The 17\textsuperscript{th} Annual UMAC Conference

Global Issues in University Museums and Collections:

Objects, Ideas, Ideologies, People

Hosted by the University of Helsinki and the University of Jyväskylä,
Finland, September 5\textsuperscript{th} – 8\textsuperscript{th}, 2017.
The 17th Annual UMAC Conference

Keynote speeches
Abstract

History of St. Petersburg University provides a rich material for analysis of trends and controversies of the collecting activities and museum development within the eldest Russian University, founded in 1724. At present in St. Petersburg University there are 4 museum departments, 9 natural science collections, several public exhibitions and memorial audiences. The report aims to present their origin, diversity, characteristic, evolution and even extinction over more than 290 years in the context of the history of education and scientific disciplines in Russia, to trace the historical dynamic of their object, thematic and functional types (teaching, study, scientific, memorial, historical, heritage). The report is focused on the professional and social roles of the museums and collections in St. Petersburg University, which resulted in the diversity and complexity of the modern university museums and collections as well as in the ambiguity of their understanding by different audiences and shareholders.

The first museums devoted to Natural Science were founded at the St.-Petersburg University in the early 19th century. Since 20th century have appeared new types of museums with other aims (D.Mendeleev’s and V.Nabokov’s flats, University History Museum, Museum of Contemporary Art, etc.) Study of the history and typology of the university museums and collections is the most effective tool to shape the modern and future identity of those institutions, which today painfully acquires a new social role of cultural heritage and plays an important role in the formation of university identity.
The 17th Annual UMAC Conference

Oral presentations
UMAC Conference Proposal

DONATED MUMMIES: PROBLEMS AND CHALLENGES OF EXHIBITING

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Keywords: Mummy, human remains, exhibition, education

Abstract

The University of Tartu Art Museum acquired the multifaceted collection during the 19th century. The collection contained several types of artworks, coins and antiquities, including Egyptian artefacts and mummies. The Egyptian antiquities were obtained from Egypt by the Baltic German orientalist Otto Friedrich von Richter. In 1819, after O. Fr. von Richter’s death, his father donated the collection of Egyptian antiquities to the University of Tartu to encourage young adults to research and travel. With its scope and scientific value, the collection was one of the greatest Egyptian collections in the Russian Empire. From this collection, the mummies of a boy, an adolescent, a canine and an ibis are preserved in the University of Tartu Art Museum. During World War I, along with other assets of the University of Tartu, most of Richter’s collection was evacuated to Russia and taken by the newly established Voronezh State University.

In my presentation (poster is preferred) I will focus on the activities how during the previous year the museum has found ways to exhibit human and animal mummies respectfully. We have created a context that gives the opportunity to offer educational activities to schoolchildren. Integrating various topics and subjects in this exhibition has been a great challenge, but we have found ways to use ancient cultures to speak about cultural diversity, technological developments and environmental issues. Mummies and their new contextual
exhibition have given us a neutral platform to deal with the important and often sensitive issues of the present.

I received my PhD from the University of Tartu in 2015 in Classical Philology. My main research interests are reception of ancient art, history of collections, collecting plaster casts. I am the curator of the antiquities collection (since 2004) and currently the head of the University of Tartu Art Museum.
UNIVERSITY MUSEUM AS A PLATFORM: THREE MODES OF INITIATOR-ACTIVITY-FUNCTION THEORY

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Keywords: university museum, platform, exhibition, collection

Abstract

As a general museum leading some professional or departmental museums in a comprehensive university, National Cheng Kung University Museum (hereafter NCKU Museum) has been testing its new roles and functions since its foundation a decade ago. There were several experimental exhibitions carried out by NCKU Museum, and all effectively engaged faculty and students in some way, especially not in traditional form. Moreover, NCKU Museum acts as a multi-function platform for the university, community, and society.

Based on these experiences, a simple model about the relationships among exhibition, collection, and platform is proposed in this paper. In this model, there is an "Initiator", a "Main Activity", and an "Extra Function". There are at least three modes describing the order and roles of them, in the order of initiator→activity→extra function: Mode A – collection→exhibition→platform; Mode B – collection→platform→exhibition; Mode C – exhibition→collection→platforms.

Examples of these modes are described using NCKU Museum activities. For Mode A, the Purdue-NCKU History exhibition becomes a platform discussing higher education reform. Mode B’s typical case is that some exhibitions of university history collections also led to a new platform for education policy discussion, and resulting in a special experimental exhibition of “Customized University Ranking”. Finally, the I C Taiwan Exhibition in Czech held between 2015 and 2016, a Mode C case, played a role not only as an international exhibition, but also as a platform of international academic exchange and culture diplomacy, and domestic outreach networking.

Type of presentation preferred: Paper and Case Study
Support equipment: regular PPT projector
Short biography:

Jeng-Horng Chen is the Director of NCKU Museum and also an associate professor in the Department of Systems and Naval Mechatronic Engineering. His research interests include history of technology, underwater archaeology, fluid dynamics, and naval architecture.
Museum L : A new project for a new place

Elisa DE JACQUIER

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dialogue, human-oriented approach, multi-cultural collections, experiment

Abstract

In 2017, the University Museum of Louvain-la-Neuve, is about to be « facelifted » with a new name, a new building and a whole new museographic project. Indeed, the Museum L has just moved into an original and emblematic building from the seventies and will soon offer temporary and permanent exhibitions, a library, a classroom, an auditorium, workshops and others User-friendly spaces.

Our previous exhibition program based on the principle of dialogue between arts and objects from different times, styles and continents have been submitted to a deep reshuffle and extended to a more human-oriented approach. Indeed archeological and ethnological objects, geological, paleontological collections, scientific instruments as well as works of arts testify for all the questionnings, worries and emotions of mankind from all times and all around the world. Based on this fundamentals, the permanent exhibition in our university museum have to make it’s one responsibility to educate and not only to teach and have therefore to go beyond its conventional role and directly challenge the usual visitors by offering some guidelines for reflection.

To do so, the museum team place at the visitors disposal some multimedia materials to get information, some large ensemble that allow contemplations and emotions, some technical or artistic workshops where they can experiment, test and share. In short : make this museum a new kind of agora where we can create, debate, share and bring freely its own projects.
Unique topics and Globalized Outreach

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Keywords: popularisation, migration, exhibition, social role

Abstract

Every university provides a specific view on local research activities which grow from university plans. Therefore, Mendel Museum decided to support the research of the Philosophical Faculty and to make visible problems of migration. However, we didn’t want to make a result based upon emotional screams. The exhibition was the tool for a better understanding the immigration problem. We showed the immigration in our country both on a scientific background and personal notices. The scientists added their personal experience from their own research. The target groups were students of secondary schools. For example, they could realize how difficult it is to leave the home country. We had partners from different countries and thus we entered into the globalized world. The exhibition was made as a travel exhibition.

The way of information went from science to popularization and back to science. The Museum was in the middle of this circle. Our role was the important connection with public, which wasn’t possible for the research department. We confirmed our role of the university museum not only as a collector of objects, but at the same time as a social player and an interpreter of science and a creator of a local research as part of global topics.
ENGAGING MUSEUM: DEVELOPING COLLECTION-CENTERED THEME ACTIVITY FOR VISITOR INVOLVEMENT

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Keywords: university museum, theme activity, cross-institution collaboration

Abstract

Since ninety percent of the world’s data has been created in the last few years as reported, digital media, combined with the internet and personal computing, has caused storm in many fields, including museums. Accordingly, digital exhibition designs are frequently adopted in museums to expand their communities. A comprehensive digital strategy has become a critically important part of planning for long-term institutional sustainability. However, some museums, especially university museums, may have budgets difficulty to innovate digital strategy due to their complex management system and limited financial source; meanwhile, the concern about distractive effects of technology applied in museum is louder than ever. How to design interpretive experiences that encourage visitors to profound interactions with museum collections during digital era is on schedule for most museums.

The paper tries to conclude the negative consequences of digital interpretation of collection affected the efficiency of museum education. Then, the paper proposes the solution and
path to balance the technology and collection objects by organizing theme activity related to museum collection, which match the progress of school’s formal education by cross-institution collaboration. At last, the paper shares the successful experience of field trip activity on the themes of agriculture and geology that developed by Hubei University Museums Alliance and Geopaker Company, Gengdu Farm. Among the collection-centered theme activity, a university-company-school model is created to enhance visitors’ understanding and interest of collections.

**Type of presentation:**

Paper & Case Study

**Author’s biography:**

Luwei Fan received her Ph.D. degree in geology from China University of Geosciences. From 2008 until now, she works in exhibition & research department in Yifu museum at CUG. Now, she is the director of Yifu museum and deputy secretary general of university museum committee in Hubei province, China. Her interest is geo-science popularization.
‘THROUGH A GLASS DARKLY’: MUSEUM LEARNING IN A DIGITAL AGE

Alison Hadfield\textsuperscript{a}, Prof. Rebecca Sweetman\textsuperscript{b}, Hannah Sycamore\textsuperscript{c}

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Keywords: digital, learning, interpretation, archaeology

Abstract

The Museum of the University of St Andrews (MUSA) cares for over 115,000 objects, largely acquired through research and teaching. Today, technological innovations in teaching allow students to direct virtual excavations using real site data; de-code online medieval manuscripts or learn about quantum mechanics through computer game scenarios. Although digital technology has transformed many aspects of higher education, it is clear from MUSA’s engagement programmes that historic collections still provide powerful learning opportunities. Students not only respond enthusiastically to the experience of handling objects, they also develop transferable skills in observation, critical thinking, communication, teamwork and problem-solving.

In 2016, MUSA conducted collaborative research with the University’s School of Classics to explore visitor perceptions of archaeological material through four interpretive formats: 3D digitisations; a traditional display case; a ‘feely box’ containing modern replicas and a handling session using original artefacts. Qualitative data was gathered from discussion with nine focus groups of varied ages and archaeological experience. The success of each method was analysed for visitor interest, enjoyment and understanding.

A number of recurrent themes emerged from the group discussions, including: a tendency to feel ‘distanced’ from 3D digitisations, expectations of authenticity in museums, excitement about the quality of the images and their potential for research, and an assumption that objects displayed behind glass had more artistic or historical value than objects presented in other ways. This paper addresses both the lure and limitations of digital media in museums and shows the extent to which interpretive choices influence learning, attitude and behaviour.
Biography
Alison Hadfield worked at the Victoria & Albert Museum (London, UK), Te Papa Tongarewa and Archives New Zealand (Wellington, NZ), before joining the University of St Andrews in 2006 to develop a new museum, MUSA. She has published essays on printmaking and is the author of ‘A Children’s Guide to MUSA’.

Preferred format: Paper + case study

Equipment: Powerpoint presentation and internet

Conference theme: ‘How can we engage faculty and students with our collections when the educational system has been transformed by technology?’
CHALLENGES TOWARDS A NEW MUSEUM

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Keywords: visitor profile, peer groups, education, exhibition

Abstract

The Dutch National Museum of Science and Medicine, Rijksmuseum Boerhaave, has its origins in the university of Leiden. Nowadays it collects also from other Dutch institutions and companies, but the core is still the scientific and medical heritage of Leiden University. The museum is at the moment in the middle of a major refurbishment. Not only will the infrastructure be totally renewed, but the exhibition will get a total makeover. So besides building challenges the museum is confronted with other challenges of the new exhibition too: how do we attract new visitors, how do we connect the education, are we going to display human remains?

In my paper I will go into these questions, sketching the process of the making of. I will lead you through our internal discussions about whether the exhibition should be chronological or thematic and the interaction with our visitor and expert peer groups. We paid a lot of time on the possibilities of education opportunities in the exhibition as education has always been a strong point of Museum Boerhaave; a quarter of its 100,000 visitors are students of different ages. Finally I hope to show the results of this process.

Paper & Case Study
Powerpoint presentation on USB stick

Biographical Note:
Hans Hooijmaijers is Vice Director at Museum Boerhaave. He started as curator of physics and astronomy and curated exhibitions on weather, light, food, Christiaan Huygens, clocks and telescopes. His latest writing projects were on Dutch orreries, the Leiden Observatory and the history of Dutch navigation. At the moment he is supervising the refurbishment of the museum.
UNFOLDING CULTURAL NARRATIVES OF CITY: UNIVERSITY’S MUSEUM AND CULTURAL RESOURCES IN LOCAL AREA

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Keywords: Cultural Narratives, Cultural Resources, Local Sectors, Archives

Abstract

Keio University Art Center (KUAC) is a research centre, museum and archive based at Keio University, Tokyo. KUAC primarily focuses on Japanese contemporary art studies, but it hosts various exhibitions of artefacts ranging from old Japanese manuscripts to Greek sculptures, in collaboration with scholars at the university. In recent years KUAC has focused on how to connect the activities and resources of the university to the cultural resources of Minato city, where the university is situated. Minato city is both home to a number of contemporary art galleries and artists, and to buildings from early modern Japan: shrines, temples and old companies from the Edo period.

Although this historical panorama is a distinctive feature of Minato city, there is still a segregation between historical and contemporary cultural resources. Visitors to the city are often interested in only one element of this historical picture, and the various cultural sectors do not effectively communicate with one another to bridge the divide. With this in mind, KUAC has begun a project to connect these various cultural resources and narratives through the academic activities of the university and its museum. This project aims at retelling the Cultural Narrative of Minato city, which continues from the 17th century to the present.

This paper introduces the framework of this project and discusses some specific activities, relating to collaborations between the university museums and local cultural sectors in the city.

Ver. 20170730
Culture Presentation for International Understanding: Taking Museum of East China Normal University as an Example

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Keywords: culture identity, multi-cultural values, university museums

Abstract

The past decade has witnessed booming development of university museums in China, with the trend shifting from infrastructure development to interpretation focus, named in the paper as Booming Stage 2.0. At the same time, Chinese universities have faced a larger group of international students, which brings more chances of cultural interaction and more thoughts about identity presentation for university museum curators. How to achieve the dual missions for local thriving as well as global influence is the urging task for university museums. The practices of Museum of East China Normal University (ECNUM) as well as some other university museums in China are to be introduced to reflect the four changing trends and the national strategy behind: promoting cultural confidence through presenting on the global stage, while providing a platform for cultural interaction to increase global understanding. The instances taken might set as examples for global practices as the collision between cultural interaction and cultural identity is a worldwide issue in the contemporary society.
A Collection Care Programme for/with School Students

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Keywords: collection care, museum education, outreach, museum finance

Abstract

The Museum of National Taipei University of Education, Taiwan, is a newly-founded university museum whose core collection comprises over 100 plastic cast sculptures donated by the Metropolitan Museum of Art, New York. While the museum has won critical acclaims for its groundbreaking exhibitions, it continues to run on a shoestring budget in the current economic climate. To attract funds for collection care and outreach activities, the museum needs to be adaptive, and in this case, an exhibition on conservation in a Children’s Festival and an educational programme to provide students elementary museological training were proposed as a possible approach.
Like those recent conservation-related exhibitions organised by various museums, this open-studio style exhibition had a strong agenda addressing the behind-the-scene issues. The simple object cleaning executed in-situ not only was interesting for families to watch, but also illustrated the museum’s commitment to the custodianship of the collection. Hands-on activities were designed for visitors though more intensive skill development courses were reserved for the subsequent educational programme in the schools. Students in classes would learn about basic preservation techniques before actually working on the sculptures under the guidance of curators and teachers.

Because of the unique content, the proposal was keenly supported by the municipality’s Department of Culture and Education, and with the expense largely met by the Department, the cash-strapped museum was thus able to complete the routine cleaning of the selected objects, engage with new audiences, raise public awareness of collection care and hopefully, reach potential donors for the future.
MAKING SENSE OF NUMBERS:
A PRELIMINARY STUDY OF NUS MUSEUM’S ATTENDANCE FIGURES (2010-2016)

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Key words: Audience, attendance, visitor, visitorship,

Abstract

Museum attendance figures are often publicly reported as overall figures, with much attention given to the museums with the highest attendance figures. Pitted against one another, overall attendance figures are seen as the arbitrators of a museum or a particular exhibition’s popularity and effectiveness, and the rationale for attendant benefits or perhaps in the case of declining figures, for decrease in support, funding and closure. But are overall attendance figures telling the whole story? Might there be other ways to make sense of such numbers? How would university museums, with more pronounced research and education missions, and a surrounding university community, analyse and account for its numbers? These are just some of the questions this paper is premised on and will attempt to answer. It will also present and begin to make sense of preliminary museum attendance figures from the NUS Museum drawn between the years 2010-2016, as well as speculate on what other ways attendance data may be realistically obtained, used and interpreted.

Biography of speaker

Michelle Kuek is Manager of the Outreach department at the National University of Singapore (NUS) Museum, where she specialises in education and student development programmes. In particular, she spearheaded two editions of Curating Lab (2012, 2014), a national curatorial development programme for young curators in Singapore.
Significance and Role of School Museums

Yuii Kurihara, Chunni Chiu

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Keywords: High school museum, local history, community-based school museum

Abstract

In fact, there are not only university, but also a lot of high schools or junior high schools have archaeology, local folklore or fine arts collections and museums in Japan. In 2014, the Kyushu National Museum held the exhibition “All Japan high school archaeological legacy” which displayed 53 archaeological artifacts from 13 schools including Important Cultural Property. They are able to touch the heart of teachers and students who poured passion into archaeology.

Also in Kyoto city, there are many elementary schools and junior high schools which keep and respectfully display archaeological artifacts excavated from the school site and the local folklore materials which have been used in the area. These collections were donated from teachers or graduates and we can investigate thought and the memory of a graduate and local people.

In other words, these collections have been continuously protect and preserve watched warmly by local people even if under political and economic threat. Despite the times of the globalization, we have to review the idea of the community-based school museum and reconsider the significance and role of university museums and collections.

And I will introduce the school museums in Kyoto, the site of next ICOM General Conference in 2019.
Globalizing Narratives of Postwar Art at the Eskenazi Museum of Art

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Postwar art, Eskenazi Museum of Art, Indiana University, minority artists

Abstract for Case Study

In spring 2017, the Eskenazi Museum of Art (EMA) presents an exhibition titled Abstract Painting in Europe, 1949–1968, featuring ten rarely seen paintings from the museum’s permanent collection. As at most American art museums, the EMA’s permanent collection gallery currently presents an American-oriented narrative of post-World War II art. The 2017 exhibition marks the first time in decades that many of these outstanding works by significant postwar European artists will be displayed or published. Nor have postwar American works by artists representing racial and religious minorities (those of African, Asian, or Jewish descent, for example), by expatriates, and by women artists been part of the gallery’s standard presentation. The museum is currently embarking on a renovation project that will include a complete reinstallation of the galleries. In this case study, I will discuss how the 2017 exhibition serves as a catalyst for designing a more global permanent presentation of postwar art. Balancing the display of canonical American artists with work by lesser known artists from diverse backgrounds will enrich and complicate the narrative of postwar art, while supporting the mission of Indiana University, which is committed to international programs and studies. Emphasizing a global and more diverse perspective on art history will better serve the university’s students by facilitating new avenues of scholarly inquiry and by revealing historical and political parallels to contemporary issues. Finally, my case study demonstrates that our permanent collections might be untapped resources for communicating with today’s increasingly diverse audiences. This presentation will utilize powerpoint.

Author Biography

Jennifer McComas is Curator of European and American Art at the Eskenazi Museum of Art, Indiana University. Her research focuses on modern German and American art, Nazi-era provenance issues, and collecting and display history. She is currently preparing an exhibition centered on an abstract mural by American artist Stuart Davis.
The University collection of plaster casts has been created at the end of the 19th century. It underwent different troubled periods and was several times at risk. Since 2009, the Unit of Classical Archaeology is engaged in reviving this important part of academic and cultural heritage with a rich set of measures like exhibitions, academic teaching, public events, research initiatives and teaching for schools. Confronting the plaster casts also with modern and contemporary art, we want to show their transversal value, linking Antiquity with modern and contemporary culture. But the collection is still in danger, as it is missing so far institutional, structural and financial support, and as space is very limited. The initiatives taken under very difficult economic and structural conditions are therefore fundamental to protect the collection, and to recall its existence on an institutional as well as on the public level. This might also contribute to better protect the other very rich plaster cast collections in Geneva, and to give them back the cultural value they represent.

Alessia Mistretta is since 2014 post-doctoral research associate in Classical Archaeology at the University of Geneva. Her personal research mainly lies in the field of ancient Greek and Roman architecture, urbanism and topography in the Mediterranean, especially the Greek and roman gymnasia. She is also working on public and sacred space in Libya and in Sicily and leading an excavation project in Sicily.
PORTRAITS OF PORPHYRY: UNIVERSITY OF CANBERRA’S GEOLOGY COLLECTION - WHO GIVES A SCHIST?

A. Simpson, H. Abdul Rahim

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Keywords: significance, value, geology collection, reinvention

Abstract

Collections and museums found in universities occupy a unique heritage space subject to the changing tides of the higher education operating environment. The collections and museums at the University of Canberra are no different. A project, supported by an ACT (Australian Capital Territory) Government Heritage Grant, looked into the significance and history of a unique and vulnerable university collection, the University of Canberra’s Economic Minerals & Geology Collection. The collection of over 5000 items included specimens of local, national and global significance including a global representation of minerals and ores. This irreplaceable collection represents not only natural, scientific and educational heritage but also has strong links to industry and social history. This case study will explore the significance of the collection to the university and beyond. It will also look into the rediscovery of the collection within the present climate of tertiary education in Australia and document how the collection has weathered the many changes to the higher education sector over the past 30 years. The study will also explore new ways of reimagining and reinventing the collection to keep up with changes in academic disciplinary methods and pedagogy to create new connections with students, academics and the community.
WHY DISPLAY OF HUMAN REMAINS AT MUSEUMS, EXHIBITIONS OR USE OF HUMAN REMAINS FOR STUDY PURPOSES IN THE EDUCATION SECTOR ARE NOT A PROBLEM IN SRI LANKA?

Suratissa D.M

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Key Words: Behavior, Paleobiology, Human Remains, Balangoda Man

Abstract

Sri Lanka is a country of very high literacy rate (>92%) and free education is a right of every person. Thus, education is a priority sector in Sri Lanka. Use of human remains in Education is common; however, respectful behavior towards such remains is assured. Display of human remains is a debatable subject in many societies, however, in Sri Lanka this is done in a righteous manner hence no issues prevail. Currently human remains are available to be studied by archaeology, paleobiology and medical students in Sri Lanka. In addition, some of the wet preserved bodies and dry preserved skeletons are exhibited to general public. Medical students of both state and private sector dissect wet and cold preserved human bodies during their anatomy and physiology modules regularly. There is a tendency for Buddhists to offer their bodies to medical faculties as they consider it as an immense service to humankind. Thus, there are enough bodies stored in medical faculties and there is no resistance to use bodies for such educational purposes. Paleobiology students examine the curated remains deposited in museums. There are wet preserved embryos, still birth, vital organs of humans to be used at exhibits to generate curiosity among people of all ages, especially school children during medical exhibitions. Some of the most ancient remains such as “Balangoda Man’ (37,500 BP) of late quaternary period or “Pothana Man” of (4,500-5,000 BC) are dry preserved and exhibited in museums for people to watch in a sacred manner. There is no resistance for the use of human remains in Sri Lanka by proper authorities of Institutes. Science students work on human remains such as bones, skeleton and other organs as in the university museums these are stored, however, there is a tendency to use artificial models and electronic media rather than using actual specimens in schools and Science faculties of universities. Due to cultural and religious context human remains are always treated in a respectable manner in medical faculties or museums. In medical faculties ceremonies are conducted annually to offer blessings to the souls of dead as majority as Buddhist believes on recantation. Remains of load Buddha are most sacredly deposited in
few places in Sri Lanka and these are worshiped by millions of people regularly. Temple of tooth, a royal palace complex where sacred tooth relic of lord Buddha housed at is a World Heritage site.
A COMBINED PRESERVATION METHOD AS AN ECONOMICAL TECHNIQUE TO PROTECT AND PRESERVE VERTEBRATE SPECIMENS AS A STRATEGY TO FACE ECONOMIC CRISIS IN A NATURAL HISTORY MUSEUM

Suratissa D.M* and Amarasinghe A.A.Y*

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Key Words: Natural History Museum, Bioplastic, Economic Crisis, Alizarin

Abstract

Various techniques are used to protect and preserve fauna and flora in many countries where cryopreservation is one of the most important techniques to preserve genetic resources of both fauna and flora under ultra low temperatures. However, in contrast to the cryopreservation techniques, the death organisms or parts of the organisms of Natural History Museum Specimens are normally preserved and displayed in two ways namely wet and dry stages. Under wet preservations, most of the specimen is preserved using 70% of Ethyl Alcohol. Since periodic maintenance of the concentrations of alcohol and replacement are mandatory. Some of the wet preserved solutions such as Formalin are carcinogenic. Moreover colours of wet preserved specimens do not retain longer due to fading and discoloration. In addition, continuous maintenance of the solutions will be expensive and not viable under the current economic crisis. Wet preserved specimens' are cumbersome to handle and user unfriendly as well. On the other hand cryopreservation techniques are costly, labour consuming where skill labours are required and cryopreserved specimens cannot be passed from hand to hand in demonstrations in a university undergraduate practical class. Such disadvantages encountered in preservation techniques could be avoided by embedding the specimens in a clear resin solution to form bioplastic. Specimens preserved by bioplastic are easy to handle, maintenance free and long lasting. Combining bioplastic technique with Alizarin Technique will improve the clarity of the Skeleton specimens. Alizarin Red S can color bones and Alcian blue can be used to stain cartilaginous components of skeletons. It is needed to transfer air dried specimen into acetone jar to degrease and prevent silvering effect of bioplastics. Specimen should be embedded in clear resin for 24hr to clear and perfect binding with the bioplastic mixture. A suitable mould was prepared with appropriate dimensions, and applied a thin layer of wax.
inside the mould as a releasing agent following the resin and catalyst together (catalyst to resin ratio is 0.5 ml: 50 ml) were gently stirred. The contents were then poured into the mould to cover one fourth of it and place it for air drying to harden in the air until the surface was firm. Then another layer was added and placed the specimen on the surface to allow it to sink under its own weight. Third layer was added to cover the specimen and kept it again for air drying. Once drying was completed, the block was removed from the mould and polished the surfaces by various grades of Emery papers. Final look was obtained by applying bras solution at the end. Such specimens prepared by combined techniques can be passed from hand to hand during a demonstration where all the disadvantages encountered with the conventional preservation techniques could be overcome so that this combined techniques would stand out as a more economical preservation technique.
MARRYING THE GLOBAL WITH THE LOCAL: TEACHING UNIVERSITY-LEVEL MUSEUM STUDIES

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Keywords: Museology, Museum Studies, University Pedagogy, Training

Abstract

As universities try to respond to the needs of their students, questions for a discipline such as museum studies emerge: where are our students coming from? What are their goals for taking our courses? What skills and knowledge do they need in order to progress with their ambitions, be they academic, work-based or otherwise?

One challenge that many cultural heritage-related educational institutions have regularly discussed, is the extent to which the learning opportunities offered cater for locally-based students and their needs, as compared to students coming from further afield, or aiming to travel more widely after their studies? Should these differences in background and goals even be an issue, when it comes to providing degree-level courses?

With a subject like museum studies, the international context is vital for appraising global theoretical and applied trends, while national, regional and local contexts such as legislation and the societal make-up also play a key role. This impacts also how museums themselves shape their position in society, and is no less true for university museums, which welcome a variety of visitors, including local residents, domestic and international tourists, and their university’s students which may be from a diverse range of backgrounds.

In this presentation I will discuss the recent work to redevelop the museum studies programme at the University of Helsinki, and will reflect on my own attempts as course convenor to balance the global and the local needs.
ENGAGING THE COMMUNITY AT THE CENTER FOR CAMPUS ART

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multi-cultural, participatory, inclusive, awareness

Abstract

The paper will present the case of the Center for Campus Art, created to curate all exhibitions installed in the school. Since then the office has produced shows that engage students, teachers, cultural offices and institutions to work together and produce original content. Through careful curation the students are invited to respond to the incoming exhibits and in the process add a fresh and contemporary, say millennial point of view to the shows. Architecture students designed pillars that reinterpreted a Balenciaga gown. Fashion design students created garments that echo the lines of a sustainable building in Paris. Industrial design students proposed solutions to urban concerns and created tension and conversation between two cities, Copenhagen and Manila.

The projects aim to be inclusive to the marginalized and the forgotten. Through a photography show, the program majors focused their lenses on the aboriginal Filipinos, the Aetas and with their images reminded us of their humanity. The centuries-old tattoo tradition of the Kalinga, a northern ethno-linguistic group residing in the mountains will be reinterpreted in the exploration of materials by architects for building skins. The work of artists with autism will be explored and the potential of application to design objects, investigated and presented as a case for sustainable livelihood.

The center utilized the most valuable resource of the College, the students and provided the platform for them to interact with people and ideas to come up with output that were of museum quality, enriched their knowledge and created awareness on social issues.
UMAC Conference

HUMAN REMAINS, MUSEUM SPACE AND THE ‘POETICS OF EXHIBITING’

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Keywords: museum space, visitor experience, embodied narrative, Grauballe Man

Abstract

This paper aims to explore the role of the design of museum space in the challenges set by the display of human remains. The theoretical background is the significance of the spatial dimension in the creation of museum experience and the concept of ‘embodied understanding’, both discussed in the first part of the paper. The second part shifts the focus to museum practice, to discuss cases illustrating how space, at the triple level of the layout, the individual space and the single exhibit, can contribute to respectful presentations of human remains. The main case study is the Moesgaard Museum, a combined archaeological and ethnographic museum and a university institute, in Aarhus, which constitutes an innovative example, and a key to this is its spatial approach. The human remains, including the Grauballe Man, one the world’s best preserved bog bodies, become an integrative part of an experiential, embodied and emotional narrative, created by the presence of objects, the sensory qualities of architecture and the imaginative use of technology. The display is organized as a series of spatially separate, often intimate, yet intricately interwoven experiences, and meaning is created through ‘the poetics of exhibiting’, ‘the internal conjugation of the related components of the exhibition’ (Lidchi 1997). A narrative is constructed as each experience builds on the previous one conceptually, while synergies between spaces intensify contextual associations. The paper discusses how this approach affects visitors’ experience, from the viewing of exhibits to the sense of co-presence with other visitors, both interactive and contemplative.
To exhibit or not to exhibit human remains ... that is an ethical question
Dominick Verschelde

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Ethics on studying and exhibiting human remains

Abstract
The original ICOM-code of Ethics (1986) was quite rigid concerning the curation, study, and exhibition of human remains.

The revised ICOM code of Ethics for Museums (2004), as well as the new ICOM code of Ethics for Natural History Museums (2013), displays a much more contemporary vision and better guideline. The question remains if this code helps University collections in their specific niche. Does it account for the different approaches and points of view that the scientific world needs to consider, or do we still venture in limbo?

To open the discussion, I present a few historic occurrences of which I offer contradicting explanations, points of view or statements.

Is it possible to combine all our knowledge, experience, and common sense to write a useable protocol or rule book?
University heritage - threats and opportunities. A case study for University of Jyväskylä old campus

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Keywords: protection, academic heritage, management

Abstract

Jyväskylä University Museum adopted in early 1990´s the comprehensive idea of the Great Museum, which e.g. meant that the museum widened its traditional tasks to the natural and cultural environment of the campuses.

University act reformed the Finnish universities 2010. It was justified at improving the quality of teaching and research, as well as strengthening competitiveness. Together with the new law campuses of the universities (buildings, parks and gardens) was handed over to real estate companies, which became responsible for the provision of premises for the new university organization.

The reform of the universities brought about a major change in the academic heritage management. Universities are forced to rent their buildings and campuses at a market or even more according to the earnings principle of the monopoly. Finland has in this way produced a situation in which universities can no longer afford to rent all their “own” buildings because of the high rents. In addition, the protection of the built heritage does not belong to anyone. The situation is a big challenge and threat to both the university heritage and the identity of the university. The university museum must try to react in a positive way to his change and find new solutions to enhance the understanding of the academic heritage. The reform of Finnish universities can be seen as part of the worldwide change of public sector.
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Panels
Creating a Virtual Exhibition: A Projects-Based Learning Approach

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Keywords: digital technology, projects-based learning, virtual exhibition

Abstract

Academic museums typically foster learning environments that aim to integrate their collections into college curricula. Class visits to museums are designed to enhance students’ visual literacy as well as support course-based objectives. Museum educators and faculty often find, however, that one or two visits during a semester is insufficient to meet those goals. How, though, to integrate collections into a course without overwhelming museum personnel or sacrificing course content? This paper explores digital technology as a pedagogical tool that can potentially address those concerns. Many faculty and curators have a well-founded skepticism of digital technologies that commonly distance learners from interacting with objects’ materiality. At the same time, digital technology can foster collaborative project-based learning by taking museum resources beyond the walls of the institution itself. Here, I discuss a semester-long assignment, designed in collaboration with curators at the Allen Memorial Art Museum at Oberlin College, in which students move from studying theoretical concepts and developing analytical skills to producing a virtual online exhibition of works of art drawn exclusively from the museum. The virtual environment provides greater flexibility for students to design, curate, and write about their exhibition. The project also poses pedagogical challenges, including students’ tendency to rely on digital images rather than engage with the materiality of the artworks. Through a discussion of the objectives and results of the project, I consider the broader implications for museum educators of using digital technology as a tool of visual pedagogy.

Wendy Kozol is Professor and Program Director of Comparative American Studies at Oberlin College whose area of concentration is visual culture studies with specialization in militarization, human rights and visual witnessing. She is the author or editor of four books including Distant Wars Visible: The Ambivalence of Witnessing (2014), which
examines visual cultures that depict 21st century U.S. military conflicts to explore the politics of witnessing.
ART ENGAGEMENT AND THE COLLEGE CURRICULUM

Liliana Milkova

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Keywords: academic programs, object-based learning, art pedagogy, STEM fields

Abstract

The emergence of academic curatorship in the past two decades highlights the necessity to develop new pedagogical approaches to meet the teaching and learning needs of the 21st-century academic community and to enable interdisciplinary thinking and research across branches of knowledge. The Allen Memorial Art Museum (AMAM) has become a recognized leader in this field, launched by the Andrew W. Mellon Foundation through a series of grants to academic museums. Given its extraordinary encyclopedic collection, curators and faculty have collaborated to design innovative object-based pedagogies for courses throughout the academic curriculum of Oberlin College, a selective liberal arts institution in Ohio, USA. The AMAM aims to create a rich teaching and learning resource on par with the campus library.

This presentation offers an overview of academic curatorship in the US and an in-depth discussion of the AMAM’s substantial role in the development of new college courses, research projects, and student assignments, and how faculty from non-art disciplines construe the investigation of their subjects and their own scholarly methodologies. The presentation also addresses particular challenges and successes in training non-art faculty to teach through art, changing the way senior administrators understand academic museums’ educational and intellectual contribution, fostering collaborations across campus, and overcoming the commonly perceived art-science divide. Lastly, this presentation contextualizes the other three in the panel, which reflect changes to teaching and learning practices at Oberlin due to the museum’s regular integration into the curriculum and students’ repeated exposures to the collection in their courses.

Liliana Milkova, Ph.D., Curator of Academic Programs, Allen Memorial Art Museum, Oberlin College, serves as the liaison between the museum and the academic community providing intellectual and physical access to the collection. She has published on teaching with art in higher education and on 20th-century art, photography, and political propaganda.
LISTENING TO PAINT DRY: PEDAGOGICAL STRATEGIES FOR USING VISUAL ART TO INFORM ELECTROACOUSTIC MUSIC COMPOSITION

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Keywords: music education, pedagogy, music composition, intermediality

Abstract

Visual art can teach students a great deal about sonic environments and imaginations. For the past ten years, my teaching of electroacoustic music and soundscape practice at the Oberlin Conservatory of Music has drawn extensively on the collection of Oberlin's Allen Memorial Art Museum as a starting point for discussions, assignments, and student compositions. In collaboration with the museum, I have developed both small- and large-scale projects as part of a larger effort on campus to connect Oberlin's three institutional pillars: the museum, the Conservatory, and the College of Arts and Sciences.

As a pedagogical tool for electroacoustic music, the museum offers many valuable features and disruptions: the opportunity to find a common starting point for students of different backgrounds and experience levels; the opportunity to safely rediscover the role of “novice” in a field that tends to demand defining oneself as an “expert”; and the physical movement of students to a new learning and creative space. Class visits to the museum are rich in the genesis of new ideas, and subsequent music-based classroom discussions consistently benefit from related discoveries. Each year, my Advanced Electroacoustic Music class undertakes a semester-long project that includes several museum visits and the selection by each student of a single piece from the collection to serve as the basis for an octophonic composition. In this paper, I discuss the students’ resulting compositional approaches, which are marked by a number of important and otherwise unlikely decisions and discoveries.

Peter V. Swendsen chairs the Technology in Music and Related Arts Department at the Oberlin Conservatory of Music. His teaching, research, and creative work are based in electroacoustic music practice but regularly include other disciplines and collaborators. His recordings, performances, and research are regularly presented in the US and abroad.
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Inform All
FIRST INVENTORY OF UNIVERSITY COLLECTIONS AND ARCHIVES. PROCESSES AND LESSONS LEARNED AT THE UNIVERSIDAD AUSTRAL DE CHILE


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c Dirección Museológica, Independencia 641, Valdivia, Chile.

Keywords: institutional management, use and sustainability, South-Central Chile, decentralization

The Universidad Austral de Chile has a relevant trajectory in Chile and Latin America, despite its remote location in a very centralized country. Since its founding it has sought to conserve tangible and intangible cultural goods and resources and preserve and provide access to natural spaces such as the Valdivian Temperate Rainforest.

We will report on the process involved in creating the university’s first inventory of its collections and archives, supported institutionally by representatives of the university’s Museum Administration, Faculty of Philosophy and Humanities, Faculty of Sciences and Outreach Office. We discuss institutional challenges and decisions during the initial implementation of a comprehensive collections management program, motives and favorable contextual factors, disciplinary convergences and accommodations required for the diverse work team and collections, access and use issues, risks, problems and projections. A special section describes the expectations, perceptions and proposals of the creators, managers and curators involved.

The information collected facilitates the next stage—establishing general procedures and policies for the University’s collections and archives, emphasizing accessibility and use. A proposal for interdisciplinary, intergenerational work seeks to establish the “value” and “meaning” of the collections in different fields and to encourage scholars, staff, and new generations of students to engage with
heritage resulting from investigations to recover the University's history and invoke a meaningful, expressive response to memory.
At the meeting we wish to share results and lessons learned from this process, obtain recommendations from other experts, and learn from other experiences more advanced than our own in South-Central Chile.

Type of presentation: Power Point (pptx).
Equipment required: Data.
Biography (50 words): Multidisciplinary team composed by historians, archeologists, visual artists and anthropologists from different faculties and departments of the Universidad Austral de Chile. They have experience in research, teaching and extension. The project goals are addressed from heritage university concerns, archives management, institutional guidelines, and social engagement.
Science Communication and Multiple Stakeholder Collaboration for Community Health: Exhibition of Dengue Fever in Southern Taiwan in NCKU Museum

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Keywords: science communication, stakeholder collaboration, university museum, Dengue fever

Abstract

The university museum is well-known as the science communication medium for the public education. By combining audio visual and material sources with texts and illustrations, its exhibitions facilitate public participation in learning/experiencing advanced science and technology. As the storage of knowledge of the past and the present, the museum is also a source and inspiration of new researches and innovations, and the better understanding of these researches and innovations among the public through museum exhibitions, seminars, and training programs add further value and meaning to what university researchers/scholars accomplish. The university museum in general enhances the value of university education and research. The richness of university museum programs and resources can reflect the profile of university nationally and internationally; this is turn can bring economic benefits to the university and the local business communities as more visitors are attracted to the museum.

In this research proposal for a National Cheng Kung University (NCKU) Museum exhibition, I attempt to show these benefits of the university museum by additionally emphasizing multi-stakeholder collaboration in southern Taiwan. The main theme of this research exhibition is to provide the advanced knowledge about public health, especially concerning dengue fever as a global health issue. This exhibition will be organized to facilitate participation among multiple stakeholders such as, government, NCKU faculty, students, and the public to make public to be awareness of public health as well as community health as a case study.
CONNECTING THE DISCONNECTED: AUDIENCE DEVELOPMENT IN THE DIGITAL AGE IN HONG KONG

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Keywords: Audience, digital, integration, engagement

It is notorious that Hong Kong students from kindergarten age are swamped with homework, exams, extra-curricular activities and tutored to be 'winners'. Despite statistics show an overwhelming majority agrees that the appropriate way to nurture children was by providing space and freedom, the mentality for having a headstart has also become integrated in the society. This paper explores the channels and methods to approach students and parents in a museum on and off setting and examines how the work is challenged by their habits, mind-sets as well as the infrastructure that is offered in the city.

Presentation preferred: MS Powerpoint
Support equipment required: Handheld microphone, screen, projector

Biography highlighting research interests:
Research interests includes arts education in Hong Kong, how it can contribute to a more balanced education in bringing out the full potential of children and adolescents and the possible ways it can be turned into a powerful tool for the disabled.
CABINET – DIGITAL TRANSFORMATION OF TEACHING WITH OBJECTS

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Keywords: Digital, Education, Collections, 3D

Abstract

Digital technologies are revolutionising the accessibility of museum collections, increasingly seen as intellectual assets in the university environment. The Cabinet project, funded by the University of Oxford's IT Innovation fund, has brought together specialists from the Oxford Internet Institute, IT Services, and the Faculty of History with the Oxford University Museums. Cabinet transforms object-based teaching by creating an online platform to integrate museum objects used in undergraduate and postgraduate teaching into the traditional text-based curriculum. Multidisciplinary teaching with virtual and physical museum collections is proving to be a powerful enhancement of the student learning experience, and this project addresses the demand for improved digital access to museum materials as an essential part of that experience.

The Cabinet project uses new, high-resolution 2D and 3D imagery to assist students in further study and revision of objects they encounter as part of their course work. The balanced presentation of texts, images and objects in courses uploaded onto the interactive platform provides a rich array of teaching tools and materials for use before, during and after the class, tutorial, lecture, or handling session. The core objective of Cabinet has been to create an innovative online tool for collaborative study, easy revision, and greater understanding of teaching and learning practices, making museum collections as accessible as library materials. This project strengthens the argument for the use of material culture in Oxford’s mainstream teaching across the University’s Faculties, Departments and Divisions.
**Short biography:** Dr Kathryn Eccles is a Research Fellow in Digital Humanities at the University of Oxford, specialising in the re-organisation of cultural heritage and higher education in the digital world, particularly the impact on public interactions with arts and cultural heritage, and on scholarly activity and behaviour in the Humanities.
Abstract

In 1980 the University of Tartu Museum received one of its largest collections: Universities Clinic of Internal Diseases case histories spanning from 1847 to 1962 and consisting of approximately 25,000 items. The medical case histories give an insight into the world of medicine in an era when science started to take precedence in diagnostics and when racial prejudice was ever present in medical diagnosis and treatment. Due to resource management and funding the museum has only been able to properly research and categorize the papers up until 1885. Now we aim towards finding the financial resources and personnel to open access to these case histories (up until World War I) for historians all over the world via digitalization. This allows for the medical legacy of diseases to be introduced to the modern viewer, especially on how diagnosis was made then and by comparison how it is done now. The latter is important to showcase the progress that has been made in medicine. The museum is also faced with the problem of their preservation - the paper is fragile and deteriorating, the ink used has on occasion soaked through the pages making the texts illegible. The most problematic aspects is the personal information included in the case files. In the current era of family research, we have to question how
such medical information can cause problematic situations for descents, especially with health research and medical insurance.
Museum of Education: Challenges and Successes in a Greek University Museum
Magdalini Ntinou & Evgenia Vafeiadou

Abstract

This paper introduces University of Athens’ Museum of Education outlining its mission, collection and educational programmes. Our aim is to highlight the potential of university museums in researching, studying, and developing educational activities. Given the current social circumstances and educational needs, we seek to explore two key elements: the effective student engagement and the financial sustainability of the museum.

The digitized context we live in, has affected profoundly the practices of university museums. While the university students benefit from projects and laboratories by transferring theory to practice, the museum community gains insightful reflections and creative ideas from them. Technological components consist a supporting element in building a strong relationship between exhibits, educators and students in our museum. Our overarching goal is to critically assess the integration of technology in order to enhance the visitor’s experience without overshadowing the exhibits.

The Greek educational and cultural sector struggles to cope with the restricted funds – a result of the prolonged economic crisis. Thus, financial issues have emerged affecting the protection and preservation of the museum collection. Nevertheless, our museum has implemented a strategic plan including volunteering, sponsorships and partnerships with cultural institutions. Therefore, the museum not only operates functionally but it also offers scientific expertise and continues to invest on audience development.

This paper calls for a better understanding of the impact that university museums can have in an ever changing context and further draws examples on how they can perform as fundamental social agents while offering meaningful learning opportunities both to university students and school groups.
UMAC TASKFORCE FOR TEACHING TOOLS _ AN AD-HOC COMMITTEE

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Keywords: Ad-Hoc committee, Teaching Tools

Abstract

The UMAC Taskforce for Teaching Tools wants to collect all available information on teaching tools present in University Museums and Collections all over the world, starting with Natural History collections. This accumulated information will not only be interesting for researchers in the field, but also for scientist interested in the history of teaching.

Abstract of an Inform-All proposal. Equipment needed: beamer for a PowerPoint presentation; pointer.

Short biography:

Dominick Verschelde is a Marine biologist, specialized in Marine Nematode Taxonomy. He has been the Curator of the Zoology Collection of the Ghent University Museum since January 1 1997. He gives lessons and workshops within the collection, and is a devoted defender of the scientific method. He has been involved in UMAC from day one, and chairs the Ad-Hoc committee on Teaching Tools.
The 17th Annual UMAC Conference

Posters
EVOLUTION OF NATIVE AMERICAN ART: TRADITIONAL TO CONTEMPORARY -ART EXHIBITION TO CELEBRATE NATIVE AMERICAN HERITAGE MONTH-

Shikoh Shiraiwa

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Keywords: Native American Heritage Month, Native American Fine Art Movement, Systematic Discrimination, Dakota Access Pipe Line

Abstract

November is a Native American Heritage Month in the United States. As the University of Central Oklahoma celebrated the rich history and culture of Native tribes last November, the Archives and Special Collections of the Max Chambers Library took the initiative to exhibit some of the prominent artists who shaped the Native American Fine Art Movement of the twentieth century. First, I will talk about the exhibition “Evolution of Native American Art: Traditional to Contemporary,” displayed on the library wall when the university’s only secured art gallery rejected the exhibit proposal. Native American Art is often erroneously perceived as inferior to that of the European tradition of fine art. Unfortunately, this notion applies to numerous universities throughout the United States, perpetuating the long-standing systematic discrimination. Second, I will discuss the purpose of the exhibition, which aimed not only to celebrate the beautiful works of indigenous American art, but also to advocate the equality of diverse cultures. Third, I will talk about the exhibition provoked the sensitive discussion of the dispute of the Dakota Access Pipeline and existing white privilege and systematic discrimination against the Native peoples. Lastly, I will conclude with the continuous celebration of the Native American Fine Art Movement cultivating a path for a new generation of contemporary artists of Native American heritage who are preserving the traditions, as well as creating new cultural paradigms of Native American Art. These artists have captured countless aspects of modern life within their art- going beyond social barriers and prejudice.
MAKING RUBI: ASSEMBLING A TRUE-BONE SKELETON OF A CHINESE DRAGON

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Keywords: dragons, skeleton assembly, dragon characters, new techniques

Abstract

Dragons have been around almost as long as man became conscious of his surroundings. There are different according to people’s culture, but especially to their geographical distribution. All characters, such as fire breathing and two headedness, exist in nature. I created and assembled a proportionate skeleton of a dragon using new techniques and based on sound and plausible scientific information. This animal could actually exist. This specimen is shown and exhibited among actual animals baring the dragon name in nature.

This skeleton was made to be one of the focal points in an exhibition on the history of dragons, running in a city museum. It started lively discussion between children and their parents or among students whether or not dragons do exist.

This project clearly shows that scientists and universities can have a healthy amount of scientific imagination in order to entice the general public to enjoy and discuss scientific knowledge.