continuous process, as ideas and times change, and thus requires not a single act, but an overall attitude change. Applied to the photographs, it requires an active investment from universities, both in enabling people to contact them with information, and actively reaching out to those who can contribute.

### **Biographical Note**

As a group of student assistants we are currently working on an exhibition critically reflecting on missionary photography and its presentation within university archives. Previously we were involved in writing a critical report on this topic in which we formulated practical recommendations on how the university should move forward.

# 3.3 FLASHTALK

## CREATING COMMUNITIES

**Chair: Déborah Dubald**  
27 September 2024

### **Speakers:**

1. Caroline Stévigny
2. Stavros Vlivos
3. Yu Homma
4. Leonard Janiszewski

## FROM A SHOWCASE TO A LIVING UNIVERSITY MUSEUM: THE AUDIO GUIDE, OUR FACULTY MUSEUM'S ACCESSIBILITY TOOL

**Sarah Di Giglio<sup>1</sup>, Sophie Lorent<sup>1</sup>, Eva Petrossova<sup>1</sup>, Olivier Vaillant<sup>1</sup>, Marie Faes<sup>1</sup>, Dorina Ghirardi<sup>1</sup>, Nathalie Van Der Perre<sup>2</sup>, Debby Mangelings<sup>3</sup>, Caroline Stévigny<sup>1</sup>**

<sup>1</sup> Université Libre de Bruxelles, Faculty of Pharmacy, Bruxelles, Belgium; <sup>2</sup> Université Libre de Bruxelles, ULB Langues, Bruxelles, Belgium; <sup>3</sup> Vrije Universiteit Brussel, Faculty of Medicine and Pharmacy, Bruxelles, Belgium

Our Faculty museum “Musée des Plantes Médicinales et de la Pharmacie” (Museum of Medicinal Plants and Pharmacy) is located at the Campus Plaine of ULB. It was created in 1973 and conceptualized as an educational tool for the students at the University as well as an “showcase” open to all. The museum works around eighteen themes displaying cases focusing on medicine, pharmacy, and the history of the use of medicinal plants (<https://museepharma.ulb.be/>).

As it is full of objects, densely organized and rich in explanations - involving those initiated into pharmaceutical sciences as well as the curious ones- the museum loses some of its appeal to visitors when not accompanied by a guide.

To go beyond limitations linked to its content and the language and to help independent visitors, an audio guide has been recently implemented. The audio guide can be used as a preamble to a deeper visit (e.g. for students) or to focus on certain topics of attention. The audio guide has been first developed in French and translated into Dutch and English read by actors making the explanations vibrant (<https://izi.travel/fr/6e06-the-use-of-medicinal-plants-through-the-ages/en>).

To increase the popularity of our museum, guided tours are available on request. Besides, to make our museum as accessible as possible, the audio guide was the first tool to be launched, while participation in major events in our region's museum landscape, as well as the introduction of themed tours and games, are projects that are still being developed.

## THE TRANSFORMATIVE MUSEUM OF THE IONIAN UNIVERSITY, CORFU GREECE: A CASE STUDY FOR PARTICIPATORY AND INCLUSIVE PROCESSES

**Stavros Vlzos, Maria Tsouka**

<sup>1</sup> Ionian University, Museum Collections of the Ionian University, Corfu, Greece

University museums can formulate processes that will pave the way for them to become platforms for dialogue, exchange and sharing of ideas and knowledge with experts and non-specialists, through various processes in their institutional framework, communication, and programming. The present research describes how the Ionian University Museum, through networking and developing partnerships with other structures both within and outside the parent institution, and through encouraging voluntary initiative within and outside the academic community, functions as a hub for dialogue and discussion with diverse publics. In particular, it presents the process of designing and implementing the following interventions for the exchange of expertise with individuals and other museum organizations, as well as the participation of wider communities: 1) the MOSAIC project, 2) the re-exhibition of the School History and Education Collection, and 3) the creation of a network of museums in the geographical area of the Ionian Islands/Greece. The process of formulation and execution of such initiatives and their impact on the human environments inside and especially outside the Museum of the Ionian University is examined through these specific examples. Furthermore, the conclusions reached by the working group of the Ionian University Museum will be presented, regarding the effectiveness of participatory processes, the response of the communities, the exchange of knowledge and the integration of communities in the museum's daily life. This is an attempt to evaluate the methodology followed to provide feedback to the scientific community for similar initiatives.

### Biographical Note

Stavros Vlzos: Associate Professor in the Department of Archives, Library Studies and Museology of the Ionian University/Greece and director of the Museum Collections of the Ionian University, my research interests and publications refer to issues of promotion and management of cultural heritage and archaeological goods.

## KEMCO STAIRCASE LAB. PROJECT: BRIDGING COMMUNITIES AND VISUALIZING IDEAS THROUGH EXHIBITIONS

**Yu Homma<sup>1,2</sup>, Yoshinori Kasai<sup>3</sup>**

<sup>1</sup> Keio University, Keio Museum Commons, Tokyo, Japan; <sup>2</sup> Keio University, Keio University Art Center, Tokyo, Japan; <sup>3</sup> Keio University, Faculty of Law, Department of Political Science Politics and Society, Tokyo, Japan

Among the core missions of Keio Museum Commons (KeMCo) is to be a hub of collections and people at Keio University, Tokyo, and it explores creating a setting that can invite broader participants across campus. For involving collections and museum people, such as faculties, staff and students with specialities strongly connected to museums and material culture, KeMCo annually organises a festival-like new year exhibition. However, involving people from disciplines not typically associated with museums can be challenging. To address this, KeMCo developed a new exhibition project in 2023 called the 'KeMCo Staircase Lab'.

The name of Staircase Lab. is derived from the project's concept and the actual venue of its exhibit. The project aims to be a stair bridging different academic communities, especially seminars on campus, by using the power of exhibition to tell stories and give shapes to processes and ideas, which are difficult to convey with text media. The venue is set in the staircase of KeMCo, not in the exhibition rooms, allowing greater flexibility in the format and quality of the displays.

This paper presents a case study from the project's first installation in collaboration with a sociology seminar in the law department. It explores the project's concept and process and discusses the accomplishments and challenges in engaging students with diverse academic backgrounds in the development of an exhibition.

### Biographical Note

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

## INCLUSIVE NOT EXCLUSIVE: TRANSFORMING AND BECOMING TRANSFORMATIVE

**L. Janiszewski<sup>1</sup>, E. Alexakis<sup>2</sup>**

<sup>1</sup> Macquarie University, Art Gallery and Modern History, Sydney, Australia <sup>2</sup> 'In Their Own Image: Greek-Australians' National Project & Archives, Sydney, Australia

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 arguably still dominated by a 'stickiness' to 'British-Australianness' in material, language, and interpretation; assisted by the nation's higher education teaching and research institutions' study and investigation of Australian history almost exclusively in English. Essentially, a historical sociocultural myopia remains.

In order to transform and become transformative, simply seeking to collect material from the broad cultural diversity of the nation's people is not enough. A fresh curatorial understanding – grounded in progressive academic rigor – that reveals the interrelationships, hybridisation, and cross-cultural currents of Australia's history as a conglomerate of multiple, complex, transformational, transnational, multilingual, inter and intra connected sociocultural elements is needed. 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'. Embracing this historiographical and museological approach can reap rewards as a transforming and transformative mechanism.

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'. A process of refocussing, reforming, reshaping and revealing, provides a potentially transforming and transformative model for collecting and exhibiting institutions.

### Biographical Note

Effy Alexakis is one of Australia's leading portrait and sociocultural documentary photographers. Sociocultural historian and curator, Leonard Janiszewski, has been researching, publishing and exhibiting on the Greek-Australian presence with Alexakis since 1982. Their project and archives, *In Their Own Image: Greek-Australians*, is recognised as both nationally and internationally significant.

# SPECIAL SESSIONS

## Sessions:

### **Session 1.2 | Project Speed Dating**

Chair: Oliver Zauzig

### **Poster Session | 1 Minute Madness**

Chair: Maria Economou

## 1.2 PROJECT SPEED DATING

**Chair: Oliver Zauzig**  
25 September 2024

### **Speakers:**

1. Carmen Bachiller
2. Stefanie Klamm
3. Dominick Verschelde
4. Antonella Poce
5. Andrew Simpson
6. Delphine Issenmann

## CONSERVATION AND RESTORATION OF TECHNOLOGICAL HERITAGE, A PROPOSAL FOR COLLABORATION

**Carmen Bachiller<sup>1</sup>, Beatriz Domenech<sup>2</sup>**

<sup>1</sup> Universitat Politècnica de València, Telecommunications Museum Vicente Miralles Segarra, Valencia, Spain; <sup>2</sup> Universitat Politècnica de València, Fondo de Arte y Patrimonio, Valencia, Spain

The conservation and restoration of technological heritage pose challenges for museum managers and conservation professionals. This project proposes organizing a European network of university museums that want to participate in the exchange of experiences in this field, to develop protocols, common research projects, and good practices. The idea is to involve conservation professionals, technological museum managers, professors, and students of both technological studies (engineers) and restoration and conservation studies. The objective is for the project to be multidisciplinary and to address the specific problems of this type of heritage. The result can be materialized in the development of protocols and good practices, in including the subject in the programs of the faculties of fine arts, in studies dedicated to conservation, and in the development of workshops where what has been learned can be put into practice.

### Biographical Note

Carmen Bachiller is an Engineer since 1996, PhD in Telecommunications since 2010. In 2001 she joined the Department of Communications of UPV and is a full professor since 2011, teaching Electromagnetism Theory. She researches on electromagnetism and technological heritage, being the Curator of the Museum of Telecommunications of the UPV.

## ENTANGLEMENTS OF SCIENTIFIC COLLECTIONS IN BERLIN

**Stefanie Klamm**

Freie Universität Berlin, University Library, Berlin, Berlin, Germany

Collections and their objects often do not remain stable in one place, but are subject to a variety of transformations. Such transformations can be constitutive for the history of university collections and their objects and must be taken into account when we think about the contexts and functions of collections. This characteristic is particularly obvious in a place like Berlin. For Berlin's scientific collections often meandered through the city and became part of a wide variety of institutions. Especially the division of the city into East and West after the Second World War, reunification and the university reforms that followed in the 1990s and 2000s led to a number of dissolutions of collection contexts and their regrouping. The planned project will therefore focus on scientific collections at the various universities in Berlin and trace their interrelationships across the different institutions. Collections or parts of them moved, for example, between the Humboldt-Universität zu Berlin, the former Friedrich-Wilhelms-Universität and the Freie Universität Berlin, but there were, for instance, also movements of collections from the Technische Universität to the Freie Universität. The project aims to analyse which factors played a role here. What were the reasons for such movements and how did they change the collections and their uses.

### Biographical Note

Stefanie Klamm is coordinator for the university collections, based at University Library, Freie Universität Berlin. She was trained as art/visual historian and historian of science with a PhD in Art History from Humboldt-Universität zu Berlin. Her research centers on museum studies and the material culture of the sciences and humanities.

## CREATING A WORLDWIDE NETWORK ON THE PROTECTION OF UNIVERSITY NATURAL HISTORY COLLECTIONS AND OBJECTS

**Dominick Verschelde**

Ghent University, Ghent University Museum, Gent, Belgium

University natural history collections were initially developed and are still used for object based teaching and learning (OBTL). As these objects often have to leave the safe haven of the cupboard to be manipulated, they are more prone to be attacked by museum beetles. Protecting natural history collections has become a major challenge since European restrictions on pesticides. During my career, I have been developing



new techniques for mounting skeletons, and for cleaning and restoring natural history objects. But one has to wonder about the current significance of it all, if we have no means to keep our collections safe. In this paper I want to present a few of the techniques developed in the GUM zoology collections as a basis to open the debate and discussion on what other natural history collections use to protect their objects and collections. The aim is to create a network of people who exchange techniques and ideas on this pressing problem.

### **Biographical Note**

Dominick Vershelde 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.

## **ARTISTIC: AI AND ROBOTICS FOR INCLUSIVE HERITAGE EDUCATION EXPERIENCES**

**Antonella Poce<sup>1</sup>, Carlo De Medio<sup>2</sup>**

<sup>1</sup> Università di Roma Tor Vergata, Department of History, Heritage, Education and Social Sciences, Roma, Italy

<sup>2</sup> University of Roma TRE, Department of education, Rome, Italy

The ARTISTIC project aims to create and validate an innovative technological solution addressed to promoting, through heritage digitization systems, educational robotics, humanoid robots, AI and VR, within Ligurian University museums through processes of valorisation, communication and education of the heritage, from a perspective of social inclusion and promotion of well-being, especially in specific categories such as users with cognitive or physical disabilities, children and the elderly. The ARTISTIC technological solution intends to use the educational methodology of Object-Based Learning (OBL) (object-based learning) as a tool for deep and active knowledge of heritage selected artistic and cultural, direct interaction with the same, solicitation of skills transversal (in particular the 4Cs: Creativity, Communication, Collaboration and Critical Thinking), promoting thus actions of community and participatory construction of meanings and interpretations of material heritage and immaterial. The ARTISTIC methodology and robotic platform will be tested and validated through the implementation of 8 educational workshops at the Luzzati Gardens and the University museums in Genoa, intended for primary and lower secondary school pupils and their families in Genoa (minimum number of participants 70, of which at least 30% users with cognitive or physical disabilities and 20% at least elderly people).

### **Biographical Note**

Antonella Poce is presently full Professor in Experimental Pedagogy at the department of History, Heritage, Education and Society – University of Roma Tor Vergata, where She teaches Experimental Pedagogy, Educational Research Methodology, Museum Education.

## **TWO HORIZONS: TWO-WAY MUSEOLOGY, A CROSS INSTITUTIONAL AND MULTI-KNOWLEDGE SYSTEM EXPLORATION**

**Andrew Simpson**

<sup>1</sup>The University of Sydney, Chau Chak Wing Museum, Sydney, Australia

It has long been known that material engagements of object-based encounters can provide cross-disciplinary bridges. This multi-partner research project is an exploration of how different forms of knowledge can be embedded into the materiality of objects and how different knowledge systems can be represented in the diversity of museum work programs.

The project takes the starting point that displaced collections in universities and museums have the potential to be windows on multiple knowledge systems. The project builds on the publication of a special issue of the University Museums and Collections Journal where repatriation and restitution stories involving university museums and collections have been collaboratively documented as case studies involving at least two perspectives. It aligns with the ICOM strategic focus area of decolonisation and is viewed as an important step forward in the evolution of museums from being points of cultural authority to being parts of a network of cultural agency.

This project is capturing examples of the multi-epistemic context and potential of objects in museum work and showcasing them as examples in this emerging area of museological practice. This brief report captures progress to date. A dedicated website is being developed and new partners are welcome.

### **Biographical Note**

Andrew Simpson has a background in palaeontology and museum studies. He is a postdoctoral research affiliate at the Chau Chak Wing Museum and the current Chair of UMAC.

## **“TEACHING WITH OBJECTS”, A NEW ONLINE PLATFORM DEDICATED TO OBJECT-BASED TEACHING AND LEARNING (OBTL)**

**Delphine Issenmann<sup>1</sup>, Martin Stricker<sup>2</sup>, Frank Meijer<sup>3</sup>**

<sup>1</sup> Université de Strasbourg, Jardin des Sciences, Paris, France; <sup>2</sup> Humboldt-Universität zu Berlin, Berlin, Germany; <sup>3</sup> Dutch Foundation for Academic Heritage, Amsterdam, Netherlands

The online platform is the result of the Erasmus+ “Teaching with objects” project (2022-2025) which was initiated by the Universeum Working Group “Digital Initiatives”. The project brings together six partners from European universities and foundations involved in Academic Heritage. The „Teaching with Objects“ platform provides a set of resources (tools, news, guides, events etc.) for stakeholders (teachers, curators, etc.) of OBTL, regardless of their level of expertise and language. The site encourages the participation of these same professionals, through the publication of content (videos, articles, reviews, sharing of experiences, etc.). Finally, it is intended to be a tool for networking OBTL practitioners in order to strengthen and develop a professional community while making OBTL more visible and dynamic.

### **Biographical Note**

In 2022, the Erasmus+ Cooperation Partnership in Higher Education project Teaching with Objects started its work. Its goal is to foster and support innovative Object-Based Teaching and Learning methods and practices in higher education by collecting, evaluating, enhancing and sharing concepts, methods and tools for teaching with academic heritage objects.

# POSTER SESSION

## 1 MINUTE MADNESS

**Chair: Maria Economou**  
26 September 2024

### UNIVERSITY COLLECTIONS & MUSEUMS ADDRESSING CHALLENGE & TRANSITION

Youssef Elreweiny  
Dorothea Zimmermann, Roberta Spano  
Aleksandra S. Jankowska  
Lieselot Cornelis  
Rebecca Tehrani  
Mei Fang Kuo, Hsiao Tung C. Su  
Lucas Rau  
Elena Corradini, Elisabetta Genovese, Francesco Gherardini, Carlo Berizzi, Francesca Picchio, Carlo Citter, Mara Sternini, Stefano Maggi, Uboldi Sara, Alessandra Marasco  
Fábio Monteiro, Mariana Brum, Pedro Casaleiro  
Bernadette Biedermann, Jeremy Upton  
Caine Chennatt  
Judith Blume, Sebastian Burger

### ACTIVATING UNIVERSITY COLLECTIONS FOR RESEARCH AND TEACHING IN TIMES OF CHANGE

Michael Markert  
Veronica Padovani, Cesare A. Papazzoni, Richard A. Kissel, Agnese Cozzolino, Giovanni Serafini  
Tanja A.E. Koskela, Pirjo Vuorinen  
Yu Jui Li  
Tiiu Kreegipuu, Jaanika Anderson  
Isabel M. Garcia Fernandez, Maciej Wysokinski  
Wei-Wang Kuo, Dian-Han Kuo  
Simon L. Zauner  
Domenic H. Städtler, Martin Stricker  
Alinuer Yimin, Homma Yu  
Carmen Hidalgo de Cisneros Wilckens, Javier Jurado García  
Niels-Christian Fritsche  
Sebastian Burger, Judith Blume

### ACADEMIC HERITAGE INSTITUTIONS AS PLACES OF EXCHANGE AND DISCOURSE

Chia-Hsin Chen, Tsai-Hsiang Lo  
Agnė Poškienė, Robert Čupaila, Rusana Minkevičiūtė  
Robert Čupaila, Agnė Poškienė  
Oluwadamilare A. Omotosho  
Maciej Kluza  
Emily Rosevear  
Yi-Chen Chen, Chia-Hsin Chen, Tsai-Hsiang Lo  
Peny Theologi-Gouti, Ioannis Iliopoulos, Stylianos Mystakidis, Irini Kotzamanidi  
Xin Wang, Fang Li

### OPEN

Birte Rubach  
Sladjana D. Savic, Vesna D. Milanovic Mastrapovic, Lidija R. Ralevic, Snežana D. Bojovic, Biljana I. Tomasevic, Goran M. Roglic, Veselin Milunovic, Branislav Vojnovic, Bogdan A. Solaja, Aleksandar Kostic  
Hubert Kowalski, Marta Piszczatowska, Dariusz Szelağ, Ville Jäättelä  
Bettine Verkuijlen  
Jane Thogersen, Gina Hammond, Andrew Simpson

## TECHNOLOGICAL INNOVATIONS IN ANTHROPOLOGICAL AND ARCHAEOLOGICAL CONSERVATION: EMPOWERING EGYPTOLOGY PRESERVATION EFFORTS

**Youssef Elreweny**

Ain Shams University, Faculty of engineering, IT Section, Cairo, Egypt

This research focuses on the transformative role of technology in preserving and conserving Egyptology's anthropological and archaeological treasures. As a student of computer engineering at Ain Shams University, Egypt, my interest lies in integrating technological advancements to address the challenges of preserving the anthropological and archaeological aspects of Egypt's cultural heritage. This study aims to explore innovative computational methodologies, such as 3D scanning, digital reconstruction, and data-driven preservation strategies, to safeguard and document anthropological findings and archaeological sites. By bridging the gap between technology and cultural preservation, this research seeks to contribute to the sustainable conservation of Egypt's diverse anthropological artifacts and archaeological landscapes. Additionally, the proposed approach emphasizes the importance of interdisciplinary collaboration between technology and Egyptology experts to create comprehensive and accessible preservation models. Ultimately, this endeavor aims to not only preserve but also promote a deeper understanding and appreciation of the rich anthropological and archaeological heritage of Egypt for future generations.

### Biographical Note

He is a student at Faculty of Engineering in Ain Shams University, Cairo, Egypt. Interested in using modern technology in preserving cultural heritage. He has published many research papers in many conferences that support the use of modern technology in preserving cultural heritage. He has many grants.

## DECOLONISING UNIVERSITY COLLECTIONS - BOTH IN THEORY AND PRACTICE

**Dorothea Zimmermann, Roberta Spano**

ETH Zürich, ETH-Bibliothek, Sammlungen und Archive, Zürich, Switzerland

Even though Switzerland was not a colonial state, its universities and scientists conducted research in colonies and developed scientific theories that contributed significantly to the oppression of colonised people and promoted a Eurocentric world view. International debates in the field of provenance research and decolonisation of museums also led to societal and political debates in Switzerland. Following museums, this debate has now also reached university collections.

This paper presentation will examine the topic of decolonising university collections based on concrete projects currently ongoing at ETH Zurich:

- The ETH Library has formed a working group with representatives from all collections and archives to identify affected collections and develop recommendations for action.
- A commissioned study aims to develop a strategy for dealing with monuments of personalities with colonial and/or racist involvement at the university.
- An exhibition about decolonisation, which will open in August 2024, will explore the topic using objects from the ETH collections. Colonial heritage is embedded in our social structures. Therefore, the relevance of this primarily academic discourse on decolonisation is not immediately apparent to many. The planned exhibition, guided tours of the exhibition and the collections as well as the adaptation of metadata in the online catalogues will highlight colonial entanglements, question what and how we present cultural heritage and transfer the academic discourse and knowledge of colonial practices into society at a low threshold.

## Biographical Note

Roberta Spano and Dorothea Zimmermann are historians and cultural scientists and have been working as a Curator in the ETH Library's collection of scientific instruments since 2019/20. Roberta is co-head of the working group Decolonisation of the ETH collections and archives. Dorothea is the collections coordinator of ETH Zurich.

## PRECURSORS, CONFORMISTS OR EPIGONES - UNIVERSITY MUSEUMS IN THE FACE OF CHANGES

### Aleksandra S. Jankowska

Uniwersytet Kazimierza Wielkiego, Muzeum Dyplomacji i Uchodźstwa Polskiego Wydział Historyczny, Bydgoszcz, Poland

In a changing world, university museums are looking for their place, but do they adopt appropriate strategies for this purpose? With regard to university museums, issues related to social responsibility, participation and the role of these institutions as the so-called Third Place are increasingly being addressed. Maybe we're going in the wrong direction? And new goals bring the decomposition and erosion of the ideas and missions of museums. I want to talk about the threats. Such activities as collecting and preserving exhibits, preparing exhibitions and conducting scholarly research are relegated to the background. In order to meet the expectations of the visitors or keep track with the new socio-cultural concepts, museums are beginning to "steal" the offer from other cultural institutions. They are becoming a hybrid of leisure centre, café, pro-social organisation and event organiser. In the face of these changes, university museums are under pressure, both externally and internally, posed with new scientific and educational challenges. The expectations of university museum organisers do not necessarily coincide with those of the visitors from outside the academic circles. So where exactly is the middle ground? Contemporary museums are in a process of change, searching for their place. To be subject to change, or to shape change? To transform or be transformed? Is change a choice or an inevitable future? There is a fine line between being a precursor and an epigone.

## Biographical Note

Doctor of humanistic studies in the field of history. Long-time employee of the University's Museum of Polish Diplomacy and Refugees, curator of the museum collection. Member of the Polish Association of Academic Museums, and the Association of Polish Museologists. Author of several articles on the history of forensics, crime, police, diplomacy.

## TAXIDERMY & INTANGIBLE HERITAGE

### Lieselot Cornelis

Museum of Industry Ghent, Ghent, Belgium (ETWIE)

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

Universities often have natural history collections and stuffed animals. These collections are crucial for scientific research such as studies on biodiversity, evolution and extinction. It's also important to exhibit these animals to the public. University museums have a certain responsibility towards the future. They showcase something that has become invisible, elusive, and even extinct in some cases. In doing so, they raise public awareness about the importance of nature and the need to protect it.

ETWIE research intangible heritage, and for this project, we have produced a short documentary about the versatility of taxidermy and the craftsmanship of a taxidermist. This was part of the project 'Focus Craftsmanship', in which we developed a methodology to document crafts and techniques audio visually. See more: <https://www.toolboxfocusvakmanschap.be/en/>.

### Biographical Note

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

## BEYOND THE BROKEN: EXAMINING THE HIDDEN POTENTIAL OF COLLECTIONS OF ARCHAEOLOGICAL WALL PAINTING FRAGMENTS

### Rebecca Tehrani

Dresden University of Fine Arts, Dresden, Germany; 2 Cologne Technical University, Cologne Institute of Conservation Sciences, Cologne, Germany

As part of our cultural heritage, wall paintings convey traditions, technical knowledge and the Zeitgeist of aesthetics. They also provide insights into external forces and the building and conservation history.

But what about wall painting fragments found *ex situ*? Can they be used differently due to their decontextualisation to extract further information?

*Ex situ* fragments are mainly found as a result of archaeological excavations in museums or academic collections. However, only a small number of these fragments are used for presentation, academic and research purposes.

Currently, it is unclear how collections of wall painting fragments are evaluated and upon which criteria individual objects are selected for exhibitions, case studies and research. However, considering the growing number of archaeological fragments the need for responsible and sustainable approaches are becoming increasingly urgent. There is a need for an ethical discourse to guide the decision-making process including considerations of the risks these collections are exposed to. Only when their value is recognised, and they are used and managed sustainably, their long-term safeguarding can be ensured.

To address these issues, a doctoral research project has been initiated which is presented in this paper. The project aims to systematically examine the evaluation, management, and use of wall painting fragments as cultural assets. It seeks to understand how existing tools can be utilized to manage these objects and associated data. It further explores how to activate such collections and their potential as academic research resources in light of societal transformations and developments.

### Biographical Note

Rebecca Tehrani M.A., pursues a doctoral research on archeological wall painting fragments at HfBK Dresden; research assistant at TH Köln and HFBK Dresden since 2018; studied conservation and restoration of wall painting and stone (2011 - 2018); member of the ICCROM Heritage Sample Archives Initiative coordination team since 2021.

## THE INTERPRETATION OF ENGINEERING HERITAGES FROM A HUMANISTIC PERSPECTIVE—THE CASE OF THE SERIAL EXHIBITION OF ENGINEERING EDUCATION IN TAIWAN

### Mei Fang Kuo, Hsiao Tung C. Su

National Cheng Kung University Museum, Tainan, Taiwan

As part of Japan's Southern Expansion Policy before World War II, the Taiwan Governor-General's Office has established the first engineering technical school based on a German-style education system, known as the Tainan Technical College. After World War II, with collaboration with Purdue University under the U.S. Aid Program, the college transitioned to an American-style education system, while undergoing several reorganisations and expansions to eventually become the present-day National Cheng Kung University (NCKU).

Throughout the decades, the NCKU faculties and alumni have played a major part in contributing to Taiwan's economic development, laying the foundation and elevating Taiwan to become one of the Four Asian Tigers. Since the NCKU Museum's establishment in 2007, it has dedicated its effort in archiving the university's histories in over 90 years of engineering education and its positioning to Taiwan's economic takeoff and social development.

In 2015, the NCKUM initiated a new serial exhibition project: *"The History of Engineering Education in Taiwan,"* which aims to rediscover the historical significance of the NCKU from a more humanistic point of view to showcase the transformation of engineering education and the university's significance to society. The project is a collaborative effort between the NCKUM's collections and objects from various Departments and Colleges, including educational equipment, manuscripts, project records, complemented with oral history with professors and alumni. Between 2015 and 2023, the project has successfully provided 6 exhibitions presenting 6 themes. We hope that these exhibitions would spark conversation with our current generations and inspire them to push forward.

### Biographical Note

Mei-Fang Kuo is an Associate Curator (NCKU Museum) who currently teaches courses "Method and Theory in Museology", "Campus Cultural Heritage", and collaboration in numerous exhibitions. Hsiao-Tung Su is a Project Staff (NCKU Museum) with credits listed in exhibitions including "I C Taiwan" (UMAC Award 2017) for research, localization, and design.

## ON ITS WAY – THE EVAMARIA SANDER FOUNDATION († 2023)

### Lucas Rau

Museum der Universität Tübingen MUT, Tübingen, Germany

Evamarie Sander (1928-2023) stands out as a distinguished figure in the Professors' Gallery at the University of Tübingen, being one of the few women represented therein. In the 1970s, Mrs. Sander was appointed Professor in the Faculty of Natural Sciences, specializing in phytopathology, thereby establishing a remarkable career that serves as a beacon of inspiration.

Her passing in 2023 led to the establishment of a foundation at the University of Tübingen tasked with scientifically cataloguing her diverse estate while simultaneously honouring her family's memory. This collection encompasses a wide array of everyday, cultural, and artistic items collected throughout Mrs. Sander's life, supplemented by artifacts from her ancestors.

The challenges ahead involve distinguishing significant items within the household, identifying the core of the proposed Sander Collection, selecting suitable university collections for estate distribution, and ensuring the cohesive preservation and recognition of the legacy despite its dispersion among various institutions. Currently, six collaborating institutions are involved in organising the legacy: the Collection of Paintings, the University Archive, the Sculpture Collection, the Archive of Everyday Cultures, the Graphic Collection, and the Museum of the University of Tübingen MUT.

To capture the original state of the estate's rooms, both photographs and 360° shots have been taken. Practical seminars with students from the MuSa master's program help in indexing the collection in the TMS museum database, ensuring the digital traceability of object paths. The collective efforts aim to facilitate a cross-generational commemoration of Evamarie Sander within the academic and cultural landscape.

### Biographical Note

Lucas Rau is a scientific volunteer at the Museum of the University of Tübingen since October 2022. He obtained his M.Sc. in Archaeological Science with a focus on Paleoanthropology (2020) and his B.A. in Late/Early Prehistory and Medieval Archaeology (2017) at the University of Tübingen.

## TOUCHWELL A PROJECT TO MAKE ARCHAEOLOGICAL MUSEUM COLLECTIONS ACCESSIBLE FOR THE PEOPLE'S CARE AND WELLBEING

**Elena Corradini<sup>1</sup>, Elisabetta Genovese<sup>2</sup>, Francesco Gherardini<sup>1</sup>, Carlo Berizzi<sup>4</sup>, Francesca Picchio<sup>4</sup>, Carlo Citter<sup>5</sup>, Mara Sternini<sup>5</sup>, Stefano Maggi<sup>3</sup>, Uboldi Sara<sup>6</sup>, Alessandra Marasco<sup>6</sup>**

1 University of Modena and Reggio Emilia, Department of Engineering Enzo Ferrari, MODENA, Italy; 2 University of Modena and Reggio Emilia, Department of Maternal, Child and Adult Medical and Surgical Sciences, Modena, Italy; 3 University of Pavia, Department of Humanities, Pavia, Italy; 4 University of Pavia, Department of Civil Engineering and Architecture, Pavia, Italy; 5 University of Siena, Department of Historical Sciences and Cultural Heritage, Siena, Italy; 6 CNR National Research Council, Institute of Heritage Sciences, Napoli, Italy

We intend to present TOUCHWELL - Archaeological museum collections for the people's care and wellbeing project financed by the Ministry of Education, University and Research (MIUR) within the framework of PNRR research projects of relevant national interest. TOUCHWELL aims to develop knowledge, digital technologies and tools to promote the cognitive, physical and sensory accessibility of the archaeological heritage within a cultural welfare system, providing data on the impacts that culture can have on people's and societies wellbeing and health, in a holistic and salutogenic perspective.

Several archaeological museums are involved in the project: University of Pavia Museum, Civic Museums Modena, Civic Museums Reggio Emilia, Civic Museums Casteggio Oltrepò Pavese (Pavia) and National Museum of Arezzo. TOUCHWELL is proposed to make archaeological museum collections accessible exploiting the evocative power of exhibits and archaeological specimens. To stimulate memory and shared individual and collective narratives, the project utilises digital technologies for the 3D acquisition of archaeological specimens, such as closed-range photogrammetry techniques and 3D scanners. The physical reproductions of the archaeological specimens are created both with additive manufacturing and with traditional artisanal technologies. Tests are carried out in hospitals, day care centers and residences of people with disabilities and frailty. The impact of the project is evaluated through qualitative and quantitative measurement tools (e.g. toolkit Radar), in terms of self-perceived well-being and values and meanings conferred to cultural experiences. The virtuous model of cultural intervention in care places developed by the project could constitute a sustainable cultural welfare proposal to be replicated.

### Biographical Note

Professor of Museology and Restoration University Modena Reggio, Italian University Museums Network coordinator, she was ICOM-UMAC board member and vice-president. Editor of magazine *University Heritage*, author of 170 publications, national and international, on history of collecting, valorisation of cultural and university heritage; involved in projects on cultural accessibility and well-being.

## FACING THE CHALLENGE OF MERGING CENTURY-OLD INSTITUTIONAL COLLECTIONS: THE CASE OF THE ASTRONOMICAL OBSERVATORY AND THE GEOPHYSICAL INSTITUTE OF THE UNIVERSITY OF COIMBRA

**Fábio Monteiro<sup>1,3</sup>, Mariana Brum<sup>3</sup>, Pedro Casaleiro<sup>2,3</sup>**

1 University of Coimbra, Faculty of Arts and Humanities of University of Coimbra, Coimbra, Portugal; 2 University of Coimbra, Geophysical and Astronomical Observatory of The University of Coimbra, Coimbra, Portugal; 3 University of Coimbra, Centre for Earth and Space Research of the University of Coimbra (CITEUC), Coimbra, Portugal

The new challenges confronting universities compel them to formulate strategies to reorganise their services, as well as their physical structures and material culture. In 2013, the Faculty of Science at the University of Coimbra made the decision to amalgamate the Astronomical Observatory, established in 1772, with the Geophysical Institute, founded in 1864, thereby creating the Geophysical and Astronomical Observatory. The institution accumulated both collections of scientific objects and records, broadening its scope and significance. The material merger spanned almost a decade, following a process that led to a constant postponement of its implementation, only concluded in 2023. Some of the buildings comprising the Geophysical Institute were vacated, necessitating the relocation



of scientific instruments, observation records, books, and furniture, which were transferred to the Astronomical Observatory complex. This change has impacted the way we approach and reconsider how to handle academic heritage, particularly for items that were decontextualised from their original scientific space. The administration of the collections faces challenges and limitations inherent to their nature, compounded by the fact that they are overseen by an Observatory. While there is a natural inclination to position itself as a hub for research centres, the imperative to fulfil the responsibility of preserving, interpreting, and promoting a substantial historical heritage should not be overlooked. This study reflects on how, in consideration of past events, we can envision the future of these collections, mindful of the contemporary challenges within society.

### **Biographical Note**

Fábio Monteiro, PhD Student in Museology and Cultural Heritage. Senior Technician at OGAUC. Member of CITEUC. Mariana Brum, PhD. Student in Museology and Cultural Heritage. Research Fellow at CITEUC. Pedro Casaleiro, PhD, Museum Studies, University museums since 1991, at Coimbra University since 2003 now at OGAUC.

## **PROBEMATIC AND DISSONANT HERITAGE - TOWARDS DECOLONISING UNIVERSITY HERITAGE**

### **Bernadette Biedermann<sup>1</sup>, Jeremy Upton<sup>2</sup>**

1 University of Graz, University Museums, Graz, Austria; 2 University of Edinburgh, University Library, Edinburgh, UK

This poster presentation focuses on questioning how to deal with problematic and dissonant heritage at European universities. The Heritage Working Group acting in the context of the Coimbra Group University network, started facing this topic some years ago by stating a lack of the state-of-art research in the field of the member universities. As universities started rethinking colonial entanglements in terms of university heritage asking the question of object biographies, entanglement of researchers in colonial issues, underlying narrations might influence today's university research and teaching in terms of thinking about others.

Therefore, the Heritage Working group started some initiatives among the member institutions based on using specific case studies. In this context selected university heritage like botanical gardens, collections, built and immaterial heritage are questioned in terms of their colonial entanglements. Moreover, the aim of these initiatives is to broaden the discussion on problematic and dissonant heritage linked to colonial entanglements by bridging the bow to already existing UMAC and Universeum guidelines and policies.

Therefore, this poster will focus on presenting these efforts made so far in the field by the Coimbra-Group Heritage Working Group. These efforts aim at facing the challenges linked to the topic, which are raising awareness of the topic at all, highlighting provenance research and a broader object context and linking to the existing guidelines and policies by suggesting a practical toolkit to be used by the member institutions.

### **Biographical Note**

Bernadette Biedermann, art historian and museologist, vice-head of University Museums at the University of Graz (Austria), chair of the Coimbra-Group Heritage Working Group Jeremy Upton, academic librarian, head of library, University of Edinburgh (United Kingdom), vice-chair: Coimbra-Group Heritage Working Group.

## UNIVERSITIES BECOMING CULTURAL ORGANISATIONS: FROM SUPPORTING EDUCATION OBJECTIVES TO CREATING UNIVERSITY CULTURAL STRATEGIES

**Caine Chennatt**

University of Tasmania, Library and Cultural Collections, nipaluna Hobart, Tasmania, Australia

Universities have been in a state of continuous transformation throughout their history, necessarily adapting to changing expectations of societies, prospective students, government departments, and industry. However, more recently, the mass uptake of generative artificial intelligence and related technologies have arguably posed an unprecedented challenge potentially prompting significant pedagogical shifts and institutional reframing. How can academic museums, galleries, and collections contribute to this organisational process of continuous becoming?

Through the case study of the University of Tasmania, this presentation shares the progress and challenges of transformation – from a plethora of previously unmanaged or siloed collections (arts, scientific, and historical) to developing a cohesive institutional-wide multi-year cultural strategy and policy that sits within the university policy framework. This touches on every facet of university function – research, teaching, student support, facilities, campus life, and community impact, contributing to setting the overall direction of the university, centered around place, First-peoples, cultural and dialogic engagement.

Underpinned by a systems-change process called Theory U (developed by Otto Scharmer as a framework for transformative leadership, innovation, and change), the library, collections, and galleries departments took (and continue to actively undergo) various linear and iterative approaches of transformation, bringing together collections, galleries, museums, education programming, exhibition development, public engagement, and art commissioning; each shifting from an ego- to eco-centric perspective. In addition to academic collection/museum entities contributing to the overarching education mission, we ask: what if universities explicitly considered themselves as cultural organisations and cultural leaders?

### **Biographical Note**

Caine Chennatt is a curator, mediator, and cultural leadership practitioner. He is currently Director, Curatorial and Cultural Collections at the University of Tasmania, where he bridges the organisation's cultural collections, art galleries, museums, exhibitions, and public art commissions with all academic and community audiences through a lens of cultural humility.

## AIMING FOR TRANSPARENCY. EXPERIENCES AND CHALLENGES OF OPENING UP THE COLLECTIONS AT THE GOETHE UNIVERSITY FRANKFURT

**Judith Blume, Sebastian Burger**

Goethe University, University Library, Frankfurt, Germany

Almost every collection begins with the act of extraction - objects are removed from their existing context and inserted into a new one. In recent decades, provenance research and postcolonial scholarship have increasingly highlighted the ways in which collecting practices are linked to histories of violence, injustice, and asymmetrical power structures. The resulting demand for transparency with regards to the provenance of collections represents one of the greatest responsibilities of today's collecting institutions. In 2023, the Coordination of the Frankfurt University Collections initiated the project "Open AfriColl. Objects from Africa in the collections of the Goethe University," supported by the Centre for Interdisciplinary African Studies. The aim was to make publicly available all existing information concerning the contents and origins of the many object groups from the African continent currently in the care of the Goethe University. On the website [www.open-africoll-gu.de](http://www.open-africoll-gu.de) it is now possible to search 16 different collections by variables including region, date and object type. Since many of these collections do not have advanced or detailed catalogues, Open AfriColl also serves the purpose of revealing significant gaps in information and highlighting where further research is needed. In this way, the project is intended as both a necessary

foundation and provocation for future cooperations between the collections of the Goethe University and international partners. The presentation of the project at the UMAC-Conference would therefore provide a fantastic opportunity to discuss both the challenges and the possibilities for future collaborative projects with international colleagues.

### Biographical Note

Judith Blume is the head of the university collections coordination in Frankfurt am Main. As a historian, her research focuses on the role of consumption and mass-produced images in the history of knowledge. Her current role encompasses the curation of exhibitions, research-based teaching and other innovative collections-based projects.

## UNLOCKING DIGITAL SKILLS AT COLLECTION SITES: HOW TO ESTABLISH AN EDUCATIONAL PROGRAM ON OBJECT DIGITIZATION AT JENA UNIVERSITY

### Michael Markert

Friedrich-Schiller-Universität Jena, Digitales Kultur- und Sammlungsmanagement, Jena, Germany

Given the increasing demand for digital expertise in digitization projects, it is crucial to provide students with the opportunity to acquire skills in object handling, cataloging, digital object photography, and data enrichment. However, educational programs focusing on these competencies are currently lacking, particularly in central Germany.

DigiKulTh (Digital cultural workbench Thuringia, 04/24-03/26) is a project funded by the Stiftung Innovation in der Hochschullehre at the Thuringian University and State Library Jena (ThULB). The project aims to establish a sustainable educational program on object digitization, catering primarily to students in cultural and humanities disciplines at the Friedrich Schiller University Jena.

The program consists of a certified two-week “basic training” and a study-accompanying internship lasting four to twelve weeks, depending on the students’ needs. The training will be delivered by experienced ThULB staff members with expertise in digitalization projects. The internships will take place at various collection sites within the Friedrich Schiller University Jena with a large range of object types spanning disciplines such as Art History, History of Medicine, Mineralogy, and Physics. Additionally, there will be ongoing supplementary offerings, including half-day workshops and tutorials covering relevant topics such as data wrangling, transcription of cursive script, and the utilization of Wikidata. The poster will present an overview of the project, details of the program, and the outcomes of the initial round of implementation conducted in August and September ‘24.

### Biographical Note

Dr. Michael Markert is a historian of science specialized in collection history (Botany, Embryology, Physics, Zoology), the history and use of educational aids in the life sciences, ethical considerations regarding human remains in collections, and linked open collection data.

## THE MANY LOOKS OF ALLOSAURUS

**Veronica Padovani<sup>1</sup>, Cesare A. Papazzoni<sup>2</sup>, Richard A. Kissel<sup>3</sup>, Agnese Cozzolino<sup>2</sup>, Giovanni Serafini<sup>4</sup>**

1 Università degli Studi di Modena e Reggio Emilia, Sistema dei Musei e Orto Botanico - MuseOmoRE, Modena, Italy; 2 Università degli Studi di Modena e Reggio Emilia, Dipartimento di Scienze Chimiche e Geologiche, Modena, Italy; 3 The DoSeum, San Antonio, USA; 4 Università degli Studi di Modena e Reggio Emilia, Modena, Germany

In 1967 the University of Modena and Reggio Emilia acquired from the University of Utah ca. 90 bones belonging to more than one individual and a plaster reconstruction of a complete skeleton of *Allosaurus fragilis* from the Upper Jurassic of the Cleveland-Lloyd Quarry. The plaster copy was exhibited since 1991 at the University Museum “Dinosaur Hall” with an outdated kangaroo-like pose, with the tail dragging behind the body. In 2012 a severe earthquake caused structural damage to the venue, forcing its closure.

Currently, the University of Modena and Reggio Emilia Museums and Botanical Garden System

(MuseOmoRE) is planning a new permanent exhibition focused on the evolution of life, where *Allosaurus* will be displayed in a manner consistent with new scientific knowledge on what dinosaurs looked like.

With this outlook, *Allosaurus* remains and plaster reconstruction were the subject of a student in Science for Education MS thesis and will be the centerpiece of an upcoming exhibition, where the big idea will be focusing on how scientific advancements in the study of dinosaurs have informed their illustration in the past two centuries.

For this project, museum objects with a strong engagement potential such as dinosaur remains, were and will be activated as an example of the ongoing evolution of science that is mirrored in the evolution of illustration and museum displays, including our own museum.

### **Biographical Note**

Dr. Veronica Padovani is a museum interpretation specialist from Modena (Italy). Prof. Cesare Papazzoni is a paleontologist from Modena. Dr. Richard Kissel is a paleontologist and museum educator from San Antonio, Texas (USA). Agnese Cozzolino is a graduate in education and Giovanni Serafini is a paleontologist, both are from Modena.

## **FINNISH BIODIVERSITY INFORMATION FACILITY FINBIF: ONE-STOP-SHOP RESEARCH INFRASTRUCTURE**

**Tanja A.E. Koskela<sup>1</sup>, Pirjo Vuorinen<sup>2</sup>**

<sup>1</sup> University of Jyväskylä, Open Science Centre, Museum, Jyväskylä, Finland; <sup>2</sup> University of Jyväskylä, Open Science Centre, Museum, Jyväskylä, Finland

Tackling with the loss of biodiversity and global warming increases the need for biodiversity data. However, only a fraction of this data is currently in open-access format. The research infrastructure FinBIF governed by The Finnish Museum of Natural History was established to accelerate the digitization, mobilization, and open-access distribution of biodiversity data, and to boost its use in research, decision-making and education. Its first full operational year was 2017. During 2022-2026 our organization is one of the five consortium members in the third construction cycle of FinBIF, the project theme being Expansion, Integration, and Development of AI-Based Research Services. FinBIF offers six types of services: 1. Provision of biodiversity data for research and other uses, 2. A reference library of DNA barcodes of Finnish species, 3. Imaging of specimens to produce high-resolution images for further use, 4. Data management services, including a joint collection management system and platform for observational data, 5. Research use services, e.g. automated species identification from sounds, are under development, and 6. Educational services, e.g. iNaturalist Finland for training in species identification. By making the biodiversity data openly accessible through a one-stop-shop online portal at [www.laji.fi/en](http://www.laji.fi/en), FinBIF promotes the use of data for current and future research and teaching. From [laji.fi](http://laji.fi) the data is also shared to the Global Biodiversity Information Facility GBIF ([www.gbif.org](http://www.gbif.org)). FinBIF promotes co-operation and dialogue between museums and other collection holders, authorities, and citizen scientists. In the presentation, a brief overview of the main objectives of this on-going project is given.

### **Biographical Note**

Dr. Tanja Koskela is the Chief curator of the Natural History Museum of the Open Science Centre, Jyväskylä University. MA Pirjo Vuorinen is the Director of Heritage Services of the Open Science Centre, Jyväskylä University.

## THE ALTERNATING EXHIBITION OF “COLLECTION” AND “EDUCATIONAL ITEM” - TWO SETS OF THE IMPERIAL CIVIL OFFICER DRESS UNIFORM IN THE NATIONAL CHENG KUNG UNIVERSITY MUSEUM

**Yu Jui Li**

National Cheng Kung University Museum, Collection and Research Division, Tainan, Taiwan

Established in 2007, the National Cheng Kung University (NCKU) Museum stands as Taiwan's first public university museum, boasting a collection exceeding eight thousand items. Notably, among them is the “Imperial Civil Officer Dress Uniform,” (hereinafter referred to as the Uniform) conferred upon Michitaka Wakatsuki, the first president of NCKU, who held the highest rank of civil servant as “Chokuninkan (敕任官)” under the governor of Taiwan in 1931. This valuable piece was graciously donated to the NCKU Museum in 2013 by President Wakatsuki's descendants. With a ten-year effort from the NCKU Museum, this collection was successfully submitted and designated as a national “general antique”. Traditionally, before every exhibition, we conduct workshops inviting restoration specialists to provide on-site dressing tutorials for the Uniform. Three years after the donation, the NCKU Museum planned to purchase a matching set from the same period in Japan as an educational item. Unexpectedly, after sharing our exhibition concept with the seller, we eventually received this item as a donation. During COVID- 19, we undertook the challenge of conducting live-streaming of exchanging the Uniform and the educational item via Facebook, offering online learning opportunities to the public. As an attempt, we collaborated with textile restoration specialists in 2022 to showcase a demonstration of reinforcing the educational item in the studio. Looking ahead, we plan to employ a 3D digital presentation for the Uniform, transcending limitations in display time and environmental preservation. This initiative aims to establish digital collections as a platform for exchange and dialogue, stimulating diversity in university museum education.

### Biographical Note

Yu-Jui Li, an assistant administrator who works at the National Cheng Kung University (NCKU) Museum in Taiwan. She has over a decade of experiences in museum collection management, preservation and conservation. Her main responsibilities are registration, examination, collection care, and manage the collections management system (CMS).

## THE EDUCATIONAL POTENTIAL OF THE HISTORICAL SCIENTIFIC ILLUSTRATIONS: CASE STUDY ON THE EXAMPLE OF THE WALLCHART COLLECTION OF THE UNIVERSITY OF TARTU MUSEUM

**Tiiu Kreegipuu<sup>1,2</sup>, Jaanika Anderson<sup>1</sup>**

1 University of Tartu, University of Tartu Museum, Tartu, Estonia; 2 Tallinn University, Institute of *Humanities*, Tallinna, Estonia

The scientific illustrations have been crucial in knowledge production and instrumental in science communication for centuries. This part of academic heritage with explicit pedagogical objectives in the past, offers today valuable research basis for exploring the historical development of different areas from pedagogical thought to artistic skills<sup>1</sup>. University of Tartu Museum holds an extensive collection of wallcharts (acquired 870–1940) that illustrates the development of specific disciplines and enables critical questions about contexts, ethical, moral, social norms and values reflected to be asked.

In cooperation project (2021–2023) “Art or Science” University of Tartu Museum, Estonian Art Museum and Estonian Academy of Arts raised several critical questions resulting with an exhibition and publishing a book<sup>2</sup>.

Next step to realize the educational potential of scientific illustrations is using them in museum classes today. Museum educational methods like object-based learning, inspiring learning environment addressing to emotional learning, are in coherence with trends in today's school pedagogics – student-based approach, culturally responsive education, inquiry-based learning. Preliminary tested educational programs for students on science history indicate that through the historical wallcharts not just the heritage is valued but also 21<sup>st</sup> century skills like critical thinking, creativity, communication can be successfully developed. Our poster presentation introduces the possibilities for using university wallcharts in museum education.

1. Bucchi, M. 1998. *Images of Science in the Classroom: Wallcharts and Science Education 1850-1920*. BJHS. 2. Anderson, J.; Kaljundi, P.; Polli, K.; Tiideberg, T. (eds.) 2022. *Kunst või teadus.=Art or Science*. Tartu: University of Tartu Press

### **Biographical Note**

Tiiu Kreegipuu (PhD) is lecturer of History Didactics in Tallinn University and head of Educational Department in UT Museum. Her current research focus is history didactics in museums. Jaanika Anderson (PhD) is Director of Research at UT Museum. Her interests include history of museums, collection-based teaching methods and contemporary museology.

## **THE IMPACT OF 360° VIRTUAL TOURS ON UNIVERSITY HERITAGE EXHIBITIONS**

**Isabel M. Garcia Fernandez<sup>1</sup>, Maciej Wysokinski<sup>1</sup>, On behalf of Complutense University of Madrid**

<sup>1</sup> Complutense University of Madrid, Vice-rectorate for Culture, Sports and University Extension, Madrid, Spain

The Complutense University of Madrid safeguards an extensive artistic and historical collection encompassing over six thousand works spanning Ancient Times to the present day. However, a significant portion of this heritage remains permanently unexposed, limiting public access. The need for conservation, coupled with the unique and elevated heritage value of many pieces, restricts their potential educational utility.

Apart from housing numerous museums and collections, the Complutense Art Center serves as an exhibition space, featuring numerous temporary exhibitions to show the historical and artistic heritage. In this secondary context, there is an emphasis on the necessity of extending the lifespan of these exhibitions, not only with a view to their future utilization in research but also for the dissemination of academic heritage.

Traditionally, physical catalogues have compiled exhibition pieces, featuring high-quality photographs and precise descriptions. However, in a digital era dominated by virtual spaces, the university faces emerging challenges. This presentation proposes innovative solutions leveraging new digital technologies, particularly virtual tours based on 360° photography. These tours, accessible via Internet-connected devices, offer interactivity with textual and audiovisual resources, enhancing the exhibition experience.

The main objective of this presentation is to share an effective, and easy-to-go, workflow for the creation of virtual tours that activate academic collections for future research and evaluate their potential impact when used in the classroom compared to traditional teaching methods. The study centers on the virtual tour of the 'Sabiduría y esplendor' exhibition, showing 70 masterpieces from the UCM artistic heritage.

### **Biographical Note**

Maciej Wysokinski; Holder of a PhD in Audiovisual Communication, Advertising, and Public Relations at the Complutense University of Madrid and lecturer for courses on Audiovisual editing and Advanced cinematographic post-production techniques. Isabel M. García Fernández; Professor of Museography at Complutense University of Madrid and responsible for its Museums and Collections.

## **INSPIRING INTERPRETATION: CRAFTING YOUR PERSONAL CABINET OF CURIOSITIES AND ENGAGING WITH UNIVERSITY RESEARCH**

**Wei-Wang Kuo<sup>1</sup>, Dian-Han Kuo<sup>1,2</sup>**

<sup>1</sup> National Taiwan University, Museum of Zoology, Taipei, Taiwan; <sup>2</sup> National Taiwan University, Department of Life Science, Taipei, Taiwan

Human nature is inherently predisposed to collect, as it embodies individual aesthetics, values, and a logic of categorization. University museum collections are supported by disciplinary research, with each object carrying unique scientific knowledge and stories. However, natural history specimens also possess an authenticity equivalent to that of artwork. What makes specimens and objects attractive? How do people lacking disciplinary knowledge perceive them, and in what way can we inspire interpretation?

‘Design Your Cabinet of Curiosities’ is an educational activity offered by the National Taiwan University Museum of Zoology. Participants are given an assortment of specimens and objects from which they can assemble their personal cabinets of curiosity by examining, selecting, and organizing items within adjustable cabinets. These highly portable modular cabinets can be reassembled for repeated uses. In more than 10 workshops conducted thus far, observing the details of the specimen was found to be both the most enjoyable and the most challenging activity for the participants. On the other hand, developing display themes and designing and assembling the cabinet were equally captivating and demanding. The arrangements created by the participants vividly present interpretations or story ideas.

Through educational activities like this, we aim to provide learning assistance to various participant groups, hoping to stimulate their curiosity in academic subjects outside the ivory tower. The goal is to make this program an effective tool for engaging both university researchers and the general public.

### Biographical Note

Mr. Wei-Wang Kuo is the Collection Manager at the NTU Museum of Zoology, specializing in museum education and visitor research. Dr. Dian-Han Kuo, Director of the NTU Museum of Zoology, is also an associate professor in life science, specializing in evolutionary developmental biology and invertebrate zoology.

## THE DISPLAY WINDOWS. INSIGHT INTO THE COLLECTIONS OF THE UNIVERSITY AS MEANS TO AN OBJECT-BASED FORM OF RESEARCH AND LEARNING?

### Simon L. Zauner

Eberhard Karls Universität Tübingen, Museum der Universität Tübingen, Tübingen, Germany; Eberhard Karls Universität Tübingen, Philosophische Fakultät/Deutsches Seminar/Literatur- und Kulturtheorie, Tübingen, Germany

In the renovated “Wilhelmstraße” canteen of the university, six vitrines will be installed in the foyer, to be used by the Museum of the University of Tübingen (launching fall 2024), creating a chance to showcase and raise interest in the university’s collections. The notion of display windows applies in many respects. Display windows serve to advertise goods and attract attention. The vitrines intend to show the macrocosm of the university’s collections using just a few objects, to tell stories and represent and promote the MUT. Each vitrine must function independently from the others – they must be exciting, informative, and comprehensible outside of an overarching context. Thus, a strategy is needed to maximize their impact in a dynamic location. The intention is to get the public to pause for a moment, which is achieved through visual attraction (e.g. peculiar objects) and a focus on individual objects and their stories, unknown to visitors.

As digitalization progresses, academic teaching and research on objects has been somewhat forgotten. Through cooperation with different disciplines and student groups for future exhibitions, the vitrines enable students to participate in an object-focused process. Additionally, small presentations by custodians are planned, focusing on few objects, and taking place during the lunch break, with a maximum duration of 20 minutes. We consider the project to be particularly relevant as it represents an opportunity to offer a low-threshold introduction into the diversity of the (forgotten or invisible) collections and an inspiration for students and teachers to engage with them.

### Biographical Note

Simon Zauner BA, *Master’s student “Literary and Cultural Theory”*. Simon Zauner is a student assistant at the Museum of the University of Tübingen. He is part of the public relations team and responsible for coordinating the master’s profile “Museum and Collections”. As project manager, he oversees conceptualizing *The Display Windows*.

## A CIDOC-STANDARDS BASED NEW MINIMUM RECORD RECOMMENDATION FOR MUSEUMS AND COLLECTIONS

**Domenic H. Städtler<sup>1</sup>, Martin Stricker<sup>2</sup>**

1 Institute for Museum Research, Berlin, Germany; 2 Humboldt University of Berlin, Coordination Centre for Scientific University Collections in Germany, Berlin, Germany

In view of the increasing drive towards linked open data and to interlinking cultural heritage in cross-sector digital portals and resources like Europeana, university collections should catalogue and index their objects in a way which ensures the sustainability and reusability of these cultural data in accordance to the FAIR principles.

The Minimum Record Recommendation is specifically designed for this task. Its aim is to raise awareness of data quality through a low-threshold and easily accessible approach. The goal of data quality is achieved by adhering and mapping the recommendation to international documentation standards like CIDOC CRM, LIDO and the Europeana Data Model. At the same time, the data model takes a simplified approach to complex documentation tasks, defines the bare minimum for describing objects, and networks them in aggregation contexts. It is intended especially, but not exclusively, for the requirements of “small” museums and collections, and it can be easily implemented with existing systems.

The recommendation is a project by a working group initiated by the German Digital Library’s Museum Desk, working together with stakeholders from the German museums sector including representatives from the university collections network. The presentation will introduce the recommendation as it was released this year. Its authors hope for and invite lively further feedback from the stakeholder group of university collections.

### **Biographical Note**

Dr. Domenic Städtler is a Research Scholar at the Institute for Museum Research, Berlin State Museums, Prussian Cultural Heritage Foundation. Martin Stricker is Co-Speaker of the Coordination Centre for Scientific University Collections in Germany and a member of the board of Universeum.

## BUILDING BRIDGES THROUGH OBJECT-BASED LEARNING: INTRODUCING A MEASUREMENT SYSTEM FOR EVALUATING CULTURAL INCLUSIVITY AT KEIO MUSEUM COMMONS

**Alinuer Yimin<sup>1</sup>, Homma Yu<sup>2,3</sup>**

1 Keio University, Tokyo, Japan; 2 Keio Museum Commons, Tokyo, Japan; 3 Keio University Art Centre, Tokyo, Japan

This paper presents a case study that explores the use of university museum collections in fostering cultural inclusivity, with a special focus on a comprehensive approach to measuring and evaluating the program. The researcher designed an inclusive program measurement system, adapted from inclusive educational program measurement models, to analyze the workshop findings at the Keio Museum Commons (KeMCo) in Tokyo.

The designed measurement system offers clear and straightforward indicators for evaluating the program from the perspective of each stakeholder, including museum administrators, museum staff, international and domestic students, and workshop facilitators. It represents a comprehensive approach to measuring both the program and its field of application.

This measurement system was applied at KeMCo, where the researchers implemented Object-based learning (OBL) to bridge the gap between international and domestic students. The study involved conducting four OBL workshops, where both international and Japanese students participated. These workshops created an interactive space where students could engage with one another using museum collections as a starting point. Following a thing-making creation session, participants expressed their cultural identities using tangible objects, helping to communicate more effectively across different cultures and languages, beyond the usual verbal interactions.

This study not only highlights the potential of university museums as platforms for promoting cultural exchange and inclusivity in academic settings but also demonstrates the effectiveness of the measurement



system in evaluating inclusivity and providing insights for improvement.

### Biographical Note

Alinuer Yimin, a doctoral candidate at Keio University, Tokyo. Yu Homma is archivist, curator at Keio University Art Center and assistant professor at Keio Museum Commons (KeMCo). Art History (BA, MA). She is involved with projects concerning archives, university museums and digital humanities.

## THE GABINETE DE ESTAMPAS OF THE FACULTY OF FINE ARTS AT THE COMPLUTENSE UNIVERSITY IN MADRID. THE ACTIVATION PLAN FOR THE FUTURE OF A PRINT COLLECTION

**Carmen Hidalgo de Cisneros Wilckens, Javier Jurado García**

Universidad Complutense de Madrid, Dibujo y Grabado, Madrid, Spain

The Faculty of Fine Arts of the Complutense University in Madrid preserves, since its creation as the Royal Academy of Fine Arts of San Fernando in 1752, an extensive artistic heritage, including a remarkable collection of almost 4,000 prints, that were brought together, catalogued, digitalised, and stored as the *Gabinete de Grabado* around 2000. Today, this collection, renamed as *Gabinete de Estampas*, is immersed in an activation plan that will update both, the conservation of the prints, and the donation of new works including other formats of the so-called expanded field of contemporary printmaking. The collection also needs a relocation to provide a study room with open access to researchers, teachers, and students.

On one side, this paper will present the progress made so far regarding the updating of the inventories, that have increased the collection from 4,000 to 8,000 works. On the other side, it will carry on with the development of resources and teaching materials that will improve its usefulness showing the results of one of the actual projects called “Abandoned Property”. The aim of this paper is to discuss the situation of the print collection today from its tradition, its history, and what is and can happen in the future. It will bring forward those related topics that will become key strategies for the professionalization and the diffusion of these artworks.

### Biographical Note

PhD Carmen Hidalgo de Cisneros Wilckens is Professor and researcher at the Faculty of Fine Arts, Complutense University, Madrid and Co-director of the *Gabinete de Estampas* (Print Collection). Javier Jurado García is Pre- doctoral Fellow and Assistant Curator at *Gabinete de Estampas*, Faculty of Fine Arts, Complutense University of Madrid, Spain.

## THE UNIVERSITY AND ITS COLLECTIONS AS MEANS TO TRAIN PRESENTATION METHODS FOR, AND NOT RESTRICTED TO, STUDENTS OF LANDSCAPE/ARCHITECTURE

**Niels-Christian Fritsche**

TU Dresden, Faculty of Architecture, Dresden, Germany

From the advent of architecture studies in the 19<sup>th</sup> century, nature studies have served as a didactic staple. Let's now expand nature studies to urban design, as well as to microscopic curiosity: How do things exist beyond their surfaces? There are scientific illustration, infographics and visual pitching: Design things differently, and do it better. Let's consider everything university related as a worthy subject of study. Three scales of consideration thus emerge:

What is the university composed of, beyond my own field of study? – Let's map treasures! There are the campus and satellite campuses, within the city, and beyond, interconnected by a subdivided past, ambivalent present and space for improvement.

We evaluate campus, buildings and landscape architecture patterns, first uninhibited, yet soon educated. What patterns did we see? How do we fuse on-site experience with external knowledge? We add breakthrough science, wishful thinking and imagination to the equation.

Permanent and special exhibitions offer an extra-wide range of images: Art, herbarium, mathematical models and cartography all serve as educational stock and design motif. We envision what things are possibly composed of and illustrate how things work – for instance plant patterns and gearbox models.

Among the accomplished approaches and imaginable teaching methods are strollology, drawing classes on site, design workshops and scenario planning. Let's amalgamate fun and valuables: History and the present develop a thermal column of conceivableness.

### **Biographical Note**

Niels-Christian Fritsche is an architect, artist, curator and publicist. In his research, he discusses “beauty as a moving target”, the dialectic of pixels and vectors, art and ambiguity, ornament and modern architecture, private property, belonging and social cohesion as well as guerrilla design and artificial intelligence.

## **EMPOWERING STUDENTS TO WORK WITH COLLECTIONS IN TIMES OF DIGITAL TRANSFORMATION: THE DIGITAL OBJECT LEARNING CENTRE**

### **Sebastian Burger, Judith Blume**

Goethe University, University Library, Central Collections Coordination, Frankfurt, Germany

Engagement with university collections increasingly takes place in digital environments, as databases and other tools create new possibilities for the preservation, research and global accessibility of object information. However, to fully harness the potential of these innovations, digital literacy is an essential prerequisite. Disciplines which rest on object research therefore need to support students in acquiring the necessary digital skills and knowledge.

Funded by DigiTeLL, the University Collections Coordination at Frankfurt University Library established the Digital Object Learning Centre (DOLCE) in 2023: an online self-learning tool that empowers students to build up a baseline of digital literacy in an interactive and self-paced fashion. DOLCE uses the example of the new collection database CODA at Goethe University to teach specific digital tools, while also introducing broader concepts from the Digital Humanities and beyond, such as controlled vocabularies and the ethical management of cultural data.

After a pilot project in an archaeology seminar, the project team is now focused on adapting the learning material for other disciplines. The poster is not only a presentation of DOLCE and the underlying concept, but it's also an invitation to discuss. What are the most important skills for digital work with collections and objects? And how should learning environments be designed in order to successfully communicate digital skills and knowledge?

### **Biographical Note**

Sebastian Burger studied Psychology and worked at the Centre for the History of Psychology until 2020. Since 2021, he has taken responsibility for creating digital infrastructure for the university collections at Goethe University Frankfurt. He managed the project “Open AfriColl GU” until 2023 and currently leads the DigiTeLL partnership “DOLCE”.

## **EXPLORATION OF EXHIBITING “SCIENCE CONCEPTS”: A CASE STUDY OF THE EXHIBITION ON HUMAN RIGHTS OF HEALTH AND WELL-BEING AT NATIONAL CHENG KUNG UNIVERSITY (NCKU) MUSEUM**

### **Chia-Hsin Chen, Tsai-Hsiang Lo**

National Cheng Kung University, Museum, Tainan, Taiwan

In the post-pandemic era, the importance of maintaining physical health has transcended its previous significance. The uncertainties brought about by emerging infectious diseases have impacted the world. Consequently, the values of “healthcare” and “physical well-being” are becoming increasingly evident. It is time to reconsider our lives due to personal health and the associated issues of healthcare and human rights.

The National Cheng Kung University Museum (NCKU Museum), in collaboration with the Tainan International Human Rights Festival, organized the exhibition titled “Well-being: Be Well” in 2023. Focused on “palliative care,” “rare diseases,” and “exercise and healthy living,” the exhibition aims to explore human rights in health and well-being. By sharing diverse perspectives, the exhibition seeks to evoke personal reflections among the audience, not only fostering a micro-level understanding of how to maintain individual physical and mental health in the post-pandemic era but also initiating a macro-level perception of society, alongside relevant medical human rights issues. Audiences are expected to pay more attention to the ensuing human rights of health and well-being issues, cultivating a fresh perspective.

Furthermore, the NCKU Museum serves as a public field, which allows the translation of academic knowledge, promotes interdisciplinary exchanges, improves the connection of academic research to society, and helps to increase the visibility of academic discourse. This introduces the exhibition “Well-being: Be Well” and explores the overall impression of the exhibition and their awareness and understanding of the concept of human rights of health and well-being through the feedback questionnaire of the audiences.

### **Biographical Note**

Chia-Hsin Chen, PhD, is an assistant researcher and curator at NCKU Museum. Her research interests include visitor research, stakeholder’s cooperation, and public participation in science and technology. Tsai-Hsiang Lo is a project staff and curatorial assistant at NCKU Museum. She has a master’s degree in museum studies.

## **(IN)VISIBLE WORK OF WOMEN IN ASTRONOMY AT THE INTERWAR PERIOD VILNIUS OBSERVATORY**

**Agnė Poškienė, Robert Čupaila, Rusana Minkevičiūtė**

Vilnius University Museum, Vilnius, Lithuania

From 1919, when Vilnius University was restored under the name of Stephan Bathory (further - USB), women were able to study there for the first time. This opened up the possibility for women to study astronomy. However, women were hesitant to enter the field. In a 20-year period, only three women obtained a Masters degree in astronomy, and only one woman obtained a PhD in astrophysics. Despite the fact that there were not many professional female astronomers, many more women worked at the newly established Observatory. Women who worked at the Observatory often studied mathematics or meteorology, and their knowledge was needed for further astronomical research. Usually, they held positions as assistants to astronomers, and their work was overshadowed by the strong authority of the male astronomers. Decades later, the former USB (now Vilnius University) Observatory is open again to the public as the Vilnius University Museum’s Observatory of Ideas. While doing the research on the Observatory’s history, the Museum revealed a new female personality, who, for many years, was excluded from the historical narrative. One of the Museum’s goals is to identify these women and reveal their contribution to the Observatory’s activity and astronomy. In this poster, we would follow the questions: How do the stories about invisible women in astronomy re-shape the narrative of the Observatory’s history? In what ways could the history of women in astronomy be the bridge to discussions on science and museum inclusivity?

### **Biographical Note**

Agnė Poškienė is educational program coordinator in Vilnius University Museum Department Observatory of Ideas, Teach For All program alumni. Robert Čupaila is educator in Vilnius University Museum Department Observatory of Ideas, postgraduate student in humanities.

## THE NEW EXHIBITION PROJECT IN VILNIUS UNIVERSITY'S OBSERVATORY OF IDEAS: INCLUSIVENESS, INTERACTIVENESS, ACCESSIBILITY

**Robert Čupaila, Agnė Poškienė**

Vilnius University, Vilnius University Museum, Vilnius, Lithuania

After decades of closure, Vilnius University's observatory reemerged in 2023 as Vilnius University's Observatory of Ideas. The Observatory was originally established in 1919 during Poland's occupation and lasted through the Soviet period. Nowadays, as a part of the University's Museum, it has introduced itself to the public as a place of dialogue between different science and art disciplines. In order to expand its functions in public communication, the urgent need for permanent exhibition emerged. The Museum started the project of a modern exhibition in the astronomical tower with the purpose to not only introduce the complex history of the interwar Polish and Soviet heritage of the Observatory, but also to make it inclusive and accessible to visitors of different social backgrounds and needs, as well as relevant to the modern public. To make academic knowledge more accessible to a wider public the exhibition by itself covers different topics: the history of the Observatory and its famous astronomers, an interactive observatory building game, a scientist test, and a Q&A interaction between the public and scientists. In the poster, we will try to answer the following questions: what challenges are museum facing in the new exhibition installation and presentation of complex historical narratives? What role does exhibition play in making the museum more interactive and inclusive with different audiences? The poster would be designated to introduce a new exhibition project and bring participants of the conference to discussions on museums accessibility to various publics, its interactivity, and its adaptation to historical surroundings.

### Biographical Note

Robert Čupaila is educator in Vilnius University Museum Department Observatory of Ideas, postgraduate student in humanities. Agnė Poškienė is educational program coordinator in Vilnius University Museum Department Observatory of Ideas, Teach For All program alumni.

## DIGITISATION OF TANGIBLE AND INTANGIBLE CULTURAL HERITAGE IN SOUTH WESTERN NIGERIA: AN INSIGHT

**Oluwadamilare A. Omotosho**

National Open University of Nigeria, Computer Science/ Information Technology, Osogbo, Nigeria

Digitisation has revolutionised the preservation and accessibility of tangible and intangible cultural heritages in industrialised countries. Digitisation allows for digital replicas of tangible cultural heritage, enabling wider access and reducing the risk of damage or loss. The process offers the potential for interactive and immersive experiences, enhancing the understanding and engagement of visitors with cultural artefacts. Tangible cultural heritage refers to physical objects such as artefacts, monuments, and historical sites. In contrast, intangible cultural heritage includes practices, representations, expressions, knowledge, and skills that communities recognise as part of their cultural heritage. However, despite the implication of these factors, digitalisation offers arrays of opportunities through which these cultural assets can be safeguarded and shared with a global audience, ensuring their preservation for future generations. Digitization provides a means to protect heritages and practices for future generations. Audio and video recordings can capture performances ensuring their conservation and allowing for continued study and appreciation. Digitization also allows for the creation of interactive platforms and virtual repositories where intangible cultural heritage can be preserved and shared, offering immersive experiences that bring these traditions to life. Drawing from my experience as an IT officer at a cultural institution – the Centre for Black Culture and International Understanding (CBCIU)- the paper draws findings from a personal perspective of the massive digitalisation I was involved in both within and outside the institution. Museums and cultural institutions can digitise their collections, making them available online for anyone to explore and study.

### Biographical Note

I am the Database Administrator /IT Officer of the Centre for Black Culture and International Understanding (CBCIU), a UNESCO Category II Institute, Osogbo, Osun State, Nigeria. On January 11, 2024, I presented a paper at the international conference organized by the Centre for Black Art and African Civilisation (CBAAC) Conference.

## SCIENCE COMMUNICATION AND ACADEMIC HERITAGE POPULARISATION IN THE UNIVERSITY MUSEUM

### Maciej Kluza

Jagiellonian University, Museum, Krakow, Poland

This contribution explores the multifaceted role of the university museum as a custodian and catalyst for the dissemination of cultural, historical, and scientific heritage in society. Focusing on the initiatives of the Jagiellonian University Museum, the poster delves into its commitment to engaging the public through a spectrum of scientific outreach endeavors, both within the confines of the museum and in broader societal contexts.

A key element in the museum's strategy for science communication, particularly aimed at young audiences, is the interactive exhibition. Since 2000, the museum has curated and sustained four such exhibitions, serving as perennial attractions for visitors. Beyond these permanent displays, the museum actively orchestrates special events, contributing to international celebrations of science communication, including Science Nights, Science Centres, and Science Museum Days.

In addition, the museum extends its reach through scientific travelling exhibitions, derived from temporary and interactive exhibitions. Till the end of 2023 these exhibitions, loaned out nearly 200 times, have drawn in more than 560,000 visitors, exemplifying the museum's commitment to making science accessible on a broader scale. The institution also plays an active role in diverse science fairs, creating engaging activities that not only showcase the rich heritage of the university but also promote a greater appreciation of science.

### Biographical Note

Maciej Kluza, Ph.D. is author of several interactive exhibitions dealing with physics, mathematics, and biology, and curator of the collection of historical scientific instruments. Research fields: history of physics, history of scientific instrument production in Poland, history of Science and Technology Museums in Poland.

## OLYMPIC ODYSSEY: DEVELOPING TEACHING RESOURCES TO ENGAGE WITH SCHOOL GROUPS

### Emily Rosevear

University of Canterbury, Teece Museum of Classical Antiquities, Christchurch, New Zealand

The Teece Museum of Classical Antiquities' primary function is to serve as a teaching collection supporting the University of Canterbury by playing a central role in the teaching, study and research of Classics and other relevant disciplines. The museum also exists to contribute positively to the cultural vitality of Christchurch and the wider Canterbury region.

This poster will look at an example of how the Teece Museum is working to support local teachers by producing teaching resources that can be used in the classroom to engage students and enrich their learning of the classical world.

In 2021, the Teece Museum produced a board game centered around the ancient Olympics. The game takes players through the Olympic Festival. Players stop to compete in the various events and have the opportunity to pick up chance cards with facts about the ancient Olympics along the way.

Adding a dynamic and engaging element to our exhibition which builds on the themes of the exhibition, the game has been a great success since it was installed in the gallery enjoyed by both children and adults alike. As a result, we received a number of requests from teachers asking for permission to use the game as part of their classroom teaching.

In response eight sets of the game were produced with the purpose of being loaned out to teachers for use in their classroom teaching from 2024.

### Biographical Note

Emily Rosevear is the Assistant Curator of the University of Canterbury Teece Museum of Classical Antiquities. Holding a Masters in History and NZ Certificate in Museum Practice, she has worked in school archives across Christchurch, New Zealand. Emily is passionate about the heritage sector and telling stories through community collections.

## ADVANCING COMMUNITY HEALTH AND WELL-BEING THROUGH UNIVERSITY MUSEUMS: A CASE STUDY OF THE “2023 TAINAN INTERNATIONAL HUMAN RIGHTS FESTIVAL” AT NATIONAL CHENG KUNG UNIVERSITY (NCKU) MUSEUM

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

National Cheng Kung University, Museum, Tainan, Taiwan

Since the global spread of the COVID-19 pandemic from late 2019 to the present, we have entered the post-pandemic era. The general public's perception of the relationship between physical and mental health, the medical system, and our daily lives has evolved significantly compared to the pre-pandemic period. The National Cheng Kung University (NCKU) Museum has long been committed to the mission of translating knowledge, humanities and fascinating science communication. Through activities such as exhibitions, research collection, and educational outreach, the museum serves as a bridge between the university and the wider community. The museum is organizing the “2023 Tainan International Human Rights Festival,” where the core theme revolves around “Well-being: Human Rights of Health and Well-being.” This event, through various activities including exhibitions, lectures, and artistic performances, responds to the post-pandemic era, where there is a heightened awareness of the importance of physical, mental, and social well-being, as well as community welfare.

This paper employs the “2023 Tainan International Human Rights Festival” as a case study to empirically explore how university museums, by integrating teaching, research, and exhibitions, embody the effectiveness of promoting community health and the concept of human rights of health and well-being. Specifically, we collect feedback from festival attendees through questionnaires to assess their level of engagement in the festival and their comprehension and opinions regarding the concept of “human rights of health and well-being.” This evaluation provides further insights into the impact of the festival on the local community.

### Biographical Note

Chia-Hsin Chen is an assistant researcher at NCKU Museum. She is an expert in science communication. Yi-Chen Chen is a curatorial assistant at NCKU Museum. She has a master's degree in art studies. Tsai-Hsiang Lo is a curatorial assistant at NCKU Museum. She has a masters degree in museum studies.

## SCIENCE EDUCATION OUTREACH WITH PLAYFUL MUSEUM KITS FOR SUSTAINABILITY: INSIGHTS FROM A PILOT PROJECT OF THE SCIENCE AND TECHNOLOGY MUSEUM OF THE UNIVERSITY OF PATRAS, GREECE

**Penelope (Peny) Theologi-Gouti<sup>1</sup>, Ioannis Iliopoulos<sup>2,1</sup>, Stylianos Mystakidis<sup>1</sup>, Irimi Kotzamanidi<sup>2,1</sup>**

<sup>1</sup> University of Patras, Science and Technology Museum, Patras, Greece; <sup>2</sup> University of Patras, Department of Geology, Patras, Greece

Museums often face limitations in terms of available space, personnel and time to host temporary exhibitions and educational programs on timely science topics. The Science and Technology Museum (STM) of the University of Patras, Greece, developed a campaign to increase its outreach and empower awareness, interest and knowledge on sustainability and the value of fresh water. The creation of four museum kits (MKs) form the core of this campaign, that also includes photo contests and participation in science events-celebrations. Each MK was designed to accommodate specific educational requirements

and cover all levels of primary and secondary (K-12) school education. MKs contain materials, reagents, scientific equipment, digital educational resources and instructions for teachers. Each MK features a playful story and several generative, active learning activities that can be customized by teachers to facilitate the needs of their class. As portable suitcases they are being lent to interested school units to implement and play them. Educators are encouraged to contribute their own ideas, extensions and variations in a virtual community of practice, hosted by STM. Moreover, evaluation data and teachers' feedback are being collected to assess the effectiveness of MKs. Preliminary results indicate high levels of satisfaction on behalf of teachers and students and evidence of empowering awareness on freshwater value. MKs comprise a practical strategy for museums to provide knowledge transfer and equal access learning opportunities to remote audiences and schools, to extend and enhance the visibility of academic discourse and thus increase the awareness of coming generations on water sustainability.

### Biographical Note

Penelope Theologi-Gouti. Architect-Ethnologist(DEA), Head Curator of STM-UP, Vice-Chair ICOM-GR. <http://stmuseum.upatras.gr/index.php/en/2018-07-26-09-28-00/2018-07-27-10-35-39/2018-07-27-10-42-07>. Ioannis Iliopoulos. Professor in Department of Geology, UP. Director of STMU <http://www.geology.upatras.gr/index.php/en/people-en/faculty?layout=edit&id=1164>. Stylianos Mystakidis. PhD, Engineer and Researcher at STM UP <https://scholar.google.com/citations?user=M4yfbJ4AAAAAJrini> Kotzamanidi. PhD, physicist, Teaching Staff in Department of Geology, UP, contractor at the STM UP [http://www.geology.upatras.gr/images/pdf/cv/Kotzamanidi\\_cv\\_en.pdf](http://www.geology.upatras.gr/images/pdf/cv/Kotzamanidi_cv_en.pdf)

## RESEARCH ON THE DEVELOPMENT STRATEGIES AND PRACTICES OF SPACE AND COLLECTION SERVICES IN UNIVERSITY MUSEUMS: A CASE STUDY OF SHANGHAI JIAO TONG UNIVERSITY

**Xin Wang, Fang Li**

Shanghai Jiaotong University, Qianxuesen Library & Museum, Shanghai, China

This study encompasses not only an investigation into the progression of university museums in China but also showcases the practical experience of the Shanghai Jiao Tong University Museum Cluster during its transformation and growth.

**Purpose:** University museums and collections play a crucial role in enhancing spatial exchange and discourse in higher education environments. In the current era of change and development, university museums and collections face challenges and transformations in terms of space as exchange, collection utilization, and creating a new academic exchange atmosphere. The purpose of this article is to explore theoretical exploration and case studies on how to reshape virtual or physical spaces in university museums, as well as new ways for museum collections to promote communication processes.

**Design/methodology/approach:** The research design incorporates methods such as expert interviews, brainstorming, on-site investigation, or online research. The article primarily explores and practices the transformation and development of cultural heritage institutions such as libraries, archives, and museums, (LAM). Specific practical case studies include spatial re-design, emerging academic perspectives, university history interpretation contests, and open data access competitions. [findings]

This study comprehensively analyzes the transformation and development path, characteristics, and achievements of these university museums, and proposes multiple development ideas and strategies based on on-site investigation. [originality]

In conclusion, this article not only showcases the insights and solutions of cultural heritage institutions, including multiple museums at Shanghai Jiao Tong University but also marks a novel endeavor for mutual exchange and learning. Overall, university cultural and academic heritage institutions serve as platforms for conducting academic research, engaging with the past, inheriting historical and cultural heritage, enhancing education, pioneering innovative applications, and empowering communities.

## OPEN FOR COLLABORATION - THE DIGITAL COLLECTION OF PRINTS AND DRAWINGS OF ALBRECHT HAUPT (TIB SAH DIGITAL)

**Birte Rubach**

Technische Informationsbibliothek (TIB), Hannover, Germany

Among its special collections, the German National Library of Science and Technology in Hanover (TIB) preserves the historical collection formerly owned by the architect and building historian Albrecht Haupt (1852-1932). It includes over 6000 European hand drawings and prints from the 16th to 19th centuries and was digitised and indexed in the GESAH project from 2019 to 2023. The degree of cataloguing of the artworks still varies greatly, nevertheless they have been made fully available to the public in open access and for free re-use in the specially developed cataloguing environment *TIB SAH digital* (<https://sah.tib.eu/>). The primary aim of the project is to make the collection available for further use in any form. As the library does not have its own research resources for art historical cataloguing, a further aim of the project is to explore collaborative cataloguing of the collection, for example by working with art history departments to introduce students to collection management systems and the practice of digital cataloguing. For certain groups of holdings, such as heraldry, ex libris or decorative lettering, interested groups are to be motivated to collaborate under the heading of “citizen science”. The poster will provide an overview of the GESAH project and the digital collection portal *TIB SAH digital* on the one hand, and an outlook on the envisaged possibilities of collaborative cataloguing on the other.

### Biographical Note

Birte Rubach is an art historian currently working in the GESAH+ project at German National Library of Information and Technology (TIB) in Hannover, Germany, where she combines her research interests on European printmaking and digital art history.

## DIGITIZATION OF EXHIBITS FROM SIMA LOZANIĆ'S LEGACY – THE FIRST DIGITIZATION PROJECT AT THE UNIVERSITY OF BELGRADE – FACULTY OF CHEMISTRY

**Sladjana D. Savic<sup>1</sup>, Vesna D. Milanovic Mastrapovic<sup>2</sup>, Lidija R. Ralevic<sup>2</sup>, Snežana D. Bojovic<sup>2</sup>, Biljana I. Tomasevic<sup>2</sup>, Goran M. Roglic<sup>1</sup>, Veselin Milunovic<sup>4</sup>, Branislav Vojnovic<sup>3</sup>, Bogdan A. Solaja<sup>3</sup>, Aleksandar Kostic<sup>3</sup>**

1 University of Belgrade - Faculty of Chemistry, Department of Applied Chemistry, Belgrade, Serbia; 2 University of Belgrade - Faculty of Chemistry, Department of Chemical Education, Belgrade, Serbia; 3 Serbian Academy of Sciences and Arts, Belgrade, Serbia; 4 Photographer, Belgrade, Serbia

Cultural heritage in the field of chemistry has been preserved in the museum collection of the University of Belgrade – Faculty of Chemistry called The Great Serbian Chemists' Collection. The main part of this collection is dedicated to Sima Lozanić (1847-1935), the chemist and first rector of the University of Belgrade. He was educated in Zurich and Berlin and transferred knowledge gained abroad to improve chemistry education in Serbia. Apart from his scientific work, he dealt with different questions related to chemistry (for example, agriculture, and analysis of water and ores). The objects from the collection, directly or indirectly related to Lozanić, (chemical bottles, laboratory dishes, apparatus) are digitized within the project titled Digitization of Exhibits from Sima Lozanić's legacy, funded by the Ministry of Culture of the Republic of Serbia. Over 200 objects were chosen and investigated to create metadata, and then professionally photographed. The ongoing project will include the digitization of business correspondence addressed to Lozanić, his textbooks, and laboratory manuals. In this way, a complete Lozanić legacy will be permanently preserved and made available online for different stakeholders, previously available only in person, during a prescheduled visit. Having in mind that the majority of the visitors to our museum collection are school students and their teachers, the digitized objects could serve as educational resources for chemistry and history teachers. The results of this project have already been used in several other projects, such as a documentary movie, an exhibition and an educational poster devoted to Sima Lozanić.



## Biographical Note

Sladjana Savic is a teaching assistant at the University of Belgrade – Faculty of Chemistry, Department of Applied Chemistry, and a manager and curator of the Great Serbian Chemists' Collection. Other than preparing exhibitions, she regularly organizes student volunteer programs and guides tours for visitors in Serbian and English.

## MUSEUMS AND ACADEMIC COLLECTIONS OF UNIVERSITIES. TREASURE HOUSES OF POLISH ACADEMIC HERITAGE

**Hubert Kowalski<sup>1,2</sup>, Marta Piszczatowska<sup>1</sup>, Dariusz Szela<sup>2</sup>, Ville Jäättelä<sup>1</sup>,  
Association of University Museums in Poland**

1 University of Warsaw, University of Warsaw Museum, Warsaw/Poland, Poland; 2 University of Warsaw, Faculty of Archaeology, Warsaw, Poland, Poland

In 2021, the Association of University Museums obtained financial support from the Ministry of Science and Higher Education for the two-year project 'Museums and Academic Collections of Universities. Treasure Houses of Polish Academic Heritage'. The external funding amounted to PLN 998,000 (approx. EUR 230,000) and PLN 120,000 (approx. EUR 28,000) was the Association's own contribution. The aim of the project was to promote Polish academia and Polish academic heritage. This entailed identifying collections of academic resources located in Polish state universities and involved two tasks – an analysis (consisting of verifying and preliminary cataloguing) of the heritage collections of Polish universities and a digital platform, which is an excellent tool for disseminating information and presenting academic achievements, as well as building a network of contacts and a forum for sharing good practices. It should be emphasized that this is the first project of its kind in Poland, covering 121 Polish public universities.

## Biographical Note

Hubert Kowalski, Prof. Faculty of Archaeology, University of Warsaw, Director of the University of Warsaw Museum, Marta Piszczatowska, PhD, curator at the University of Warsaw Museum, academic heritage. Dariusz Szela, Assistant Prof., Faculty of Archaeology, University of Warsaw, Ville Jäättelä, University of Warsaw Museum, history of the 19th century.

## HOW CAN A POST-WAR MURAL BE PRESERVED AND FIND NEW MEANING IN A CHANGING UNIVERSITY ENVIRONMENT?

### Bettine Verkuijlen

Universiteit van Amsterdam, Allard Pierson, Amsterdam, Netherlands

The Allard Pierson preserves, manages and exhibits the art and heritage collections of the University of Amsterdam, and aims to keep its collections accessible to the public.

In 1951 the artist/painter Peter Alma was assigned to make a mural in the (then) main building of the University of Amsterdam. The mural is painted 4 stories high on the walls of a staircase, in a building that today is an architectural monument. The mural depicts the evolution of science and scientists and is called 'The history of Science'.

For over 10 years now, the staircase has been closed off for students and other public. The Allard Pierson is the custodian of the mural but is not in charge of the rest of the building.

While the museum is committed to preserving and allowing the public to access its collections like this mural, the University does not know what the destination of this part of the building will be in the future.

Because the Allard Pierson is not always included in new building- or renovation-projects, in the past other murals have been painted over without the museum knowing and other buildings have been sold after which murals such as this one were also lost.

The University is always transforming, literally by making new buildings or by renovations. How can the Allard Pierson preserve this site-specific mural in a changing university environment?

### **Biographical Note**

Bettine Verkuijlen (Bachelor of Museology) is Project manager Collection Care and Conservation at the Allard Pierson University of Amsterdam. She is responsible for care taking and preservation of the art and heritage collections owned by and located at the University in all Faculties and other (over 30) buildings.

## **OBJECTS AND DEMENTIA: AN EVOLVING RESEARCH, TEACHING AND ENGAGEMENT PROGRAM**

**Jane Thogersen<sup>1</sup>, Gina Hammond<sup>2</sup>, Andrew Simpson<sup>1</sup>**

1 University of Sydney, Chau Chak Wing Museum, Sydney, Australia; 2 Macquarie University, School of Psychological Sciences, Macquarie Park, Australia

At Macquarie University (MQ) in the early 2010s the Australian History collection initiated a music and social history program offering the opportunity for groups of participants with dementia and their carers to visit the museum and interact with varied objects accompanied by live music performances. Simultaneously, MQ's Art Gallery developed a program, adapting an Art Appreciation program that originated with MOMA in NY via trainers from the National Gallery in Canberra. MQ Art Gallery's Director with background in art appreciation programming for sick and elderly participants was an important part of the success of this undertaking. It was a natural progression for the social history museum and art gallery to join forces. The result was the Art and Object Engagement program (AOE) for people living with dementia. University staff from both collections found that the combination of art, particularly modern and contemporary abstract art, with social history objects was extremely effective in engaging the targeted audience.

Social stigma and anxiety, sometimes expressed by groups from some socio-economic backgrounds, assuming university and gallery spaces are not relevant was dissipated as facilitators engaged with the audience, and integrated social history objects that allowed for a sense of familiarity and offset the inadvertent aura of eliteness that may sometimes be felt by people unfamiliar with the university space.

Original staff and researchers are now spread across three Sydney universities but continue to have keen interest in this area. Recent pilots are taking social history collections directly to group-homes serving people with dementia.

### **Biographical Note**

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 Gina Hammond, Manager School of Psychology Test Library and current Secretary of ICOM-UMAC. Gina's research interests include university collections as sites for interrogating and interpreting / reinterpreting cultural power and the transmission of meanings through objects. Dr Andrew Simpson, has a background in palaeontology and a former director of the museum studies at Macquarie University. He is a postdoctoral research affiliate at the Chau Chak Wing Museum and the current Chair of UMAC.

# ROUNDTABLES

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**26 September 2024:**

**Collaborative Practices: Cross-encounters Between Art and Science in University Collections**

**27 September 2024:**

**Difficult Heritage: Provenance and Restitution**

**26 September 2024:**

**Shaping Transformation: Future Perspectives for University Collections and Museums**

## ROUNDTABLE 1

### COLLABORATIVE PRACTICES: CROSS-ENCOUNTERS BETWEEN ART AND SCIENCE IN UNIVERSITY COLLECTIONS

**Session chair:**

Veronika Liebl (FESTIVAL PRIX EXHIBITIONS, Ars Electronica, Linz, Austria)

The roundtable “Collaborative Practices”, hosted by the Albertinum of Dresden State Art Collections (SKD), is dedicated to the potential that lies in artistic-scientific collaboration. Internationally renowned artists, distinguished researchers and prominent experts from the field of university collections will discuss how artistic practice and transdisciplinary engagement with university and museum collections can expand and transform knowledge and the history of knowledge.

**with:**

Lena von Goedecke (SchauflerLab@TU Dresden, Germany);  
Matthew McGinity (TUD Dresden University of Technology, Germany);  
Volker Wissemann (Gießen University, Germany)

**welcome remarks by:**

Hilke Wagner (Director, Albertinum - Dresden State Art Collections, Germany)

## ROUNDTABLE 2

### DIFFICULT HERITAGE: PROVENANCE AND RESTITUTION

**Session chair:**

Steph Scholten (Director, The Huntarien, University of Glasgow, Scotland)

“Repatriation/Restitution/Return of items from (university) museums and collections is -slowly but surely- becoming normalised. Many returns come with claims of additional value over and above a mere transactional nature of transfer of ownership of items or the repatriation of human remains. But what is it that we return beyond the items and the documentation, intellectual property rights and possibly knowledges associated with them? People speak about building relationships, about restoring dignity, about transferring power to recipient communities and more. But are we? And to whom? The panellists will critically reflect on current praxis.

**with:**

Wayne Modest (Director, Wereldmuseum, The Netherlands);  
Gilbert Lupfer (Chair, Lost Art Foundation, Germany);  
Neil Curtis (Head of Museums and Special Collections, University of Aberdeen, Scotland, UK)

## ROUNDTABLE 3

### SHAPING TRANSFORMATION: FUTURE PERSPECTIVES FOR UNIVERSITY COLLECTIONS AND MUSEUMS

**Session chair:**

Marta Lourenço (Universidade de Lisboa, Portugal)

University museums and collections are among the world's great cultural treasures. They are the means and starting point for many research projects, and often constitute an integral part of universities' educational work. As part of the academic system, they are subject to complex processes of change and transformation that deeply affect their content and use.

Against this background, the usability and impact of university collections depends heavily on a number of factors, both internal and external. Their value as a resource, and the need for their preservation, are constantly being reassessed, even questioned. This presents those charged with safeguarding them with a series of questions: How can they actively shape these processes and, at best, benefit from them? How can university collections and museums position themselves as an infrastructure for knowledge, both old and new, in environments that are becoming increasingly difficult to navigate?

The third and last roundtable of the 2024 joint annual meeting of ICOM-UMAC and UNIVERSEUM will look back at the conference to identify and trace the overarching themes and urgent challenges colleagues in the academic heritage sector are facing today. Opening thoughts by the heads of the three organizations behind the event will open a space for a joint discussion with all participants.

**with:**

Kirsten Vincenz (Office for Academic Heritage, Scientific, and Art Collections at TUD Dresden University of Technology, Germany);

Andrew Simpson (ICOM-UMAC; University of Sydney, Chau Chak Wing Museum, Sydney, Australia);

Sébastien Soubiran (UNIVERSEUM European Academic Heritage Network; Université de Strasbourg, Strasbourg, France)

# WORKSHOPS

24 September 2024

## **Pre-Conference Workshops:**

1. Natural Science Objects in Digital Collections:  
Opportunities and Challenges
2. Questioning Collections
3. Object-Based Teaching and Learning Today

## WORKSHOP 1

### NATURAL SCIENCE OBJECTS IN DIGITAL COLLECTIONS: OPPORTUNITIES AND CHALLENGES

#### Session chairs:

Sarah Wagner (TU Dresden, Germany); Juan Garcés (SLLUB Dresden, Germany); Thomas Ruhland (MLU Halle-Wittenberg, Germany)

Objects in science collections and their metadata are being made increasingly accessible with the help of digital technologies, so that once purely physical collections are becoming part of a powerful and comprehensive knowledge base. Digitization not only increases the visibility of objects and accessibility of metadata but moreover allows their use in cross-collection analyses and multidisciplinary approaches. Jointly led by the Chair of Botany (TUD) and the Interdisciplinary Centre for Pietism Research at the Martin Luther University Halle-Wittenberg (MLU), and funded by the German Federal Ministry of Education and Research (BMBF), an ongoing research project brings together the natural sciences and humanities to demonstrate the potential of digitization and Linked Data for interdisciplinary research by focusing on the scientific heritage of Saxony (<https://tud.link/30kz>).

A set of botanical specimens collected in the 18th and 19th centuries by members of the Moravian Church (German: *Herrnhuter Brüdergemeine*) and stored at the Herbarium Dresdense will serve as case studies to exchange experiences, discuss opportunities, and identify challenges researchers face when using digitized university collections in interdisciplinary approaches.

The workshop, held together with SLUB's experts for Digital Humanities, will combine short input papers with ample time for discussions based on selected objects and methods. It aims to offer a platform for students and researchers on any career level to exchange knowledge and experience with respect to

- Scientific objects in digital collections
- Using digital technologies to gain multidisciplinary perspectives on objects
- Using Linked Data to connect object information through normative data and methods of TEI (Text Encoding Initiative)
- Challenges of virtual presentation of objects and their metadata

## WORKSHOP 2

### QUESTIONING COLLECTIONS

#### Session chairs:

Sarah Elena Link (Humboldt-Universität zu Berlin, Germany); Gesa Grimme (Humboldt-Universität zu Berlin, Germany); Johannes Schäffer (Humboldt-Universität zu Berlin, Germany)

Drawing on examples from the various collections held at TUD Dresden University of Technology, we will consider materiality, provenance, and use of collections within academic contexts together with collection managers and workshop participants.

Based on their experience, prior knowledge, and expertise, participants will share approaches from various disciplinary perspectives, explore differences, and identify similarities. The workshop addresses the potential of working with collections from an interdisciplinary and transdisciplinary perspective and poses a wide variety of questions about objects, such as:

- What differences and/or similarities emerge when scientists from different disciplines investigate an object's materiality while examining its production methods or considering questions of conservation?
- How can provenance and object biographies be investigated from different scientific perspectives?
- What methods do we draw upon when engaging with collections and objects?

Participants are invited to bring their own three-dimensional objects.

## WORKSHOP 3

### OBJECT-BASED TEACHING AND LEARNING TODAY

**Session chairs:**

Frank Meijer (Dutch Foundation for Academic Heritage, Germany); Martin Stricker (Humboldt-Universität zu Berlin, Germany); Dominick Verschelde (Ghent University, Germany)

Object-Based Teaching and Learning (OBTL) is of key significance for all university museums and collections worldwide. Closely intertwined with the core mission of these institutions, OBTL's importance has increasingly been acknowledged in recent years: In 2023, The Chau Chak Wing Museum, University of Sydney, won the UMAC award for its groundbreaking work in this field. At the same time, OBTL's methods, strategies, and practices have come more sharply into the focus of didactic and scientific inquiry. In early 2022, the UNIVERSEUM network launched an ERASMUS+-project to address central aspects of the topic. Ever since, "Teaching with Objects" has been studying the application of OBTL in relation to academic heritage, with the goal to develop a practice-oriented digital community resource.

For this workshop, the project's scientific staff invites practitioners, researchers, and curators who use objects in their teaching to share their approaches in short presentations (approx. 5–10 mins) and discuss results. Thus, the workshop aims to reflect on the current state of Object-Based Teaching and Learning and to investigate its role both for higher education generally and for those working in and with academic heritage and university museums and collections.



# WORKING GROUPS

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## **ICOM-UMAC**

UMAC FUTURES

OBJECT-BASED TEACHING AND LEARNING

## **UNIVERSEUM**

CONTESTED HERITAGE

DIGITAL INITIATIVES



## ICOM-UMAC WORKING GROUP: "UMAC FUTURES"

**Session chairs:** Ke Zhao (University of Electronic Science and Technology of China, Electronic Science and Technology Museum, Chengdu, China)

UMAC Futures is an established Working Group of UMAC focused on early career professionals in higher education who are either working with or researching the use of museums and collections. At this meeting we are seeking to broaden and refresh the Working Group membership and scope out the extension of current activities and discuss possible new activities. The two current projects are IMAGINATIONS and the University Museums and Collections App.

IMAGINATIONS is a UMAC Futures program aimed at connecting young university museums professionals and support their professional and personal growth. It is comprised of a series of online conversations with young professionals from around the world, sharing their experiences in university museums, their expectations and hopes and their views about the world in general. To date there has been 21 interviews with scholars from 17 different university museums covering a wide variety of topics. The Working Group will discuss future interviews at the meeting.

A new version (3.0) of the University Museums and Collections App has recently been developed and launched in IOS and Android by the Electronic Science and Technology Museum (University of Electronic Science and Technology of China). This has meant the development of new interactive content and improved accessibility. There will be a demonstration of the App at the Working Group meeting, the future of the App will also be discussed.

*For more information on the Working Group and its activities, visit <http://umac.icom.museum/activities/umac-futures/>*

## ICOM-UMAC WORKING GROUP: "OBJECT-BASED TEACHING AND LEARNING"

**Session chair:** Dominick Verschelde (Ghent University, Germany)

Recent thematic issues of the University Museums and Collections Journal have identified an immense diversity in the pedagogical application of objects in the museums and collections of higher education. With the success of the ongoing Erasmus+ project by Universeum, "Teaching with Objects" we propose the establishment of a Working Group of UMAC on Object-based Teaching and Learning. This will facilitate the development of a global community of practice focused on the use of collections for teaching in higher education. This initial meeting will scope ideas for projects and develop a strategy for specific projects, identify potential partners and sources of funding to pursue the development of best practice in this area. We take the opportunity of having global representation of higher education practitioners present in Dresden who have used objects in teaching and will invite Working Group participants to briefly outline their experiences in object-based pedagogies at the start of the meeting.



## UNIVERSEUM WORKING GROUP "CONTESTED HERITAGE"

**Session chairs:** Mariana Brum; Neil Curtis (University of Aberdeen, Germany); Kristel Wautier (Ghent University, GUM - Ghent University Museum, Ghent, Belgium); Hugo DeBlock (Ghent University Museum, Ghent, Netherlands)

### Inaugural Session

Inspired by the current momentum in academia and the heritage sector with respect to the debate on decolonization and restitution, corroborated by several presentations during the 2023 Universeum meeting, this session will establish a Universeum Working Group on the topic of contested heritage. Building on the current societal debate we wish to take this debate beyond the scope of the colonial context and even beyond the focus on physical objects. Contested heritage also refers to issues as diverse as (current and historic) war looting, ecocide, ongoing illicit trafficking, the impact on intangible cultural heritage and so on. This presentation will offer an open-minded platform to discuss these topics, avoiding the polarities of much public debate and media attention.

We hope that participation in this forum will lead to the establishment of a group of dedicated 'thinkers and doers' that will form the core of this new Universeum Working Group. The opportunity for this to be founded during a joint meeting of Universeum and UMAC is critical as it will enable people from outwith Europe to be at the heart of the establishment of this group, so challenging the Eurocentrism of much previous discussion. It is our aim for such a diverse group of people and voices to greatly help form opinions on what exactly entails contested heritage, bring into view hidden contentious collections, work towards a frame of reference surpassing geographic borders, supported by the broader heritage sector.

## UNIVERSEUM WORKING GROUP "DIGITAL INITIATIVES"

**Session chairs:** Martin Stricker; Frank Meijer; Delphine Issenmann

### Open Session: "How to CARE in Academic Heritage"

During this open working group session we want to explore the role of ethical principles on digitisation projects. Even when copyright laws allow us to share collections online, ethical principles and questions might still hold us back.

The CARE Principles for Indigenous Data Governance (<https://www.gida-global.org/care>) can help us here: They reflect an ethical commitment by data curators and custodians to create and share object descriptions, metadata and digital reproductions responsibly, to recognize and respect diverse rights, interests and worldviews, to minimize harm and to maximize justice and collective benefit.

For the input talk, we are happy to welcome Michael Markert from the University of Erlangen-Nürnberg: "Embryos on display? Reflections on CAREful data selection".

Join us, please, and bring your questions, ideas and experiences: How can we, working in and with academic heritage, implement ethical principles in our work?

*For more information on the Working Group and its activities, visit <https://www.universeum-network.eu/working-groups/working-group-digital/>*

# UMAC 2024 Award Finalists

Chair of the UMAC Award Committee:

**Akiko Fukuno**

26 September 2024

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 DRESDEN

## **2024 Finalists in alphabetical order:**

### **GIOVANNI POLENI MUSEUM**

Project Title: "Science from the Islamic world to today's Europe.

Cross-Fertilization between past and future"

### **THE HUNTERIAN, UNIVERSITY OF GLASGOW**

Project Title: "Curating Discomfort"

### **POLITECNICO DI MILANO**

Project Title: "MADE IN POLIMI\_Tales from Politecnico di Milano"






**GIOVANNI POLENI MUSEUM, UNIVERSITY OF PADUA**

**Project Title: Science from the Islamic world to today's Europe. Cross-Fertilization between past and future**


*A bridge between civilisations and cultures*  
 Making the general public aware of some developments in science, from the contributions of the Islamic world to today's physics and astronomy, is the aim of the project "Science from the Islamic world to today's Europe. Cross-Fertilization between past and future".  
 Proposed by the Department of Physics and Astronomy of the University of Padua and the Giovanni Poleni Museum, the project is financed by the University of Padua. It unites the University of Padua with the city to shed light on exchanges and cross-fertilisation between different countries and cultures.  
 The project encompasses various activities: the formation of working groups, various public events and a temporary exhibition.

**THE HUNTERIAN, UNIVERSITY OF GLASGOW**

**Project Title: Curating Discomfort**

Most museums are monuments to a system that privileges some people over others and create a narrative about the identity of nations, or cities that institutions seek to project and protect.  
 Museums hold collections from donors who benefited from the practice of racial slavery, violent enslavement, forced removal and the systematic oppression of indigenous peoples.  
 Museums are political places.  
 'Curating Discomfort' puts forward disconcerting provocations and interventions to help us to understand that museums have perpetuated ideologies of white supremacy, a political, economic and cultural system in which white western ideas control the power of the texts, the material resources and the actions that continue to underpin notions of cultural superiority.




**Politecnico di Milano**

**Project Title: MADE IN POLIMI, Tales from Politecnico di Milano**

MADE IN POLIMI is a system of small, in-progress and transformable exhibition spaces that tell the story of Politecnico di Milano since its foundation in 1863. Inspired by the wonder of discovering old memories, the main "cabinet des curiosités" showcases people, projects, and innovations. Other spaces feature a flexible system for unique stories.  
 MADE IN POLIMI suggests strategies for creating smaller exhibitions that present a rich, complex narrative. It explores an inclusive approach where cultural resources guide exhibition choices, representing diverse content, interests, and abilities, and creating spaces that invite personal, interactive interpretations.




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