

# UNIVERSEUM CONFERENCE BOOK OF ABSTRACTS

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18th — 21st June, 2019  
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**Main theme:**

**University museums & collections  
as networks for understanding  
the world: shaping narratives  
of knowledge for the past,  
present, future**

**Subtheme 1:**

**Difference makes the difference: University museums, Museology  
and the value of interdisciplinary interpretation of museum collections**

**Subtheme 2:**

**New media and their role in the participatory curation  
and interpretation of academic heritage**



# ▶ THE WORLD AS A MACHINE OR AS A NETWORK? WHAT METAPHOR FOR WHAT KIND OF UNIVERSITY MUSEUM?

**MARLEN MOULIOU**

Lecturer of Museology, Faculty of History and Archaeology  
and Masters Programme in Museum Studies

**KEYWORDS:**

systems thinking, museum interpretation, collecting the world, shaping of knowledge

As museum professionals, researchers and citizens, nowadays we stand at a crossroads and everything seems to be in a process of change. Universities, our sector, as the foundation pillars of free thinking and research, strive for innovation and for getting into new frontiers of knowledge. University museums are the repositories of age-old academic traditions and some also seek to act as territories of/for reflection of new scientific cross-sectoral thinking and practice. But for whom? For the academic community or for society at large? Moreover, ICOM currently reassesses the 40-year definition of what a museum is in order to adjust its social role and core purpose to encompass new mindsets and practices responding to diverse epistemological and social challenges. How can a university museum be redefined within this moving terrain?

At the same time, systemic thinkers like Fritjof Capra and Pier Luigi Luisi stress the interconnected and interdependent nature of all contemporary problems (i.e. energy, climate change, food management, security risks, financial crisis and so on) and claim that these are just different facets of one single crisis, which is largely a crisis of perception. They remind us that throughout our scientific and philosophical traditions, two very different lines of investigation have been always in competition with one another: one studied the world as a machine (a study of matter, quantities and constituents) and the other studied the world as a network based on forms, patterns, relationships and qualities, a process whereby humans are viewed as just one particular strand in the web of life.

Museums are storytellers. So, what kind of stories can university museums nowadays tell about the world? Which of the two conceptual models mostly follow? Can we identify some key examples for each model? And how does museology as a dynamic interdisciplinary field of knowledge, act as a catalyst for the production of novel university museum narratives? To respond to such demanding questions, I'll use as reference sources UMAC's database of University Museums and Collections (focusing on Europe) and a selection of telling examples of university museums and the narratives they propose on their websites (as a first step for further research). Based on the "findings", my intention is to shape a preliminary proposal for a joint university museum project realized under the auspices of UNIVERSEUM Network.

**BIOGRAPHICAL NOTE:**

▶ **Marlen Mouliou** is full-time Lecturer of Museology at the National and Kapodistrian University of Athens. She is Vice-Chair of UNIVERSEUM and member of the Panel of Judges of the European Museum of the Year Award. Research interests: Museums and their public value, museum history, academic heritage, city museums, public archaeology, museum professionalism and training, museum accreditation.

# ▶ GHENT UNIVERSITY MUSEUM AS AN ACTIVATOR OF CRITICAL CITIZENSHIP

**M. DOOM, M. MARIËN, E. WILLOCKX, W. DEDOBBELEER**

Ghent University Museum

## **KEYWORDS:**

science philosophy, critical thinking, juxtaposition

In March 2020 the Ghent University Museum will open its doors as the first academic museum in Flanders (Belgium). Over the past 10 years a team of curators, researchers, educators and policy makers have defined the identity, mission and vision of this new museum. We determined how it will position itself both in the academic and the local/national cultural scene, and who our target audiences are.

For the permanent display, we have chosen a science philosophical narrative, juxtaposing objects from a wide range of disciplines (from the humanities and social sciences to the hard sciences). This approach aims to evoke reflection on scientific thinking and the process of knowledge creation rather than to clarify research output and results. As such the collection is interpreted as a material trace of the human quest for knowledge. With this vision, we fully embrace the societal role of universities to encourage and educate critical citizenship, supporting our university's motto "Dare to think". Simultaneously, we embrace the societal role of museums as public spaces where reflection and dialogue are activated.

## **BIOGRAPHICAL NOTES:**

- ▶ **Dr. Marjan Doom** is Master in Veterinary Medicine and holds a phd in anatomy. As the director of the Ghent University Museum, she is setting out the mission and vision and curating its permanent display. Previously she curated *Post Mortem*, a dialogue between science and art on the confrontation with the death body, and *Out of the Box* on scientific thinking.
- ▶ **Evelien Willockx** (°1990) is Master of Arts in History and Culture Management. She has been involved in the Ghent University Museum project since 2014, first as an external researcher, now full-time employed as the Head of Public Programs. She is responsible for the public program and events, and for translating the museum's key messages to a broad (cultural and scientific) audience.
- ▶ **Michaël Mariën** - Michaël joined the team of the Ghent University Museum in 2018 and is responsible for the Marketing, Communications & Interaction. In this challenging pre-opening period he is working on marketing & digital strategy, brand identity, internal communications, partnerships, CRM and much more.
- ▶ **Willem Dedobbeleer** (°1985) is Master of Arts in History and in Management of Public Organisations. He is working on the project of the Ghent University Museum since 2012. Currently, he is a member of the Executive Committee of the (future) museum and is responsible for the exploitation and business operations.

# ▶ BUILDING NEW MEANINGS FOR OLD COLLECTIONS: THE (RE)CREATION OF THE NATURAL HISTORY AND SCIENCE MUSEUM — UNIVERSITY OF PORTO (MHNC-UP)

**CONSTANÇA VIEIRA DE ANDRADE<sup>a</sup>, CRISTIANA VIEIRA<sup>b</sup>, JOÃO MUCHAGATA<sup>c</sup>, RITA GASPAR<sup>d</sup>, RICARDO LOPES<sup>e</sup>, HELENA GONÇALVES<sup>f</sup>, JOSÉ MANUEL GROSSO-SILVA<sup>g</sup>, PEDRO ALMEIDA**

<sup>a, b, c, d, e, f, g, h</sup> Museu de História Natural e da Ciência da Universidade do Porto (MHNC-UP/UPorto/PRISC)

<sup>c</sup> Museu da Lourinhã (ML)

<sup>e</sup> CIBIO, Centro de Investigação em Biodiversidade e Recursos Genéticos, InBIO Laboratório Associado

<sup>h</sup> Instituto de Astrofísica e Ciências do Espaço, Universidade do Porto, CAUP

## **KEYWORDS:**

museum identity; porous museum; communication of new paradigms

The MHNC-UP collections were built over two and a half centuries – since 1762 – of acquisitions for pedagogical and research purposes. Several objects were also donated to the University of Porto's museum by collectors, retiring specialists, or their families. Notably, the collections' domains cross different scientific fields, such as geology, palaeontology, zoology, botany (herbarium and botanical garden), physics, chemistry, archaeology and ethnography, assembled in a somehow colonial way of seeing and appropriating the world. Since 2015 the museum is rebuilding itself, both literally – through the rehabilitation of its historical facilities –, and by forging a new museological approach. This entails the study and display of the collections by respecting their memorial and contextual identity, but also by conceptualizing new paradigms of meaning with the intention of generating critical perspectives of the past, present and future. Furthermore, the expected interaction with the surrounding socioscapas – deeply marked by a touristic boom – is a privileged way to communicate (re)new(ed) visions of the world through the options made to make the collections available. This presentation will focus on this process of making academic heritage a less rigid and more porous means to communicate and recreate knowledge and alternative ways of thinking.

We would like to acknowledge the support of PRISC - Portuguese Research Infrastructure of Scientific Collections (POCI-01-0145FEDER-022168).

## **BIOGRAPHICAL NOTES:**

- ▶ **Constança Vieira de Andrade** holds a Master in Museology and a PhD in Anthropology of Technology. With research interests that focus in the connections between anthropology, art and museology, aims to contribute to a constant renewal of the paradigms used to apprehend and communicate culture(s).
- ▶ **Cristiana Vieira** is the curator of Porto Herbarium since 2015, in charge of the botanical collections integrated since the 19th century. As a PhD researcher, she collaborated in works related to the conservation, monitoring and management of Portuguese plant species and habitats.

- ▶ **Ricardo Jorge Lopes** holds a Master in Ecology and a PhD in Biology (Ecology). Researcher and museum curator of bird collections, his research is focused on the conservation of birds, from populations to genetics.
- ▶ **Rita Gaspar** is an archeologist, holding a Master degree in Geoarchaeology (Faculty of Science, U.Lisbon) and is currently carrying her PhD studies in hunter-gatherers' communities. The coordinator of several archaeological interventions, Rita is, since 2015 in charge of the Archeology, Ethnography and Biological Anthropology departments of the MHNC-UP. <http://orcid.org/0000-0003-1546-6332>
- ▶ **José Grosso-Silva** is the curator of entomology of the MHNC-UP. During his Master, PhD and other projects, José conducted taxonomic and biogeographic studies of several insect groups. He also participated in a number of outreach activities aimed at engaging wider audiences with insects, and raising awareness about the group. <https://orcid.org/0000-0002-1094-0771>
- ▶ **João Muchagata Duarte** is a Portuguese geologist and paleontologist, currently the collection manager and curator of Paleontology at the MHNC-UP. Having previously worked in the Museum of Lourinhã, his main focus is on specimen conservation, public engagement and science dissemination.
- ▶ **Pedro Almeida** is curator of Physical Sciences at the MHNC-UP since 2015. After his degree in Physics at the University of Porto he has been engaged in Astronomy active research and science outreach. In 2012, he finished his PhD in Astrophysics in the European Southern Observatory and the University of Porto.
- ▶ **Helena Gonçalves** holds a PhD in Biology. Her research interests focus on origin, evolution and distribution patterns of biodiversity, using amphibians and reptiles as group models. Currently, she is a researcher at the MHNC-UP, collaborates with the curation of the fish, amphibian and reptile collections and participates in science dissemination activities.

# ▶ MUSEUMS AND CLIMATE CHANGE: UNIVERSITY MUSEUMS AS PART OF A NETWORK OF MITIGATION

**GEORGINA McDOWALL**

University of Amsterdam, Faculty of Humanities

**KEYWORDS:**

climate change, mitigation, university museums, networks

Climate change is a vast and complex phenomenon that interlocks environmental, social, economic, political and cultural systems, and therefore requires dynamic and multifaceted solutions across different scales and disciplines. This has invited a new, and critical re-evaluation of the role of museums, and their capacities to engage the public in climate challenges. In this presentation, I present the case of Manchester Museum, Manchester, UK, to demonstrate an example of the critical development and strategic deployment of the existing characteristics of a university museum, in order to promote sustainable behaviour and collective action on climate change. Specifically, I focus on the networked potential of Manchester Museum, which I identify as being at the nexus of a range of stakeholders in the global environment, and its ability to connect these groups through its collection of natural and human history. University museums, like Manchester Museum, offer a bridge between not just academics and society, but between the public and the structures that govern them. As such I aim to show that they are well placed to create new futures for both themselves and their communities.

**BIOGRAPHICAL NOTE:**

▶ **Georgina McDowall** Georgina's research interests center around museums and public engagement in societal issues, with a current focus on sustainability and environmental education, multiagency collaborations, and activism in museums. The role of museums in mitigating climate change is the topic of her thesis for her MA in Museum Studies.

# ▶ UNIVERSITY MUSEUMS & COLLECTIONS AS NETWORKS FOR UNDERSTANDING THE WORLD: SHAPING NARRATIVES OF KNOWLEDGE FOR THE PAST, PRESENT, FUTURE.

**ALIAKSANDR KALBASKA**

European Humanities University, Lithuania

## **KEYWORDS:**

humanities, virtual museum, university museum, European heritage

The 21st century has placed the world in front of challenges, in relation to which mankind not always has the answers. Universities and museums are forced to find their place and role in the process of ongoing global changes. It is necessary to rethink the very essence of modern university education, which turned out to be in a state of deep crisis. Genuine (humanitarian) education should contribute to the transformation of human. Museums in general, and university ones in particular, which are becoming more human-centered, can and should undertake this task. European Humanities University (EHU) was founded in Minsk, Belarus in 1992 with the intention to create an educational institution, rooted in the foundational study of the humanities and social sciences. In 2004, after Belarusian authorities shut it down for standing up against attempts to undermine its academic freedom, EHU became a university-in-exile. From 2006 onwards EHU continues to operate in Lithuania, and promotes the development of new educational models for the societal transformation through humanities and liberal arts. The proposed presentation is based on literature and historical overview, as well as through the presentation of cases of the author's own museum creation and University-in-exile re-establishing experience. The concept of future EHU virtual living museum will be presented.

## **BIOGRAPHICAL NOTE:**

▶ **Aliaksandr Kalbaska** Chief of Academic Affairs, European Humanities University, Belarus-Lithuania; founding director (1988-2000) of the State History and Culture Museum Preserve "Zaslauje", Belarus, "New Museology" and "Museum Management" courses professor.

# ▶ A WIDER APPROACH TO THE UNIVERSITY CULTURAL HERITAGE

**R. FRANCESCANGELI<sup>a</sup>, A. GARUCCIO<sup>a, b</sup>, V. MONTENEGRO<sup>a</sup>**

<sup>a</sup>Museum System of the University of Bari

<sup>b</sup>Dipartimento Interateneo di Fisica

## **KEYWORDS:**

university museum, cultural heritage, collections valorisation, multidisciplinary.

Since 1999 The Conference of Italian Rectors (CRUI) has drawn guidelines for a process of valorization of the enormous historical and scientific heritage held at Italian universities. In particular, the organization of a University Museum Systems seemed essential.

In 2013, the evaluation agency of Italian universities, ANVUR, included the activities of the university "museum hubs" among the institutional activities of the so called "third mission of Italian universities", providing for them a complex periodic evaluation system that is based on a set of well-defined indicators and parameters. They have the objective of evaluating the "propensity of structures to openness to the socio-economic context, exercised through the exploitation and transfer of knowledge".

Since 1993, the University of Bari established an Interdepartmental Service Center for Scientific Museology (CISMUS), a structure for conservation and valorization of the scientific and cultural heritage of the University. In 2016, CISMUS evolved into a University Museum System (SiMA).

The new structure inherits the previous organizational and cultural experience about the preservation, conservation and valorization of scientific collections. Furthermore, the presence within the structure of humanistic, scientific and naturalistic competences has enabled the implementation of new multidisciplinary research and teaching paths. They not only represent a new approach to preservation of university collections and public engagement, but also interpret in the best way the role of "cultural goods" of the preserved heritage.

## **BIOGRAPHICAL NOTES:**

- ▶ **Ruggero Francescangeli** Director of the Museum System of the University of Bari and coordinator of the University Museum of Earth Sciences. Geologist, specialized in Museum Economics and cultural services, for several years he has been involved in organizing museums, cataloging standards, research on collections and training courses for scientific museology.
- ▶ **Augusto Garuccio** Full Professor of Didactics and History of Physics at University of Bari and President of Scientific Committee of the Museum System of University of Bari (SiMA). Primary research interests: history of modern physics, management of university museums, quantum entanglement
- ▶ **Vincenza Montenegro** Graduated in Natural Science and Doctor of Philosophy in History of Science with a research on museums and historic scientific collections of the University of Bari, she is member of the permanent staff of the Museum System of University of Bari (SiMA). She is a technical and scientific support to museums and carries out didactic and educational activities for students and visitors.



# ▶ AN EXPERIMENTAL INTEGRATION OF COLLECTIONS WITHIN A UNIVERSITY AND ITS NEIGHBOR NETWORK FOR TRAVELING EXHIBITION — *I C TAIWAN* EXHIBITION BRIDGING EUROPE AND ASIA

**J.-H. CHENA**

Department of Systems and Naval Mechatronics Engineering, former Director of NCKU Museum

**KEYWORDS:**

integration, network, collection, traveling exhibition

Unlike European's old universities, East Asia's newly founded university museums usually inherit less treasure academic heritages and sometimes obtain artefacts by donation that are less related to their education and research. Under this different environment, a network and cooperation model was gradually developed for university museum tasks which might be inspiring and interesting for European experience. NCKU Museum's *I C Taiwan* exhibition, traveling to Czech Republic in 2015-16 which also won the 2<sup>nd</sup> Place of 2017 UMAC Award, gives a good example. Due to the exhibition scale (3 sites) and a wide range of topics beyond NCKU Museums' current collection, this exhibition seeks for partners providing artefacts by using a multiple layer - multiple direction network, or spider web like network, to complete this difficult mission. Various directions reflect the interdisciplinary cooperation with various academic fields within campus to form the inner layer. The cooperation extended to related industries in neighbour area, governments, and international companies shapes the middle and outer layers of the web. Two key partners, Mendel Museum and National Technical Museum, exchanged ideas with NCKU Museum since the beginning of the project, such that the contents were carefully selected to bridge European visitors and Asia culture.

**BIOGRAPHICAL NOTE:**

▶ **Jeng-Horng Chen** an associate professor in the Department of Systems and Naval Mechatronic Engineering, was the Director of NCKU Museum during the period of 2015 to 2018. His research includes history of technology, underwater archaeology, turbulence, and naval architecture. He initiated the Taiwanese Alliance of University Museums in 2017

# ▶ WHOSE INTERPRETATION? THE “GLOBAL” UNIVERSITY, INTERNATIONAL EXHIBITION- MAKING, AND MUTABILITY IN THE MEANINGS OF MUSEUM OBJECTS

**MUNGO CAMPBELL**

Deputy Director, The Hunterian, University of Glasgow

**KEYWORDS:**

Hunterian, collections, exhibitions, international, collaboration

Major universities now operate within a truly global marketplace. Many share the distinction of holding major museum collections. Such collections frequently contain significant objects readily defined and interpreted within multiple contemporary contexts but whose epistemic qualities within the academy have been equally mutable, acquiring multiple meanings over time. While collaboration in research and exhibition-making may promise opportunities to bring new ‘universal’ insights to bear on such objects, The Hunterian’s international collaborations marking the tercentenary of our founder, William Hunter have underlined how powerfully the contingencies of intensely ‘local’ contexts may also impact on interpretation.

Does such a tension between ‘local’ and ‘global’ present a problem for university museums, or are they uniquely positioned to ‘let go’ of more traditional interpretative structures surrounding objects? Contemporary pedagogic practice places expectations of individual agency at the heart of the learning process; whether ‘global’ or ‘local’, many users increasingly expect to approach objects through an almost autonomous ‘epistemic agency.’ University museums must learn to harness these expectations and recognise that while lending objects internationally, or teaching with collections in a ‘global’ classroom may present many interpretative challenges, we enrich our institutions and local communities through experiment, occasional failure, and, sometimes, significant success.

**BIOGRAPHICAL NOTE:**

▶ **Mungo Campbell** is Deputy Director of The Hunterian at The University of Glasgow. He recently led an international transdisciplinary research project to mark the tercentenary of William Hunter’s birth in 2018 culminating with an exhibition in Glasgow and at the Yale Center for British Art.

# ▶ "TIME STANDS STILL" VS "THE LIVING COLLECTION": TRANSITIONS IN HERITAGE CURATION

**GIOVANNA VITELLI**

Pitt Rivers Museum, University of Oxford

**KEYWORDS:**

heritage stewardship, knowledge exchange, participatory, collections reanimation

The past year has seen the crystallisation of some of the biggest issues of our time that affect museums and heritage organisations. At the heart of these conversations on restitution, re-presentation, reorientation, and re-indigenisation is the contradictory notion of heritage as both a container for, and an engine of, knowledge. Global heritage has been defined by Western institutions; at the regional and local scale, heritage validation has been in the hands of specialists and experts. In both cases, this privilege is now being contested, and the boundaries between academic and localised knowledge are being challenged as to their validity and relevance. In this paper I look at some recent examples of the relationship between perpetual stewardship of collections ('time stands still') and reanimation of collections through exchanges of objects, knowledge and memories ('the living collection'). I examine how relations between museums, heritage sites, digital heritage, universities, and public audiences can be unstable and unpredictable, and at the same time transformational, both for curators and for communities. I comment on where the potential lies for university museums to be leaders in seeking out and accepting alternative perspectives on collections and curation across the heritage sector.

**BIOGRAPHICAL NOTE:**

▶ **Giovanna Vitelli** Dr Vitelli's international experience as an archaeologist and museum administrator is in building programmes aimed at bringing together curators, scholars, students and visitors to reanimate collections and enrich understanding. She has been a leader in designing new approaches to interdisciplinary research, teaching and public engagement and in widening access to collections use.

# ▶ MAPPING OF UNIVERSITY ART AND DESIGN GALLERIES AND EXHIBITION SPACES IN EUROPE

**EVA GARTNEROVÁ**

Tomas Bata University in Zlin, The Czech Republic

## **KEYWORDS:**

University galleries, International management, Cultural management, networking, communication, art, design

The overall purpose of this work is to investigate university gallery and exhibition spaces processes and methods on a global scale, by conducting a series of interviews/ questionnaires at selected art and design universities in among Europe. The focus of the research project is to compare and map benefits and limits of international networking, similarities and preferences in university galleries approach in order to understand how globalization and internationalization influence the cooperation in among them.

The purpose of the mapping is to compile comparable data and propagate best practices from selected design and art universities in order to both maintain and strengthen international cooperation and networking in design and art practices and perceptions and to find methods for collaborations within design and art student projects.

This paper is dedicated to introduce the process and development of the mapping itself and to outline possible outcomes of it.

## **BIOGRAPHICAL NOTE:**

▶ **Eva Gartnerová** is a head of COMAG (Communication agency) and production manager of gallery G18 at Tomas Bata University in Zlin. She is currently working on dissertation thesis focusing on the development of International platform for university art and design galleries and exhibition spaces in Europe. She is dedicated to the fields of cultural management, intercultural communication and interdisciplinary cooperation among emerging artists and designers.

# ▶ WHY ACADEMIC RESEARCH DOES NOT ALWAYS SUPPORT EXHIBITIONS

**L. LEPPIK**

The University of Tartu Museum

**KEYWORDS:**

science museum, research

We are used to report about our success-stories. But sometimes it is useful to speak about problems. Ideally, we all believe that good exhibitions should be based on research. However, there are some obstacles too:

- a) Lack of academic study of the relevant specialty (Estonian case) - the study is only random and the museum must do all the necessary research itself.
- b) If there is academic research on the similar subject, it is usually not enough because the question of the museum is different from what is needed in academic research.
- c) Sometimes the problem is lack of self-confidence in museum and the exclusionary attitude of academic researchers.
- e) Language barrier. In our cultural space science in past was done in Latin, German, Russian, and only in the last 20 years in English. Recently, much of the previous science remains behind a language barrier.
- f) The need for popularization does not leave time for research. Science is international and attractive ideas can be found in the net. The only trouble is global uniformity, but until it sells, there is no problem. Or?

**BIOGRAPHICAL NOTE:**

▶ **Lea Leppik, PhD** has dealt with the history of the university of Tartu and specially the observatory, biographies of scientists like F. W. Struve, G. F. Parrot, G. Ewers and other.

# ▶ DO WE UNDERSTAND TO MUSEOLOGY? WHAT IS MORE IMPORTANT - COLLECTION, EDUCATION OR PUBLIC ACTIVITIES?

**ONDŘEJ DOSTÁL<sup>a,b</sup>, JENG-HORNG CHEN<sup>b</sup>**

<sup>a</sup>Mendel Museum of Masaryk University

<sup>b</sup>National Cheng Kung University Museum

Museology quite lucidly defines the direction of our activity. Unfortunately, museum professionals themselves interpret the term incorrectly and mistake it for museography. This essential confusion often leads to a misguided understanding of the museum as a “jack of all trades”. In the European context, the museum is seen as a “treasury” for valuable artefacts, while in Asia, an educational role is preferred. However, university museums should primarily musealise the university reality and only then take on further roles. The building of a collection is a complicated process. This is also evidenced by the IAF theory of Dr Chen of NCKU (published in UMAC Journal 2018), which need not make sense to the European view of museology, but it can play a role both for newly established university museums and for preserving university collections previously unregistered. Research was supported by Taiwan (ROC) Ministry of Science and Technology under project no. MOST 105-2511-S-006-004-MY3.

## **BIOGRAPHICAL NOTES:**

- ▶ **Ondřej Dostál, Ph.D** started his career as a museum curator. He was a director of Museum of Boskovice region. He is a director of Mendel Museum. He was author of the Mendel's Anniversary in 2012 and 2015. He is interested in Mendel's life, popularising of science and academic cross-field collaboration.
- ▶ **Jeng-Horng Chen, Ph.D** an associate professor in the Department of Systems and Naval Mechatronic Engineering, was the Director of NCKU Museum during the period of 2015 to 2018. His research includes history of technology, underwater archaeology, turbulence, and naval architecture. He initiated the Taiwanese Alliance of University Museums in 2017.

# ► RENEWING THE UNIVERSITY MUSEUMS AT THE UNIVERSITY OF GRAZ (AUSTRIA) AND THE VALUE OF MUSEOLOGY

**BERNADETTE BIEDERMANNA**

University of Graz, Institute of History, University Museums

## **KEYWORDS:**

theory of museology, renewing university museums in Graz, forms of museum presentation, museum experience, museum communication

The aim of this contribution is to reflect on the purpose of the theory of museology for interpreting and communicating objects for a broad audience. Therefore, the example of renewing the University Museums at the University of Graz is used, a process which will take place within the upcoming few years. This process aims at going beyond the task of university museums as showcases of academic, historical and institutional repositories and present the collections as a platform to test experimental processes and push scientific innovation processes forward.

Therefore, the approach of the theory of museology conceptually helps not only to organise the university's collections by a digital database and digital tools presenting multiple layers of information but also to present and communicate the physical objects in an interpretive, experiencing and interactive way.

This contribution presents the structure of the university museums in Graz and the process of organising renewing the organisational structure and the forms of presentation, in which co-designers are involved. It also discusses the idea of positioning the university museums as platform for communicating university museum collections in the context of the University Graz for a broad audience.

## **BIOGRAPHICAL NOTE(S):**

► **Mag. Dr. Bernadette Biedermann** art historian and museologist at University of Graz, Austria, teaching museology and researches in the field of museology; main focus on: general museology theoretical museology, forms of museum presentation and communication, museum documentation standards, museum data bases and tools for digital museum presentations, digital museology

# ▶ FROM ELITE TO BROADER AUDIENCES

**HANS HOOIJMAIJERS**

Rijksmuseum Boerhaave, The Netherlands

**KEYWORDS:**

new audience, context, interaction

The Museum for the History of Science and Medicine (now called Rijksmuseum Boerhaave) was erected by a group of professors of the Leiden University. Its main collections originates from this University, but over the years material from other donors was added.

Although in its memorandum and articles of association it was stated that the museum should be open for all, Rijksmuseum Boerhaave has always been a place for connoisseurs. In the last decade however we received a growing number of diverse audiences. Unfortunately they did not always grasp the 'altar for the instrument' presentation. Nevertheless we found out that with a personal guide, who told the stories behind these inaccessible objects, people were positively engaged in the museum.

So what could we make different to respond to this different broader public? Make the personal guide into an audioguide? We decided to use new interpretations on the collection and to completely change the exhibition. Keywords were context, personal stories, background and interaction. In my presentation I will discuss the major changes we installed and the effects of it on the public.

**BIOGRAPHICAL NOTE:**

▶ **Hans Hooijmaijers** is Vice Director at Rijksmuseum Boerhaave. He started as curator making exhibitions on weather, light, food, clocks and telescopes. The last years he was very much involved in the refurbishment of the museum, which reopened in December 2017.



# ▶ “DANCING WITH MAGNETISM”

**BJØRN V. JOHANSEN**

Museum of University History, University of Oslo, Norway

**KEYWORDS:**

Observatory, interdisciplinary learning, sensory, situated knowledge

The paper takes up the way difference may make a difference in the educational programme of the Oslo Observatory. As an interdisciplinary project between the Museum of University History and the University’s natural scientists, the programme aims to make pupils of the 4th and 7th grade reflect about the links between past, present and future. Cartoons and activities, treating history humorous, are set as contrasts to the more traditional exhibitions and the 1830s interiors. Cold temperature and dark rooms in the scientific wing of the building are congruent with the conditions of scientific practice of the 19th century. This contrasts with the characteristics of the living quarters of the leading professors of the time. Through three key approaches - humour, attention to the sensory and by way of embodied activity - students are able to engage with the dynamics of scientific knowledge as a mode of “dancing with magnetism”. These approaches will be discussed further in the presentation, supported by examples and instances of learning in context. Overall, the argument concerning interdisciplinarity is that the scientific operations of an observatory can be enriched pedagogically with a theory of situated knowledge that includes the ludic, affective and embodied.

**BIOGRAPHICAL NOTE:**

▶ **Bjørn V. Johansen** is an art historian with special interests in university architecture and its context. Since 2004 he has been in charge of the Museum of University History. Currently he is also head of the Department of Ethnography, Numismatics, Classical Archeology and University History at the Cultural History Museum, University of Oslo.

# ▶ A MUSEUM PROJECT BASED ON SELF-LEARNING

**N. SÉJALON-DELMAS**

University Toulouse III-Paul Sabatier, France

## **KEYWORDS:**

museum laboratory, self learning, cooperation projects, social responsibility

University of Toulouse does not have a Museum yet, but scientific collections inherited from teaching and research of the XIX thcentury. Profiting of the different buildings construction plans, a museum project will be proposed. However, due to the existence of a natural history museum in the city, this museum project must be different from this one. In a university, the taskforce is represented by students. Our advantage in a scientific university is that very different fields of studies are covered. Keywords for this project will be self-learning and interdisciplinarity. Students from different disciplines will be able to meet in the museum around a common project of temporary exhibition. In few months of training they will prepare the exhibition using their skills on informatics, electricity, fablab... The final objective is that students, at the training end, have learnt by themselves and acquired new skills. From objects documentation, conservation and presentation to the scenography they will imagine also which mediation may be proposed, with a special interest on a particular one like autists. This muse lab aims to be a synchretism of a museum enriched with new pedagogy techniques in respect with the social responsibility of the university.

## **BIOGRAPHICAL NOTE:**

▶ **Nathalie Séjalon-Delmas** is an assistant lecturer at the university Toulouse III-Paul Sabatier and researcher in mycology. She is in charge, since 2014, of the university botanical garden and of the scientific collections. These collections are mainly constituted of natural history specimens, which represent roughly 1 million of samples to manage.

# ▶ CENTRALISING MUSEUMS IN A DECENTRALISED UNIVERSITY

**P. HARRISON<sup>a</sup>, S. ACKERMANN<sup>b</sup>**

<sup>a</sup> University of Oxford Saïd Business School, Park End Street, Oxford, United Kingdom

<sup>b</sup> History of Science Museum, Broad Street, Oxford, United Kingdom

## **KEYWORDS:**

University Museums, Governance, Leadership, Networks

The University of Oxford not centrally managed; it is a loose federation of independent foundations. This disaggregated governance structure has evolved over nearly 900 years into the most decentralized university in the UK; few attempts to centralize governance have endured for long, or been effective. However, recent efforts to coordinate the affairs of its museums and collections have indeed demonstrated considerable advantages of centralization, with wider implications. This paper investigates the context of this centralizing endeavour, the general consequences for the museums and collections involved, and the leadership and governance implications for the University. It reports the results of a mixed-method observational study of the History of Science Museum, using models of leadership and change management. Conclusions are drawn about the intrinsic nature of university museums, and how this is changing in the modern university and the emerging university of the future; the intrinsic nature of “networks” of museums within a university, in both the metaphorical and managerial senses of the term; and the extent to which the re-organisation of the Oxford’s museums represents a paradigm shift for the University’s own museums, for other university museums, and for museums generally.

## **BIOGRAPHICAL NOTES:**

- ▶ **Pegram Harrison** conducts research on the leadership of cultural institutions; he recently published the Museum Leaders Report, and coordinates a joint research programme with the University of Bologna on management and the humanities. He is Senior Fellow in Entrepreneurship at the Saïd Business School in the University of Oxford.
- ▶ **Silke Ackermann** is Director of Oxford’s History of the Science Museum, the first ever female director of an Oxford university museum since the founding in 1683. She worked for 16 years at the British Museum before becoming professor and later president at the University of Applied Sciences in Schwerin (Germany).

# ▶ “THE ATHENS UNIVERSITY HISTORY MUSEUM EXHIBITS THROUGH THE EYES OF THE TEENAGERS” A SCHOOL-STUDENT COMPETITION

**F. TSITOU, E. PAPOULIAS**

Athens University History Museum, Greece

## **KEYWORDS:**

teenagers, network, participatory activity, reinterpretation, conditions for learning

The scientific collections formed in order to fulfill the University of Athens’ teaching needs since its foundation (1837), became gradually the nucleus of its museums. Today, the Athens University History Museum (AUHM) re-exhibits items of these collections from the perspective of a broader audience. In collaboration with other University Museums, AUHM, in a leading role, organizes yearly a competition and invites school-students to re-interpret and present selected objects of its collections. This practice-based activity reinforces networking amongst university professors/researchers, museum educators, schoolteachers/students.

In this presentation, we will analyze the impact of this participatory project, especially as they are asked to work with artifacts that are often at the margins of the school curriculum. We will discuss the benefits and challenges for the students as they develop and associate museum narratives around University collections. We will focus on the conditions for learning that transform this participatory activity into a meaningful experience for both communities of practice, i.e. university museums and schools. Where and how pedagogical goals in secondary education meet with expertise of a high academic level?

Finally, we will suggest that this interdisciplinary project has the potential to advance the social role of the museum and bring it closer to the heart of its younger audience.

## **BIOGRAPHICAL NOTES:**

- ▶ **Evangelos Papoulias, PhD** is Archaeologist – Expert on Heritage Management and Administrator of the Department of Museums and Historical Archive of the University of Athens.
- ▶ **Fay Tsitou, PhD** is Curator, Educator, Athens University History Museum. Research interests: museum interpretation/communication, art and science activities, museum theatre/puppetry.

# ▶ INTERDISCIPLINARY INTERPRETATION: LEARNING, CHALLENGES AND OPPORTUNITIES FROM AN INTERDISCIPLINARY CONSORTIUM

**J. MCPHEEA**

University of Cambridge Museums

**KEYWORDS:**

interdisciplinary, collaboration, consortium

The University of Cambridge Museums consortium (UCM) brings together nine university collections, ranging across the arts, humanities and sciences, and varying in size, capacity and aspiration. By working together across disciplines, we hope to be greater than the sum of our parts and better meet the needs of our varied stakeholders, playing a fuller and more effective role with the communities we are part of from the University to the wider civic community of Cambridge and the surrounding region.

Working in a consortium has afforded multiple opportunities to test different approaches to interdisciplinary interpretation manifested in exhibitions, research projects and engagement programmes. More recently, we have also worked with those beyond the museum to bring further interdisciplinary perspectives to our activity, and this presentation will share case studies of recent examples from 7 year's experience of collaboration.

We have found developing innovative approaches in the interdisciplinary context of our consortium provides both opportunities and challenges. The different levels of experience and comfort within individual disciplines around particular areas of practice creates opportunities to learn from one another across our collections, while also helping us gain insights into how new approaches work in the context of different academic disciplines.

**BIOGRAPHICAL NOTE:**

▶ **Jo McPhee** is Head of Programmes for the University of Cambridge Museums. She leads the development of the University of Cambridge Museums (UCM) consortium, enabling the eight museums and Botanic Garden to work together more closely. She manages the UCM's Arts Council-funded National Portfolio Organisation programme.

# ▶ TITLE "TOY STORIES": AN INTERDISCIPLINARY APPROACH TO A 20TH CENTURY TOY COLLECTION

**C.G. GOUGOULI, N. PANTZOU, G. STYLIARAS**

## **KEYWORDS:**

acquisition, interdisciplinarity, participatory processes, ICT, collection management

The aim of this paper is to present and discuss the efforts to create a university collection at the Department of Cultural Heritage Management and New Technologies, University of Patras, Greece. The collection so far consists of handmade toys dating between from 1940s to 2010 from the city of Agrinio and its surrounding area. The scope of the project, which was launched in February 2016, is manifold. Apart from forming a study collection, it has been seen as an opportunity to create a platform for collaboration between different disciplines represented in the department, to offer training to students both in terms of ethnographic research and collection management and to raise awareness about issues of protection of contemporary cultural heritage at the local level. Embracing an interdisciplinary approach, every step of the process involves questioning established methodologies and research frameworks, searching of common theoretical ground and setting new lines of theoretical and methodological inquiry. Acknowledging the difficulties and challenges that such an interdisciplinary and participatory project entails, we hope to expose the benefits of carrying out agile, innovative and reflexive research, for all parties involved.

## **BIOGRAPHICAL NOTE:**

- ▶ **Georgia-Kleio Gougouli** was trained in Classics at the University of Athens, in Folklore at the University of Thessaloniki, and Social Anthropology at University College London, (MSc., Ph.D). Her postgraduate studies were partly sponsored by the Peloponnesian Folklore Foundation (PFF). Her research interests and publications revolve around material culture studies, folklore studies, anthropology and museum studies, focusing especially on Greek children's culture and the anthropology of play. She is an Assistant Professor of Folk and Popular Culture at the University of Patras.
- ▶ **Nota Pantzou** is an Assistant Professor of Cultural Heritage Management at the University of Patras. Her research interests include archaeological heritage and museum management, with a focus on local communities, contemporary archaeology, traumatic heritage and socio-politics of the past. She received her undergraduate degree in Archaeology from Aristotle University of Thessaloniki and her MA in Archaeological Heritage Management and Museums from Cambridge University. In 2009 she completed her doctorate in Archaeology at the University of Southampton.
- ▶ **Georgios Styliaras** is an associate professor in Multimedia Systems at the Department of Cultural Heritage Management and New Technologies (University of Patras, Greece). He received his diploma degree in Informatics and PhD degree in 2001 from the University of Patras. He worked for the Hellenic Ministry of Culture from 2002 until 2005. His research interests include multimedia applications and systems for culture, hypermedia systems and modeling cultural content.

# ▶ COLLECTIVE MEMORY: ENGAGING THE ACADEMIC COMMUNITY USING NEW MEDIA

**DANIËL ERMENS**

University of Antwerp, Belgium

**KEYWORDS:**

Antwerp, memorabilia, academic community, social media

The University of Antwerp is the result of a process that started in the late-twentieth century. The former three Antwerp universities became the University of Antwerp in 2003, and several university colleges with a more applied orientation were added in 2013. Most of these parts of the present day university have predecessors dating back into the nineteenth century. University staff and students often only know a part of this history, but if we put all these parts together we can create a Collective Memory of the university. In 2019 we have decided to engage the academic community to create this Collective Memory by collecting all memorabilia that (former) members of staff and students have kept over the years, anything that contains a logo of each of the university's constituent parts. We will call on the academic community through all possible media; all interesting items will be posted on social media; an interactive website will be created on which memories/information about the objects can be posted; and in the physical exhibition tablets with interactive information will be used. Collective Memory is still a work in progress, but we would like to share our experiences up until June with you in Brno.

**BIOGRAPHICAL NOTE:**

▶ **Dr. Daniël Ermens** is codicologist and bookbinder and works at the University of Antwerp as staff member of Special Collections for Academic Heritage at the Antwerp University Library and as assistant curator at the Ruusbroec Institute Library. He completed his PhD dissertation on Middle Dutch multi text codices in 2015.

# ▶ STUDENTS AS CO-CREATORS OF KNOWLEDGE: VIDEO, OBJECT BASED LEARNING, AND COLLABORATIVE REFLECTIVE PRACTICE

**Z.HENDON, A. BAEZA RUIZ**

Museum of Domestic Design and Architecture, Middlesex University,

## **KEYWORDS:**

co-creation, video, collaboration, multi-vocal

Video is often used by higher education institutions as a medium through which to engage with students as passive spectators and consumers of knowledge. However, this paper proposes that video offers far broader potential for active pedagogical engagement between students and educators. Indeed, video provides an ideal medium through which educators may form active, collaborative partnerships with students to co-create research knowledge, and to develop students as reflective practitioners. A series of collaborative video-making projects at the Museum of Domestic Design and Architecture, Middlesex University, have brought together students and educators, in order to demonstrate and facilitate students' development as active and reflective learners. This paper will outline the pedagogical and practical processes behind these video projects, before reflecting upon the benefits of engaging with students in this way. The projects discussed here involve students in the development of practical and transferrable skills, in critical engagement with the museum's collections and in the co-creation of knowledge. In making the resulting videos available online the museum facilitates the emergence of a multi-vocal approach to the interpretation of the collections. This paper reframes video as an active pedagogical methodology and a key tool in developing students as reflective practitioners.

## **BIOGRAPHICAL NOTES:**

- ▶ **Zoë Hendon** is Head of Collections at the Museum of Domestic Design and Architecture, Middlesex University. Her research explores this history of the Silver Studio Collection, and the use of this and other museum collections within higher education teaching and learning.
- ▶ **Ana Baeza** is Curator at the Museum of Domestic Design and Architecture (Middlesex University). She obtained her PhD in partnership with the National Gallery. Her research explores 20th-century museum histories in the UK, and she has published articles in the International Journal of Cultural Studies and Museum History Journal.



# ▶ THE STATIONS OF THE NATION PROJECT

## GERRY TORRES

Director, Center for Campus Art De La Salle-College of Saint Benilde, Manila

### KEYWORDS:

multidisciplinary, youth, digital, nation-building

The Center for Campus Art (CCA) of the De La Salle-College of Saint Benilde Manila is mandated to curate and produce exhibitions within the campuses. Began in 2015, the CCA has produced approximately 40 shows in its 17 galleries.

In 2017 the Center embarked on a project called the Stations of a Nation. Led by the leading Filipino video artist, Manny Montelibano the Stations project was envisioned as a series of installations that reflect the present state of the country. The name refers to the Catholic ritual of the Stations of the Cross combined with the annual State of the Nation address of the President of the Philippines. Manny asked for the participation of students so the voices of the young can be heard together with his.

After an intensive boot camp they came up with 14 proposals for installations that reflect what the Philippines is today. Issues like poverty, homelessness, unfair labour practices, corruption, the disparity between the rich and the poor and between the hearing and the deaf came to fore from students of architecture, fashion, film, diplomacy and the deaf school. Soon to be completed, the project garnered a lot of interest from the community and media.

### BIOGRAPHICAL NOTE:

▶ **Gerry Torres** An architect by profession Gerry Torres teaches architecture in the College of Saint Benilde. He is interested in themes that relate to the city, history, cultural heritage and the environment. As Director of the CCA he has managed to develop shows that respond to the academic programs and contemporary society.

# ▶ VIRTUAL REALITY AND EDUCATION IN MUSEUMS

**J. LAIDLAA**

University of Tartu Estonia

**KEYWORDS:**

virtual reality, collections, education, innovation

We see many museums exploring virtual and augmented reality in order to try out new technologies and offer new interesting ways of communicating and explaining the collections and the content of the museum. In Estonia at least four museums have already been courting virtual reality with various amounts of success. As University of Tartu Museum is one of them and as I have been part of that team, I have had the opportunity to do research and explore the paths and choices other museums have made in addition to our own tests.

Our museum's objective is to use virtual and augmented reality with specific visitor group (i.e. school children) as part of a structured museum education programme. In the presentation I would like to offer a short summary of this journey with some practical guidelines mainly concentrating on our experience of using VR with school groups as part of their educational activity.

**BIOGRAPHICAL NOTE:**

▶ **Janet Laidla** works at the University of Tartu Institute of History and Archaeology and at the University of Tartu Museum. She has a PhD in history and her area of research is the history of knowledge in early modern and modern periods but also museum studies (especially education in museums).

# ▶ “FRANKENSTEIN SENIOR”: DISCOVERING THE SCIENTIFIC ROOTS OF A LITERARY MYTH AT THE “MUSEO DI PALAZZO POGGI” OF THE UNIVERSITY OF BOLOGNA

**EUGENIO BERTOZZI, ANNA ADDIS, ANNALISA MANAGLIA**

University Museum System, University of Bologna

## **KEYWORDS:**

science and literature, interpretation of academic heritage, new media, co-curation, augmented reality

In the 200-anniversary of the publication of “Frankenstein: or, the Modern Prometheus”, the project “Frankenstein Senior” uncovers the link between this myth and the experiments performed by Luigi Galvani and Giovanni Aldini at the Institute of Science in Bologna in the late 18th Century. While Galvani argued for the electrical fluid to be the cause of life, his nephew Giovanni Aldini extended the experiments on electrical stimulation from frogs to dead human bodies. His public demonstrations in Bologna, Turin, Paris and London aroused a considerable sensation which, more than ten years later is still echoed by Mary Shelley in her the novel.

In 2018, in the same site where the Institute of the Sciences of Bologna was located - the actual “Museo di Palazzo Poggi” – special events have been offered to the public to stimulate awareness and understanding of the inspirational role played by the “galvanism” in literary fiction. Besides the production and the screening of a docu-fiction, the actors of the movie gave a guided tour to the Museum rooms, collections and characters by connecting them to the Frankenstein Senior’s story. Last step is the development of a “Frankenstein Senior” guided-tour in Augmented Reality with the aid of the wearable technology “Art-Glass”.

## **BIOGRAPHICAL NOTES:**

- ▶ **Eugenio Bertozzi** is adjunct professor for the history of physics and curator of the physical collection for the University Museum Network of the University of Bologna. From 2015 to 2017 he has been Humboldt Research Fellow at the Europa-Universität in Flensburg and Scholar in Residence at the Research Institute of the Deutsches Museum in Munich.
- ▶ **Anna Addis** is the responsible of the educational activities of the University Museum Network where she supervises the development of scientific laboratories on anatomy, physics, natural history, zoology, geography and ceramics. In 2009, she obtained a PhD in philosophy and from 2003 to 2008 she has been a collaborator of the Museo di Palazzo Poggi.
- ▶ **Annalisa Managlia** is the technical manager of the University Museum Network where she coordinates the preservation of collections and the setting-up of displays and exhibitions; moreover, she oversees the conservation, display and circulation of collections and she supervises visitor programs and kids and adult education.

# ▶ MEMORY AND MUSEUMS: AN EXPERIMENTAL APPROACH TO INTERPRETATION

**A.L.HADFIELD<sup>a</sup>, R.J.SWEETMAN<sup>b</sup>, A. O'CONNOR<sup>c</sup>**

<sup>a</sup> Learning & Access Curator, Museum Collections Unit, University of St Andrews

<sup>b</sup> Professor of Ancient History & Archaeology, School of Classics, University of St Andrews

<sup>c</sup> Senior Lecturer, School of Psychology & Neuroscience, University of St Andrews

## **KEYWORDS:**

Memory, Museum, Archaeology, Interpretation

Traditionally, university museums have focused research activity upon their collections and institutional heritage. To provide meaningful and engaging experiences for visitors, however, they must also push the boundaries of knowledge by trialling new museological practices.

In 2018, the Museum of the University of St Andrews (MUSA) conducted innovative research with the Schools of Classics and Psychology and Neuroscience to establish whether different display techniques influence the ways in which visitors perceive and remember archaeological material. The study, 'Memory for Museum Exhibits', compared three interpretive formats: a display case; 3D digitisations and handling of original artefacts. Controlled experiments on 64 adults have highlighted significant differences in object recognition and recall rates, suggesting multisensory experiences can improve memory for both the artefacts themselves and their associated 'stories'. The results not only demonstrate the effectiveness of different display conditions, but help to ascertain which elements of label text are most striking, whether prior subject knowledge is important for memory-making and what makes certain archaeological objects particularly memorable.

This paper shares key findings of the project and explores their implications for exhibition design, interpretation and learning. More broadly, it examines the benefits of collaborating with academic partners on experimental work with collections.

## **BIOGRAPHICAL NOTES:**

- ▶ **Alison Hadfield** is Learning and Access Curator at the University of St Andrews, leading on informal learning and academic engagement. She joined the University in 2006 developing audiences, educational programmes and facilities for MUSA, and is currently working with colleagues on a major refurbishment and extension of the museum.
- ▶ **Rebecca Sweetman** is Professor in Ancient History and Archaeology at the University of St Andrews. She has collaborated on various archaeological projects including the Acropolis Basilica, Sparta and Phylakopi, Melos. Her most recent research concerns networks, economy and religion in the Cyclades in the Roman and Late Antique period.
- ▶ **Akira O'Connor** is a Senior Lecturer in Psychology and Neuroscience at the University of St Andrews. His research focuses on memory retrieval and the subjective experience of remembering. Akira uses a range of methods to study memory, including small-group tests

# ▶ OUR HERITAGE IS NOT OUR OWN: THE DIGITAL WORLD AND DIFFICULT HISTORIES

**DR JAMES HOPKINS**

The University of Manchester

**KEYWORDS:**

Digital, Heritage, Audiences, Policy

The digital world has brought many benefits for academic heritage. It has allowed audiences to discover the history, heritage and collections of universities in ways that were unimaginable 30 years ago. But it has also opened the past to unprecedented scrutiny and raised difficult questions for universities. Increasingly, academic institutions are being questioned publicly in the digital world about the provenance of their cultural and heritage collections, about the land on which the university is built and where historic institutional funding has its origins.

It is right that these legitimate questions should be discussed and universities around the world have received praise for how they have responded. There are undoubtedly more questions to be asked and difficult answers to follow. But what particular pressures do such issues raise for university heritage professionals within and outside our institutions? Do they reveal a tension in academic heritage when promoting knowledge and encouraging debate questions the foundations of our institutions? This paper examines some of difficult questions that are being asked of universities' past in the digital world, the ways in which some universities have responded and suggests how academic heritage professionals might respond.

**BIOGRAPHICAL NOTE:**

▶ **James Hopkins** is University Historian and Head of Heritage at the University of Manchester, U.K. His role combines academic research, teaching and heritage management. His research focuses on networks of academic knowledge, the built environments of universities and institutional heritage.

# ▶ A VISITOR-ORIENTED APPROACH TO UNIVERSITY MUSEUM COMMUNICATION

**CHIARA BARTOLINI**

University of Bologna, Department of Interpreting and Translation

**KEYWORDS:**

museum communication, online communication, visitor-oriented approaches, audience engagement

The “New Museology” (Vergo, 1989), the constructivist learning theory (Falk & Dierking, 2013; Hein, 1998) and the post-museum approach (Hooper-Greenhill, 1999) have invited to replace an object-oriented perspective to museum experience with an audience-oriented one, where visitors are conceived as active learners.

However, many university museums still seem more concerned with cultural authority, which hinders them from renegotiating their attitude. Since they are the voice used to disseminate academic research (Burman, 2005), the challenge is contributing to public engagement with academic collections by providing informal learning (MacDonald, 2008). The need for a language that is academically precise as well as accessible to all makes a visitor-oriented approach fundamental.

This study seeks to understand whether the changing contours of museology have affected university museums in terms of communication. Furthermore, it aims to stress the importance of contributions from language-related disciplines to shed light on this issue.

The focus is on a selection of European university museums: texts in English from their websites have been collected to investigate online communication intended for both visitors and non visitors. Text analysis and semi-structured interviews with staff have been used to examine strategies for audience engagement and the construction of the institutional identity.

**BIOGRAPHICAL NOTE:**

▶ **Chiara Bartolini** is a PhD student at the University of Bologna. She obtained her MA in Specialized Translation with a dissertation on web communication for museums, in partnership with Pinacoteca di Brera. Her research focuses on how university museums use English on their websites to cater for an international audience.

# ▶ DIFFERENT ASPECTS OF THE PRESENTATION OF INTANGIBLE HERITAGE ON THE EXAMPLE OF A TEMPORARY EXHIBITION AT THE JAGIELLONIAN UNIVERSITY MUSEUM

**M.TABORSKA**

Jagiellonian University Museum, Poland

## **KEYWORDS:**

Intangible heritage, temporary exhibition, museum exposure methods, polish sabre fencing, HEMA

The 200th anniversary of including fencing as an element to the education program at the Jagiellonian University (1818) was an opportunity to prepare the temporary exhibition: “To Arms! sabre fencing as Polish national heritage”.

Showing this topic caused technical and methodological difficulties similar to presenting the scientific heritage. Presentation of intangible heritage requires involvement of different means and methods, especially if it refers to a large, interdisciplinary presentation of the topic.

The exhibition showed the achievements of Polish military historical fencing (16th-19th c.), its impact on other countries martial heritage (HEMA- Historical European Martial Heritage) etc.

This event was prepared by the Jagiellonian University Museum in cooperation with the community of scientist, researches and instructors associated in HEMA group. It had an interdisciplinary character (technology, science, natural science, history of arts, humanities and sport).

We used various presenting methods, traditional (museum objects, documents, treaties), and modern: interactive and demonstrative installations as well as multimedia. Complementary program, including scientific session, lectures, demonstrations or web page was an important element that accompanied the exhibition. Apart from the presentation and educational aspects, the event was aimed to initiate discussion about the subject of this national heritage in this context (lost during the Partitions of Poland). One of its effects was establishing scientific cooperation in study of the metallurgy.

## **BIOGRAPHICAL NOTE:**

▶ **Malgorzata Taborska** an biologist and surveyor, from 14 years she is a curator in Jagiellonian University Museum in Krakow. She specialized in sciences history (especially geodesy, geography and biology) and scientific instruments. She look after collections of scientific instruments, especially globes, clocks, sundials, meteorological, surveying instruments, biological laboratory equipment and microscopes. She prepared 3 important big temporary exhibitions and many occasional presentation about history of Polish science and scientific instruments.

# ▶ DIFFERENT APPROACH TO DIFFERENT AUDIENCES

**MACIEJ KLUZA, KATARZYNA ZIĘBA**

Jagiellonian University Museum, Poland

## **KEYWORDS:**

education, science popularisation, museum program, interactive exhibition, academic heritage, teaching museum

The poster presents several examples of activities and ways of cooperation addressed to different groups. The Jagiellonian University Museum serves the university community as a place of meetings – conferences, Senate gatherings, university ceremonies. The Museum also hosts many exhibitions organised in cooperation with different University units.

Important is the educational function of the Museum. The collection is used for teaching students, but mostly to teach art history. The Museum also has a rich offer for school pupils including scientific and historical workshops, as well as interactive exhibitions popularising science. The first of them was opened in 2000 becoming the first Polish science centre. Since that time 5 exhibitions on different topics were made, recognised by young visitors and awarded by Polish Ministry of Culture. To increase coverage, we also organise travelling interactive exhibitions. By 2019 more than 130 of them reached almost 500 000 visitors.

Another way of popularising science is participation in several science fairs. Each year our conservation department is preparing a special program for the Krakow Science Festival.

The Museum also participates in programs dedicated to seniors (Third age University project) and to people with visual imparity (“Touching culture” festival).

## **BIOGRAPHICAL NOTE:**

- ▶ **Maciej Kluza, Ph. D.** author of several interactive exhibitions dealing with physics, mathematics and biology, curator of the collection of historical scientific instruments. Research fields: history of physics, history of scientific instruments production in Poland, history of Science and Technology Museums in Poland.
- ▶ **Katarzyna Zięba** graduated in Culture Management from Jagiellonian University with postgraduate course in Museology. PhD candidate in the Faculty of Management and Social Communication at Jagiellonian University, Since 2007 employed in Jagiellonian University Museum. Research interests: university museums and collections, academic heritage, museology.



# ▶ TÉCNICO MUSEUMS — CONNECTING SCIENCE, CONNECTING PEOPLE

**A.P. TOMÉ, C.F. FERNANDES, M.F. PEREIRA, M. S. PIEDADE, N. J. ROCHA**

Instituto Superior Técnico, Av. Rovisco Pais, Portugal

## **KEYWORDS:**

University Museums, Collections, Heritage, Science and Technology, Educational Service

The Técnico Museums are unique structures that contribute actively to the preservation of the school identity in a reflective way. Privileged channels of connection to the outside community, with the capacity to reach audiences of all ages, reflecting the vitality of the institution. Preferential spaces for creativity through interactive and pedagogical experiences, using the huge collection available. Powerful tool for the reinforcement of the network linking the various IST departments. Suitable interface IST/ scientific community. Alternative educational resources especially suited for the development of new paradigms in the teaching-learning process.

Adequate space for the public awareness of the History of Science, allowing visitors to translate the meaning and scope of the scientific findings narrated, through the history of their equipment and applications. Educational Service is being the gateway to the Museums.

The old collections correspond to the IICL1 and a second period, from 1911 that began with the foundation. Geosciences Museums include mineralogy and petrology systematics and geology, palaeontology. Mining models of the 19th century constitute an important exhibition set out of doors.

Museum of Civil Engineering (1993): The collections cover the various branches of engineering and architecture of the Department of Civil Engineering, Architecture and Georesources.

Faraday Museum (2017): 150 years of teaching, research and innovation in science and technology in Portugal. More than 800 historical scientific instruments and equipment.

1 Instituto Industrial e Comercial de Lisboa (1852-1911)

## **BIOGRAPHICAL NOTES:**

- ▶ **Ana Tomé, PhD** in Architecture and Master in Construction by Instituto Superior Técnico (IST) is Deputy Director for the Management of Técnico Museums. Her research focuses on the exploration of digital processes, including noncontact automatic 3D surveys, applied to the study, preservation and management of the architectural heritage.
- ▶ **Carlos Ferreira Fernandes** Associate Professor with PhD in Electrical and Computer Engineering by Instituto Superior Técnico (IST) is Director for Faraday Museum (MF) and one of the co-founder of MF. His research focuses on Semiconductor Materials, Renewable Energy Systems.
- ▶ **Manuel Francisco Costa Pereira** is a Geoscience Scientist and Professor of IST-University of Lisbon since 1995. He is co-responsible for the Laboratory of Mineralogy and Petrology of IST and Director of the Geosciences Museums and Archive. His works mainly related to the characterization of natural and heritage materials.
- ▶ **Moisés Simões Piedade**, Retired Full Professor, PhD in Electrical and Computer Engineering by Instituto Superior Técnico (IST) is Honorary Director for Faraday Museum (MF) and one of the co-founder of MF. His interests focus on: Photography, Mechanics, Acoustics, Radio Amateur since 1963, Collection and Restoration of Electrotechnical objects.
- ▶ **Natália Rocha**, Bachelor of Educational Sciences and Master in Education and Training, in the area of social and cultural development by the Institute of Education of the University of Lisbon (IEUL) is responsible for the Educational Services of the Técnico Museums.

# ▶ THE LISBON ASTRONOMICAL OBSERVATORY – FROM ROYALTY TO UNIVERSITY MUSEUM

**H. SOARES**

CIUHCT/FCT-NOVA, Universidade Nova de Lisboa, Portugal

**KEYWORDS:**

Science Policy, Astronomy, University Museums, History of Science

Like most of its European counterparts, the Portuguese Scientific System went through a radical transformation throughout the 20th Century. From 1976 onward, these transformations accelerated as the country transitioned from the Estado Novo fascist regime to a democratic system. This was mediated by a plethora of State Institutions with distinct, often overlapping, missions through a very complex and dynamic process, parallel to the maturation of the Portuguese democratic political system.

Founded in 1861, the Lisbon Astronomical Observatory bore witness and effects of the aforementioned process. Although most of its scientific activities ceased in the first quarter of the 20th Century, the Observatory persisted, as an independent scientific institution, until 1992. At this point, through a very contentious process, the Observatory was integrated into the University of Lisbon. The main building and collection of scientific instruments, both remarkable, remained mostly untouched, effectively preserved in situ until 2014 when yet another reformation process, this time of the Higher Education System, took place, integrating the Observatory into a new unit, the Museums of the University of Lisbon, breathing new life into it.

The analysis of the institutional pathway of the LAO, originally intended to shed light over the effects of the evolution of Science Policies in Portugal, but it's clear that the crossover with the musealisation process can produce equally relevant insights to the discussion on University Museums.

**BIOGRAPHICAL NOTE:**

▶ **Hugo Soares** is a Ph.D. candidate in History, Philosophy, and Heritage of Science and Technology at the New University of Lisbon. He studies the development of the Portuguese Scientific Research System as the main subject and has also been developing some work on Material Culture and Scientific Instruments.

# ▶ THE WORLD AS NETWORK": MUSEUM OF MEDICINAL PLANTS AND PHARMACY UNIVERSITE LIBRE DE BRUXELLES

**N. NYST**

ULB Museums Network, Free University of Brussels, Belgium

## **KEYWORDS:**

Medicinal plants, Current societal issues, Student communities, Evolving institution, Knowledge & practices

University museums can not only respond to new community needs, including by developing a third place for student communities, but also question some doubtful societal tendencies and shed a scientific light on the reasons why they appear.

This is the case for the Museum of Medicinal Plants and Pharmacy at the Université libre de Bruxelles. Based on current issues, it has never stopped rethinking the messages disseminated through its collections and renewing its museography depending on evolving trends.

The recent passing of Pr. Maurice Vanhaelen, founder of the current museum, provides the opportunity to take a look at this constantly evolving institution and the topics that have been and are still presented by the museum, often via knowledge and practices from all parts of the globe and through a multidisciplinary approach, based on the idea of "the world as network".

## **BIOGRAPHICAL NOTE:**

▶ **Dr Nathalie Nyst** teaches cultural (museum) public policies and institutions for the Master of Cultural Management programme at the Faculty of Philosophy and Social Sciences, and has coordinated the ULB museums network since 2003. She is also Coordinator at the Direction of Culture at the Ministry of the Wallonia-Brussels Federation where she mainly deals with museum public policies.

# ▶ NEW LIFE OF THE UNIVERSITY MUSEUMS WITH THE STORIES OF THEIR PROFESSORS

## **E. CORRADINI**

University of Modena and Reggio Emilia, "Enzo Ferrari" Department of Engineering,, Italy

### **KEYWORDS:**

Stories, Professors, Collections, Italian network

The University museums become very important for the history of the Universities, if they reconstruct the activities of illustrious professors, thanks to their researches, the collections were increased. Reconstructing their career is fundamental for Museums, since it permits to contextualize collections that were important for the studies of several subjects of many professors, who shared them with colleagues and pupils, and thanks to which it is possible to construct nets of relationships both at national and international level. An important witness is present in a section of the portal of the Italian Net of the University museums [www.retemuseiuniversitari.unimore.it](http://www.retemuseiuniversitari.unimore.it), that is dedicated to 25 histories of important professors of 11 Italian Universities. Each history is characterized by a biography, that is always a fascinating way to get familiar with the personages, then, it is followed by a description of the research activity, in which each professor stood out, that is completed by the main discoveries and works. A last section, that is dedicated to the link with the places of visit, allows to contextualize in the Museums the researches and the activities of the different professors. It is important that, through adequate educational activities, the Museums can bring the professors to life again. That professors, who in the past livened them up with their activities, to give a new life to objects and items.

### **BIOGRAPHICAL NOTE:**

▶ **E. Corradini** Professor of Museology and Criticism of Art and Restoration at Engineering Department, member Collegium Doctoral School of Human Sciences, Director Museums Polo of the University of Modena and Reggio Emilia and Rector delegate CRUI-Rectors Conference of Italian Universities and for the University Museums Network Modena, board member of ICOM-UMAC and Coordinator of the Italian University Museums Network .

# ▶ 1920s STUDENTS PROJECTS OF VKhUTEMAS COLLECTION IN MARCHI MUSEUM FROM A MODERN STANDPOINT

**LARISA IVANOVA-VEENA, EVGENIYA LIISOVSKAYAB**

MARCHI Museum, Russia

## **KEYWORDS:**

VKhUTEMAS, MARCHI, 1920s student project collection, Museum of Architecture Schools

MARCHI (Moscow Institute of Architecture) is a successor of the most prominent avant-garde school VKhUTEMAS (Higher Artistic and Technical Workshops). VKhUTEMAS had a tremendous impact on the art transformation throughout the world almost the same as Bauhaus school. In VKhUTEMAS the professional language of XX century architecture was shaping.

MARCHI Museum started its history thirty years ago. It preserves, maintains and systemizes objects and facts from chronology and history of architecture schooling. There is a collection of VKhUTEMAS students' projects which were made in 1920s in Nikolay Ladovsky workshop for his signature course "Space". Created and developed by Ladovsky this innovative discipline was a break through in teaching methods for students-architects. The absolute value of this collection lies in the quality of projects made by students in Ladovsky workshop which became acknowledged alongside with famous architects. The projects were made in plane and in shape. Students mastered the new approach to modeling/designing for training spatial thinking.

"Space" was one of the leading innovative course until VKhUTEMAS was shut down (1930).

In 1960s course was introduced in MARCHI as Volumetric-Spatial Composition (VSC). Then VSC appeared in institutes of architecture in regional centers of Russia. Nowadays VSC is a fundamental in architects training.

The collection still draws interest from all over the world. In November 2018, the exhibition VKhUTEMAS opened in Sao Paulo (Brazil). In October 2019, the Museum's collection is participating in the Bauhaus exhibition at the University of Karlsruhe (Germany).

## **BIOGRAPHICAL NOTES:**

▶ **Larisa Ivanova-Veen, PhD** Architecture. In 1989 she founded MARCHI Museum. Since then she has being one and only director. She is also known as an author of 100 publications based on her own research and a contributing author of a number of books. She arranges an annual exposition from Museum collections as well participates in international projects.

▶ **Evgeniya Lisovskaya** has a master degree in architecture. She is a young specialist of MARCHI Museum. The architecture and personalities of Russian Avant-garde is a main subject of her research interest. She has already made some publications about Soviet architect Nikolay Travin.

# ▶ PORTUGUESE LANDSNAILS BEQUEATH FOR THE SCIENCE MUSEUM OF THE UNIVERSITY OF COIMBRA: A COLLECTIONS MANAGEMENT CASE STUDY

**ANDRÉ BREVESE, PEDRO CASALEIROA**

Museu da Ciência Universidade de Coimbra, Portugal

## **KEYWORDS:**

Landsnail collection, Portugal, Biodiversity, Collection management

The Science Museum of the University of Coimbra (MCUC) manages one of the biggest and oldest collection of Natural History in Portugal. Recently the researcher Rolanda Maria Albuquerque de Matos (in memory) bequeathed her own collections of snails to the Museum. The legacy includes two collections, one that reflects the biodiversity of Portuguese continental mollusks, with around 30,000 specimens and another that consists of a Mendelian heredity experiment. This experiment was developed by the author to trace the expression of the characters of the shell from the garden snail (*Cornu aspersum* O. F. Müller, 1774) and includes many tens of thousands of specimens (estimative of 80,000 specimens) that resulted from the crossing of several generations. Herein we present a summary of the potential of such collections and the peculiarities of its collections management procedures. Considering the decline in snail abundance and diversity in the nature, this collection has an important role for the historical records of occurrence of species. From a historical point of view, specimens from classic experimental studies made by naturalists are also invaluable and irreplaceable. The challenge of this presentation is the range museological interpretations between both types of collection.

## **BIOGRAPHICAL NOTE:**

- ▶ **André Breves** Biologist (zoologist) interested in the aspects of Natural History and in studies about mollusk.
- ▶ **Pedro Casaleiro** Museologist interested in the area of communication of science, interpretation, development of exhibitions and new concepts of museums.

# ▶ THE INTERACTION OF MUSEUMS AND ACADEMIC COLLECTIONS WITH UNIVERSITIES. DIALOGUE ON COMMITMENTS AND SUBSTANTIVE ROLE.

**JOANNA ŚLAGA**

Jagiellonian University Museum, Poland,

## **KEYWORDS:**

management of heritage, university museums, interaction of academic collections with universities, protection policy

Museums and university special collections are gaining popularity. The extent of opportunities related to their use is also on the rise. It is the consequence of universities' increasing self-awareness, every day activity of the community and also, growing interest of the audience in university museums.

The Polish community of university museums is recently showing a solid record of activity. The presentation focuses on the interaction of museums and academic collections with universities, their infrastructures and scientific background. This complex interaction brings out the meaning of academic heritage for the university structure, the local community, and in general, for the formation of the identity of scientific heritage.

It will be illustrated on the case of the Jagiellonian University – 650 years old academic institution holding 11 special collections (altogether 3 mln items), currently reshaping its policy towards the management of heritage through the activity of newly founded Rector's Commission for the Jagiellonian University Heritage. A fervent University debate that accompanies these works is taking place in the time when the general reform of higher education is being implemented in Poland. All this contributes to the fact that the issue of academic heritage in Poland becomes a very interesting case study.

## **BIOGRAPHICAL NOTE:**

▶ **Joanna Ślaga** MA in law studies and German literature, since 2016 on the post of the Chief Cataloguer in the Jagiellonian University Museum. Works in the field of legal protection of museum collections, particularly university special collections creating the academic cultural heritage. Since 2017, holds the post of the Secretary at the Polish Association of University Museums and cooperate within the Coimbra Heritage Working Group.

# ▶ UNKNOWN HERITAGE, A HISTORY TO FIND

**M. GARCÍA LIRIO**

Department. Art History, University of Granada, Spain

**KEYWORDS:**

Collections, heritage, university, history

The University collections are the key for understanding the history of the University of Granada. This University was founded in 1531 and although it hasn't a university museum, it has thirty seven collections expanded between five campus. The heritage helps to know the history of the University from its origin and also the history of the city. Nowadays, a great project with temporal exhibitions is one of the options to actual student know theirs collections with relation to art contemporary. Moreover, other activities and projects help to understand their history, for example an app, called "Atalaya 3D" where you can download information and see different objects in 3D, even, there are other objects to eight Andalusia universities.

Biographical Note(s): Predoctoral researcher in Art History Department of the University of Granada. Degree in Fine Arts and History of Art from University of Granada. PhD student in the History and Art program. Researcher in university museum and university heritage.



# ► REINTERPRETING THE UNIVERSITY COLLECTIONS OF THE UNIVERSITY OF SEVILLE THROUGH NEW MEDIA: SOCIAL MEDIA AND WEBS

**J.M. SOFÍA**

PhD Student at the University of Seville, Spain

## **KEYWORDS:**

University museums, new media, WordPress, Web heritage, to reinterpreting

It is well known that the University of Seville (US) has a rich historical heritage. Much of this heritage can be visited in the museums and collections that are located in the different campuses of the university.

However, despite having a physical space where house and exhibit these objects, it is essential in the so-called era of globalization and telecommunications, to create and to establish certain dissemination plans through the new media which can be able to support the tasks of preservation and dissemination of these collections. In the last decade the creation of web pages and Apps has proliferated that allow access online to hundreds of museums of the world in just one click, and these mechanisms have been extrapolated to the world of university museums.

Thus, the topic presented here aims to capture that new media used by the US in its university collections. To do this, we will answer questions such as: What were its first steps towards these new media? And its evolution? What is the current reality in which its are immersed? or How do these media help us interpret the collections at the University of Seville?

## **BIOGRAPHICAL NOTE:**

► **J.M. Sofia** Degree in Conservation and restauration of cultural properties. Master in Management cultural and in the present doctoral programme in Art & heritage in the field of university museum. Studies and investigations related to the museum collections and its management specialized in historical collections of herbariums.

# ▶ FBAUL VIRTUAL PRINT ROOM — THE IMAGE OF A COLLECTION THE WEB

## **ALBERTO FARIAA**

Centro de Estudos e de Investigação em Belas-Artes – Faculdade de Belas-Artes da Universidade de Lisboa (CIEBA-FBAUL), Portugal

## **KEYWORDS:**

Collections, Digital Humanities, Drawing, Lithography

The Faculdade de Belas-Artes da Universidade de Lisboa (FBAUL), art teaching institution in Lisbon, heir of the former Academia de Belas-Artes de Lisboa founded in 1836, comprises a Collection of more than five thousand lithographs, dated between 1840 and 1911, related to the memory of the teaching drawing at the former Academia. The FBAUL Virtual Print Room is a project that sets a New Light on this Collection to make its knowledge and memory available for the research community, and further publics. Currently in development as part of our PhD Thesis, FBAUL Virtual Print Room is a bilingual (Portuguese/English) website which presents online the Inventory and Study of the Collection of Lithography of FBAUL, along with a Mapping section which flags on the world map, similar engravings, lithographs, and drawings related to the Collection in archives of museums, libraries and university collections. Presently the project is a contribution for the Knowledge and Interpretation of the academic heritage of FBAUL on the World Wide Web, and in the coming future, a digital input to frame a curatorial project, where Drawings and Prints engage to generate the Image of European Academic Drawing.

## **BIOGRAPHICAL NOTE:**

▶ **Alberto Fariaa** M.A in Museology and Museography. PhD candidate, and Researcher at the University of Lisbon, Faculdade de Belas-Artes. Research interests in European academic Drawings and Prints Collections; Drawing teaching Methods in the nineteenth century; Digital curating. Expertise area in Portuguese academic drawing of the nineteenth century.

# ▶ DIGITIZING KU LEUVEN HERITAGE COLLECTIONS

**NATHALIE POOT<sup>a</sup>, GEERT VANPAEMEL<sup>b</sup>**

<sup>a</sup>KU Leuven Scientific Heritage Collections, Belgium

<sup>b</sup>KU Leuven, Faculty of Arts, Belgium

## **KEYWORDS:**

open source software, digitization, data model, technical workflow, Spectrum, Cometa

KU Leuven has more than 25 heritage collections, covering different domains: natural sciences, archaeology, industrial machines, ... Most collections are not digitized or are only inventoried in a locally stored spreadsheet. There was an urgent need for a collection management system to describe and manage the collections. In 2018 KU Leuven selected an open source tool, CollectiveAccess (<https://www.collectiveaccess.org>) that met the specific requirements of the diverse heritage collections. The strength of this database is that it has the ability to combine different standards: Spectrum (UK Collection Management Standard) will be used for the registration of objects, while collections will follow the Cometa standard (based on UK RSLP Collection Description). In 2019 a DAM system will be created for the preservation of digital assets and in the fall, part of the collections will be published online.

The presentation will discuss the workflow set up with our technical partner LIBIS, for the design of the data model and for the configuration and implementation of CollectiveAccess. Did the data model encompass all of the needed requirements? What were the challenges? We will also discuss how the technical system will lead to the use of new media applications in the future.

## **BIOGRAPHICAL NOTES:**

- ▶ **Nathalie Poot** coordinates the digitization process for the KU Leuven scientific heritage collections. In the past she worked at the Royal Museums of Art and History as work package leader for Europeana Inside. Europeana Inside aimed at simplifying the publication of content on Europeana by bringing museums and technical partners together.
- ▶ **Geert Vanpaemel** is professor for history of science and science communication at KU Leuven. He is chairman of the Commission for Academic Heritage.

# ▶ ETWIE, AT YOUR SERVICE. HOW WE PLAY A ROLE IN THE INTERUNIVERSITY PLATFORM FOR ACADEMIC HERITAGE IN FLANDERS, BELGIUM

**LIESELOT CORNELIS**

ETWIE/Museum of Industry Ghent, Gent

ETWIE is the centre of expertise in the field of industrial, technical and scientific heritage in Flanders and Brussels, Belgium. As a network organisation we are dedicated to bring people and organisations together and we stimulate the sharing of knowledge and expertise. This is also the case for academic and scientific heritage. Since 2007, Flemish universities are joining forces in the Interuniversity Platform for Academic Heritage. A first project was finished in 2013 but since then, the different universities are struggling to work together because of the challenges within their own institution. ETWIE wants to pick up the role of leader in all of this and encourage further co-operation and collaboration to highlight their academic heritage collections. In this paper we want to set out what our plans for the future are.

## **BIOGRAPHICAL NOTES:**

▶ **Lieselot Cornelis** is knowledge worker at the Centre of Expertise for Technical, Industrial and Scientific Heritage. One of her main projects is the re-activating the network of the partners of the Interuniversity Platform for Academic Heritage. Apart from that, she works on intangible cultural heritage and various other projects.

# ▶ THE HELSINKI UNIVERSITY MUSEUM HELPS CREATE AN EXHIBITION

**PIA VUORIKOSKI**

Helsinki University Museum, Finland

**KEYWORDS:**

exhibition, method, curation, consulting

With the merger of the disciplines of food sciences and nutrition into a department of their own, the former relocated in 2017 to new facilities in the building that already housed the disciplines of nutrition and veterinary medicine. Outside the building's main lecture room are "display windows", a third of which presents a small exhibition on the history of veterinary medicine, produced by the University Museum in 2015. The food and nutrition scientists came up with the idea of showcasing the history of their disciplines in the as-yet empty display windows. However, they did not know how to create an exhibition in the same way as the one on veterinary medicine, so they asked the University Museum for help. The Department of Food and Nutrition consulted the Museum's exhibitions manager about the preparations in 2018. The Department appointed a working group comprising professors and teachers to write a synopsis for the exhibition, search for material, write exhibition texts and revise translations. The Museum scheduled, supervised and executed the project. The project was completed successfully with the method which was partly new for the orderer.

**BIOGRAPHICAL NOTE(S):**

▶ **Pia Vuorikoski** History of disciplines of the University of Helsinki, history of art and portraits, new methods of making exhibitions, history of science

# ▶ INSTITUTIONAL TEMPLATES: A JOURNEY TOWARDS NORTHERN MODELS

**LIVIU-OVIDIU POP, SANDA IGNAT, COSMINA TIMOCE-MOCANU**

The Folklore Archives of the Romanian Academy, Romania

## **KEYWORDS:**

institutional cross-pollination, folklore archives, GLAM interdisciplinarity, interactive map

The Folklore Archive of the Romanian Academy is one of the oldest institutions from Romania dedicated to the research of folklore and ethnology. The founder of the Archive, Ion Muşlea, had a very long impact on the evolution of the institution, even decades after his passing away. This is due mainly to a very modern approach to the field of ethnology in the first part of the XXth century. Ion Muşlea is a particularly interesting figure as he started his work in the Museum of Ethnography from Transylvania in the mid 1920, founded the Folklore Archive in 1930 and became the director of the Central University Library in 1935. Combining concepts from the library and museum into his work at the archives, we can consider him as being at the interdisciplinary intersection of GLAM *avant la lettre*. In this paper we will try to show how the influences of a study trip in late 1920s that started in Transylvania, passed through Brno and Prague, ending in Åbo, Sweden had a long lasting impact on the evolution of the Folklore Archive from Cluj. We will show an interactive map of its travel and the details available for each of the stop.

## **BIOGRAPHICAL NOTES:**

- ▶ **Liviu Pop, Ph.D.** is a young researcher at the “The Folklore Archives of the Romanian Academy” Institute, Cluj-Napoca, Romania. His research interests are digital archives, long term digital preservation, the philosophy of technology, dark & open archives, digital humanities. He publishes articles on digitization and the role of the digital archives in society.
- ▶ **Sanda Ignat** has Ph.D. in history of ethnology since 2010 and since 2018 she is a researcher for the folklore of the Transylvanian Saxons and the Banat Swabians at the the “The Folklore Archives of the Romanian Academy” Institute, Cluj-Napoca, Romania.
- ▶ **Cosmina Timoce-Mocanu, Ph.D.** is a researcher at “The Folklore Archives of the Romanian Academy” Institute, Romania. Areas of competence: ethnology and folklore. Her research focuses on the history of ethnology and study of folklore in communist and post-communist Romania, the specifics of archive texts, and the epistemological status of ethnographical documents, traditional cultures and their dynamics.

# ▶ CROWDSOURCING AND PARTICIPATORY CURATION AT ETH ZURICH

**S. WIEDERKEHRA**

ETH Zurich, ETH Library, Switzerland

**KEYWORDS:**

ETH Zurich, collections, crowdsourcing, participatory curation

This paper gives an account of ETH Library's combined strategy of implementing an open data policy and making benefit of crowdsourcing for improving metadata. Both activities go hand in hand and promote each other. ETH Library renders bibliographical metadata and digital copies publicly accessible and reusable, provided this is not opposed by any third-party rights. ETH Library's Image Archive was the first unit to provide content for free download in high resolution. This paved the ground for a very successful crowdsourcing campaign during which citizen scientists located places, dated photographs, and identified people and artefacts. This positive experience led to further participatory curation activities in different collections. Recently, tools for georeferencing maps and aerial photographs were implemented and enthusiastically taken up by the crowd. The most recent step was offering the opportunity to transcribe archival documents. Important conditions for success apart from the open data policy were a conscious community management by social media channels and promoting competition within a gamification approach.

**BIOGRAPHICAL NOTE:**

▶ **Stefan Wiederkehr** has been the Head of Collections and Archives at ETH Library since 2014. He took his PhD in History at the University of Zurich and graduated in Library and Information Science at Humboldt-Universität zu Berlin.

# ▶ STATE POLYTECHNIC MUSEUM AND MODERN UKRAINIAN DIGITALIZATION

**B. LYSAK, N. PYSAREVSKA**

State Polytechnic Museum, Ukraine

## **KEYWORDS:**

digitalization, collections, Ukrainian experience, museum interaction

The media can already play an important role in curating and interpreting academic heritage. These are devoted to summarizing IT integration in museums of Ukraine, plans for further development on the example of State Polytechnic Museum (SPM).

Ukrainian museums are only taking the path of IT and interaction between museums through them. Co-curation and co-creation has a significant impact on changing museum practices and thinking. SPM is already keeping electronic records of collections with the possibility of exporting accounting programs according and international museum standards (LIDO, UNIMARC) and we are among the first in Ukraine. In 2017, SPM conducted Digitally-Fest-2017, Digital Heritage Practical Seminar. SPM has been represented in Europeana since 2013. Museum workers hold university, city and all-Ukrainian events (KPI TV Awards, Steampunk Fest, TEDxKPI). In the museum's collection there are audio recordings of university professors. In the museum's collections there are exhibits with QR codes, an interactive stand on flight in a space capsule is being developed, work has begun on preparing the collection for an inclusive audience.

SPM is not standing still, our experience can help museums in similar situations. The university museum application is already being developed in China. It will contribute to global informatization.

## **BIOGRAPHICAL NOTES:**

- ▶ **Bohdan Lysak** is student of the KPI and member of State Polytechnic Museum`s team. Main interests are the interaction of technology with culture and the influence of mass culture on the behavior of society and restoration. He regularly carries out volunteer activities and publicly speaks.
- ▶ **Pysarevska Nataliia** is Director of the KPI State Polytechnic Museum, member of ICOM of Ukraine & Universeum. Main interests are in public understanding of science include the preservation of cultural heritage and ideological uses of history. She takes care of museum activities and contact with foreign institutions. TED-speaker.



