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Museums and Universal Heritage
Universities in Transition – Responsibilities for Heritage

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Foreword

*University Museums and Collections (UMAC)* was founded in 2001 as an international committee of the International Council of Museums (ICOM). Since its founding, UMAC has organized one conference a year and published a strong series of topical papers based on its Proceedings. However, with authors and editors in many countries, hard copy publications have been difficult and expensive to produce and distribute, and this has meant that UMAC members and other interested professionals have found them hard to access. This unsatisfactory situation stimulated UMAC to establish an electronic journal: the *University Museums and Collections Journal (UACMJ)*. It will provide global, inclusive accessibility and distribution to UMAC’s conference results everywhere in the world.

The peer-reviewed UACMJ will appear at least once a year. It seeks to improve the museums, galleries and collections within universities worldwide by stimulating and amplifying discussion of relevant issues and concerns.

The first volume presents the Proceedings of the 7th UMAC Conference, held in Vienna during the General Conference of ICOM, 19th–24th August 2007, on the theme *Museums and Universal Heritage*. As a part of the conference, Austrian colleagues gave an insight into the situation of university museums and collections in their country and enabled UMAC delegates to visit some collections located in Vienna. Therefore, this issue contains not only papers given at the conference, but also some descriptions of Austrian university collections.

The electronic publication would not have been possible without the technical support of the Humboldt University of Berlin which will host the journal on the Document and Publication Server, and the financial support of ICOM for the Design, Establishment, and Launch of UACMJ. We would like to express our deep gratitude towards these institutions.

We are also greatly indebted to the peers evaluating the papers and advising the authors. Without their enormous support UMAC would not be able to publish the proceedings.

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Poster session
What makes scientific communities think the preservation of their heritage is important?

SÉBASTIEN SOUBIRAN

Abstract

The aim of this paper is to analyse the various role that were conferred to university collections and museums within the University Louis Pasteur of Strasbourg for the last thirty years. This reflection is at the crossroad of four major phenomena that occurred quite at the same period: the broadening of heritage concern, the building of scientific and technical culture of science, the entering into the era of communication, the rising concern of universities to be recognised as a cultural actor. All these phenomena participated at different level and in a different way to give a new role to university collections and museums and still do. Meanwhile, they are also various expressions of the dramatic changes to which French universities are confronted to since the late 1980s: for instance, disengagement of the State, rising of international competition, the praise of techno-scientific value of knowledge versus fundamental research, the rising concern of public opinion towards scientific research and their applications, the change of social position of academics within the political area. Thus university collections and museums participated to the numerous questionings university was confronted to toward its future. However, going with those changes, doesn’t assure that university collections and museum are to be given a role once the change has occurred. Even if they are, what that role should be?

Introduction

Within scientific communities commemoration is a regular process, but those that emerged in France in the 1980s were different in many ways (ABIR-AM & CLARK 1999).

First of all, they were publicised by using strong communication tools, involving various media. Secondly, they did not concern one institution or one discipline in particular but most of the French research institutions; the entire scientific community was involved in this collective celebration of science. Last but not least, most of these commemorations came together with a strong concern with the preservation of material heritage: paper archives, instruments, buildings, scientific collections. This specific concern about material heritage was certainly reinforced by the development of a research field named Science Technology and Society (STS) more interested by social understanding of science than scientific knowledge itself. Researchers in that field needed new kind of historical material rather than books and printed
papers (BOUDIA 2002).

It is this increased concern within the scientific community for heritage preservation that I would like to discuss in this presentation. How was this heritage process put in place? By whom? What was at stake? Was it successful? What was the impact on university collections and museums? To study these points I will focus on the University Louis Pasteur of Strasbourg.

To start with I would like to make some general points about the global frame in which heritage concern appeared within scientific institution during the 1980s.

Firstly, this heritage concern, together with the commemorative “fever”, is not specific to the scientific field. The late 1970s and the 1980s are indeed characterized by a strong development of concern for heritage in various academic fields, as well as in other areas such as rural heritage and industrial heritage. In that sense it was a national process.

Secondly, science faced strong changes during the 1980s in its governance, actors, legitimacy, so that its place in society changed strongly. To get to the point quickly, the model that existed since the Second World War and for some aspects, since the late 19th century, seemed to be over: the end of the Welfare State implied less public money; the emergence of new scientific disciplines led to a new hierarchy between scientific disciplines (molecular biology, computing sciences instead of physics for instance); very innovative short term research processes with only short term economic impacts; brought about a “deep” crisis of confidence toward science (LÉVY-LEBLOND 1995).

Thirdly, these deep changes drove the scientists to be more involved in communication to the public. The new communicating society that emerged at that time, reinforced this need, as well as providing new tools for mass communication (FAYARD 1988).

Finally, entering cultural arena was also seen as a mean to re-establish a dialogue with general public. This started during the 1970s but strongly developed in the 1980s with strong support of the State, so that scientific and technical culture emerged as an answer to the urgent need to re-open the debate between science and society (BERGERON 2000).

Thus commemoration, communication, scientific and technical culture testified not only to the deep changes that occurred within scientific institution and their roles within society but appeared also as tools to adapt to these changes. All three contributed to the setting of scientific heritage preservation plans, though in a very different way, with different objectives that sometimes led to tensions.

I would like now turn to the example of Strasbourg and analyse the various events that helped the “production” of scientific heritage and gave historical objects a value to scientists.
Heritage preservation is a commemorative act, acte mémoriel
At the beginning of the 1980s, scientists of the University Louis Pasteur of Strasbourg, often physicists, usually retired or about to be, undertook to preserve various scientific instruments of the University. In 1982, they created an association called AMUSS, Association for Science Museums in Strasbourg. Their goal was “to valorise and animate existing scientific museums and collections and to create a Museum of science and technology in Strasbourg”¹. The University Louis Pasteur already had two university museums: a museum of zoology managed both by the city of Strasbourg and the University, and a museum of mineralogy. It also had a botanical garden open daily to the public. All three were built by the Germans at the end of the 19th century. In addition various scientific collections were also exhibited in showcases in various departments of the University (for instance, collections of anatomy or palaeontology²).

The main preoccupation of the AMUSS’s members was the preservation of obsolete scientific instruments by organising systematic collections. Their actions eventually led to various achievements, the main one is certainly the saving of scientific instruments in fields such as physics, chemistry and physiology. They managed also to create few showcases within the university mostly in Physics Department, and developed exhibitions in which scientific instruments were displayed.

Many events helped setting up this “organised” preservation of scientific instruments led by the AMUSS. One was the numerous moves of physics laboratories planned at that time which raised concern about what should be done with the old stuff; another was the celebration of various centenary anniversaries: for instance, the 100th years of the Institute of physics, of the astronomical observatory, the 500th anniversary of the University which certainly reinforced the commitment of the scientists to their history and indeed gave opportunities to write it (Sciences en Alsace 1989). Other successful projects developed by scientists within the university that testify of a general concern for the preservation of heritage include the building in 1986 of an exhibition area within the astronomical observatory; the strong commitment of physicians who created an association in order to preserve the medical instrument heritage of the hospital of Strasbourg; and the opening in 1996 of the museum of seismology and terrestrial magnetism within the historical seismological station of the university.

Thus, new kinds of collections and museums were created within the university, mainly collections of scientific instruments, as well as those used for teaching and research. They were created by

² For a general presentation of the university collections and museums of the universities of Strasbourg see: http://collections.u-strasbg.fr/ (accessed November 26, 2008).
individuals who worked with or without the acknowledgment of their peers and some even established an association in order to legitimate their action and make it more visible within their institution. These plans for heritage preservation within scientific institution usually emerged when changes such as the closure or the moving of a laboratory, the retirement or death of a major figure, or more profound changes like mutation within scientific disciplines occurred. The process often went hand in hand with the writing of self-history.

However outwardly efficient this process appeared and however strong the commitment of scientists it did not take place without many tensions. Heritage is attached to the past when science should rather be driven by future and innovation. Consequently, to understand the viability or non-viability of heritage preservation within scientific institutions, one has to consider the other imperatives defined by scientific institutions at the same time.

**Using scientific heritage to develop scientific and technical culture**

The 1980s and the 1990s were strongly characterized by the development of scientific and technical culture in France. It was sustained by two laws: (i) the law of orientation and planning for research and technological development (circa 1982) which inscribed the diffusion of scientific knowledge as part of the mission of the researcher, and (ii) the law that stated the diffusion of scientific culture and information as a mission of universities (circa 1984).

Many scientists within the University of Strasbourg were strongly involved in the development of a scientific and technical culture before the laws of 1982 and 1984 made it official. The main testimony of this early involvement is certainly the building of the planetarium in 1981, the first university planetarium created in France. Moreover, two research laboratories in social sciences were also involved in the definition of objectives and means for the development of a policy for scientific and technical culture.

The relationship of these various actors led to the creation at the end of the 1980s of the concept of *Jardin des sciences*, garden of science. The aim was to “create a place of communication, dialogue and exchange between academics and the general public” (Proceeding 1990: 11). The three main missions were: firstly, the diffusion and animation of scientific and technical culture; secondly, the preservation and “valorisation of scientific and technical heritage of Strasbourg and its area”; and thirdly, the development of history of science researches linked to the creation of “a regional conservatory for scientific archives [maybe a scientific archive for the region?]” (Proceeding 1990: 11-12). The Jardin des Sciences was eventually created in 1989 and took the administrative statute of an association directed both by the University Louis Pasteur and the City of Strasbourg. Funds were
provided by state and regional councils for four years. However, this association was later dissolved, “because of tension between its various actors and the limited impact of its actions: there was not a real strategic understanding of its role and it only provided funds for local structures with no common activities” (MÉRINDOL 2004).

Nonetheless, the idea of Jardin des Siences remained and a new project emerged at the end of the 1990s. In 1998, the Mission Culture scientifique et technique was created, to set up a new ambitious project. A study of feasibility was asked to the Cité des Sciences et de l’industrie in Paris, which wrote an orientation note in August 1999. The main idea of coordinating the activities of the various structures of the university involved in the diffusion of scientific culture was kept. However, in future, the Jardin des Sciences should be supported by a science centre. This flagship should be built within the Institute of Zoology, which included at that time both research laboratories and the museum. This institute should be renovated in order to build a new museum “with a new museography, [...] using collections but also integrating hands on apparatus, space for debate and presentation of science in the making, in order to question the impact of new scientific discoveries on society” (MÉRINDOL 2004; Jardin des sciences 2002). The role of heritage and the role of museum were rethought, modified, renovated, even rebuilt, on the one hand, to “give Strasbourg a proper equipment for public understanding of science”, on the other hand to offer a showcase of the scientific researches pursued at the university. The chief executive officer [or leader/] of the project, who previously worked at the Cité des Sciences, underlined

“the gap between what the university museum show[s] and the scientific skills within the university. The researchers do not find a place to express themselves within the university museums. In other words, the equipment that should be put in place should take into account the questions that sustain scientific research in Strasbourg and inform the general public: especially in research field like molecular biology and sciences of the matter” (Strasbourg magazine 2002: 17).

This strong claim on the development of scientific culture based on a science centre model rather than on a traditional museum of science with collections caused lots of tensions that slowed the development of the project. Though many reasons can be named, it is interesting to note that part of the tensions were due to a questioned compatibility of such a renovation with the preservation of the collections, especially the one of zoology. More broadly, this example questioned the ambiguous relationship of a scientific institution with its heritage.

Fig. 5 - Seismometre Wiechert © B. Braesch – UDS
We have many examples in France in which scientific and technical culture policies and actions quickly become detached from heritage preservation. One of the most striking examples of this divorce is certainly the building of the Cité des Sciences et de l’industrie. The final project gave little place to scientific collections and heritage even if many scientific instruments were collected and storage built at the first step, despite the involvement of historians of science and technology and the creation of a department of history of science attached to the new centre. The only remaining heritage item left is the submarine which is still in the park. The astronomical telescope of Paris observatory, “la grande lunette coudée”, which was also supposed to be in the park, was not as lucky and stayed for many years under the ring road next but outside the storage.

This unfinished or intermittent mobilisation of heritage, carried by the development of the diffusion of scientific and technical culture, is further well illustrated in Strasbourg. The story of the Jardin des Sciences, still in the writing, underlines several elements that allow us to better understand the heritage preservation process during the eighties and the nineties. Especially, it highlights the ambiguous relationship between developing a scientific culture and preserving scientific heritage. These aims emerged at the same time, were built on one another, mutually mobilised the other to find legitimacy and obtain funds. However, this common development reached its boundaries quite quickly, and scientific culture kept its distance with heritage in order to promote innovative science, dynamic and attractive.

Conclusion

The position of a place for heritage within scientific institutions is not an obvious one, even though museum structures already exist, and despite a deeper reflection on the role of the status of the university and science within society. The act of preservation is not enough in itself; on the contrary, its legitimacy is strongly connected to other stakes. Thus if heritage was regularly mobilised from the...
1980s to built scientific culture, it was also as regularly excluded. Is of the use of the heritage process engaged by scientists expressed by this perpetual re-invention?

This ceaseless fluctuation of the use of heritage, and the goal that sustain heritage preservation, certainly make scientific heritage different from the other kinds of heritage. The other types of heritage are more genuinely accepted by their professionals. In other words, if the heritage process is not excluded from scientific institutions, long term heritage preservation policy, which necessarily include rules as regard its management and other characteristics, is yet to find a legitimacy, or even to make sense to many scientific institutions.

Today, scientific heritage benefits from the strong interest in university heritage that emerged over the last five years. University heritage became a new key for scientists to open cultural space and establish a new dialogue with the city. The Jardin des Sciences concept expresses both this strong concern about university heritage preservation - including humanities collections such as archaeology, egyptology or ethnology - and a urge need to offer open space and events where science is debated, displayed or even taught to the public. Vigorous discussions are currently going on to find out how to mix these two areas without having one of them excluding the other. I am convinced that only by finding the right equilibrium between those two objectives will it be possible to achieve both.

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Securing the mission through strategic planning

NICOLA LADKIN

Abstract
The Museum of Texas Tech University in Lubbock, Texas, USA provides a centralized location where collections are made, researched, interpreted, exhibited, and preserved for the benefit of the academic and the broader community alike. In this way, the Museum exists and operates on the interface between the academic world and the wider world beyond. This situation gives the Museum something of an advantage in the current transitional academic climate. This does not mean, however, that the Museum is not challenged by demands placed upon it by the parent institution that is itself in transition. An increasingly diverse student body, opportunities presented by new technologies and related pedagogies, leadership succession concerns, and rising costs in the face of declining budgets, to name a few, all contribute to an academic identity in flux. In response, the Museum fulfills the traditional role of a university museum by providing the core functions of collections care, scholarly research, and exhibition and embraces the role as an interface between the university and the public by acting as a conduit for knowledge on heritage in both its tangible (collections) and intangible (information) forms. The Museum accomplishes this by aligning its academic and intellectual mission and vision with that of Texas Tech University. For practical purposes, this is achieved through a strategic planning process that also mirrors that of the University. Through identifying goals, critical success factors and objectives (including strategies and assessments) the Museum can prioritize all of its activities, from traditional object-based research to innovative public programming. In turn, this process assists in making the most of limited resources and raises the profile of the Museum both within the University and in the world outside.

The Cheshire Cat in Alice’s Adventures in Wonderland gleefully states that if you don’t know where you’re going, it doesn’t matter which way you go (CARROLL 1961). While he most assuredly was not talking about strategic planning, a lack of direction is symptomatic of an institution without a plan for how to succeed in the future. An effective way to find institutional direction and future success is through strategic planning.

Strategic planning is defined as “determining the optimal future for an organization and the changes required to achieve it” (LORD & MARKERT 2007: 4). It also is recognized as being a management tool. It is used for one purpose only and that is to help an institution do a better job. It does this by making an institution focus its direction, define agreed-upon goals, and assess and adjust direction in response to change. Strategic planning is a conscious effort to produce decisions and actions that shape and guide what an institution is, what it does, and why it does it, all with a focus on the future. It involves setting goals and developing an approach to achieving those goals. The strategic planning process also raises questions that help planners anticipate the environment in which the institution will be working in the future). Acting strategically means being clear about institutional objectives, knowing institutional resources, and considering both when responding to a changing environment (Alliance for Nonprofit Management 2003).

Strategic planning is only useful if it is translated into strategic management. Strategic management requires an institution to formulate a mission and a vision for the future, develop a strategy to achieve the mission and vision, and create an institutional structure to successfully carry out the strategy. Although strategic planning is focused on the future, it does not attempt to make decisions for the
future. Strategic planning thus is dynamic and requires periodic evaluation and revision (Alliance for Nonprofit Management 2003).

There are many models for how to actually carry out strategic planning and recommendations on the details vary widely. Whatever model is used, there are some fundamental steps that must be taken. These are: preparation for planning; stating mission and vision; assessing the current institutional situation; developing strategies, goals, and objectives; and completing the written plan (Alliance for Nonprofit Management 2003).

Any process that takes much time, thought, and preparation can seem to be a daunting task in the face of busy schedules and ongoing daily activities, especially when it determines the future course for an institution. However, the benefits of planning outweigh the difficulties. The process of planning itself has the effect of educating and empowering those individuals involved in the process. The end product of the process, the planning document, is a tool that can be used to effectively and efficiently manage the institution (Alliance for Nonprofit Management 2003). For university museums, benefits derived from the planning process include production of a framework and a clearly defined direction that guides and supports the governance and management of the organization, improved quality of services and a means of measuring those services, the ability to set priorities and to match available resources to opportunities, and the ability to deal with risks from the external environment.

Established in 1923, Texas Tech University today maintains the flexibility and diversity that were embodied in the institution from the time of its founding by offering a combination of academic choices from the traditional degree programs to interdisciplinary, multi-disciplinary, and vocational options. To support this interdisciplinary research, some sixty specialized research centers and institutes are located at Texas Tech. These include the Museum of Texas Tech University.

The Museum is an educational, scientific, cultural, and research element of Texas Tech University. Its mission states “the Museum of Texas Tech University, as an education resource for a diverse audience, collects, researches, and disseminates information about the natural and cultural heritage of local and related regions” (Museum of Texas Tech University 2005: 4). The stated purpose of the Museum is

“to support the academic and intellectual mission of Texas Tech University through the collection, preservation, documentation, and research of scientific and cultural material, and to disseminate information about those collections and their scientific and cultural topics through exhibition, interpretation, and publication for primary, secondary, and higher education students, the scholarly community, and the general public” (Museum of Texas Tech University 2005: 4).

A Texas Tech University Operating Policy and Procedure relating to strategic planning and assessments mandates that all areas and units of the University have a strategic plan, and participate in annual assessment of the plan (Texas Tech University 2008). The university-wide strategic planning process began in the 2000-2001 academic year and plans were completed in 2002, so use of strategic planning still is relatively new. The OP directs all areas and units to use the assessment reports to improve the efficiency and effectiveness of their programs and operations. Furthermore, university administrators are directed to use the planning and assessments in decision-making and budget allocations, so there is a very real incentive for use of the strategic plan to guide effective management and improve performance.

The Museum is an operating unit of Texas Tech University. In order to support the academic and intellectual mission of the University, the Museum’s mission reflects that of its parent in its focus on the advancement of knowledge and service to humankind. However, the method by which the Museum meets its mission through collecting, researching and disseminating information is recognizable as
that of a traditional museum approach. The vision of the Museum of Texas Tech University is that it will “be a leader in developing the legal, ethical, and practical standards for generating, preserving, and using museum collections” (Museum of Texas Tech University 2007: 1). The Museum’s five-part vision statement is that it:

“will be a leading university museum in the nation; will provide leadership in professional museum practices; will be a research-intensive institution where faculty, staff, and student investigation enhances learning and provides a foundation for intellectual growth and achievement; will promote the values of social and intellectual exchange and understanding; and, will engage in the highest standards of museological practice” (Museum of Texas Tech University 2007: 1).

Echoes of the University’s vision are heard in the Museum’s desire to obtain national recognition and the advancement of knowledge through research, but practicing highest standards of generating, preserving, and using museum collections as the means to achieve this make the vision uniquely that of a museum.

The format of the Museum’s strategic plan is prescribed by guidelines from the Strategic Planning Council through the Office of the President of Texas Tech University. Every area and unit strategic plan must include a mission statement, a vision statement, and a number of goals that are supported by critical success factors and objectives. The critical success factors must be stated to allow each area or unit to evaluate its measure of success in meeting its goals over the next five years. The objectives must be supported by specific strategies designed to allow the objectives to be realized, and by assessments that allow the success of the strategies to be measured so that progress can be demonstrated. Use of such a hierarchical system allows the plan to organize information in such a way that it can be clearly understood and utilized. The relative levels of information in the hierarchy can be illustrated by the following scheme:

Goals
Critical Success Factors
Objectives
Strategies
Assessments

As a result of working through the strategic planning process that is described above and by following the University’s guidelines, the Museum now has a strategic plan that has identified five specific goals that it must accomplish. These goals are carefully selected and stated because they directly support the Museum’s mission. Goal One addresses institutional advancement, specifically to acquire and maintain quality collections that meet the mission and vision of the institution. Goal Four addresses programmatic advancement, specifically to increase public and academic educational programming by creating new programs and enhancing existing programs (Museum of Texas Tech University 2007). Both of these goals address the core functions of the Museum to collect, research, and disseminate information.

Goals Two, Three, and Five more subtly address the mission. Goal Two addresses professional achievement, specifically to maintain accredited status by oversight organizations. Continued accreditation is important for the Museum because it confers prestige and a high level of achievement that can be demonstrated to the University and the public. Goal Three addresses public and professional initiatives, specifically to build partnerships with opportunities for museum and university faculty and staff, while Goal Five addresses museological achievement, specifically to cultivate professional relationships through increased staff participation in area, regional, national, and international museum organizations. These two goals focus on professionalism, partnerships, and
participation, all of which are very necessary not only to meet the mission as a quality institution of today, but also to realize the vision of the future.

The Museum’s strategic planning goals are very broadly stated. For this reason, the critical success factors are written to express the goals in terms that can be translated into real action. The objectives are written to give the goals specific definition. Strategies are written to illustrate the necessary actions in detail, and assessments are written to provide a measure of how well the objective has been realized. For example, Goal One is institutional advancement - to acquire and maintain quality collections that meet the mission and vision of the institution. Critical success factors for this goal are: to increase and enhance research and interpretive collections; to initiate models and techniques for collecting, data collecting, and data mining; to explore and exploit emergent technologies related to collections and collection data management; and to integrate the use of technology in teaching and learning processes. The first objective for this goal is to increase and enhance research and interpretation collections. Strategies designed to meet this objective are: to enhance the art, ethnology and textiles, and history collections with objects that complement current collections; to increase investigation and collection of early vertebrates remains related to West Texas area; to increase the range of specimens in the Natural Science Collection; to continue research at the Lubbock Lake Landmark and the region to add to the information base about early inhabitants of the Southern Plains; and to increase fundraising to support and enhance museum collections. Assessments to measure if this objective has been realized are: number of objects added to the collections; number of natural science specimens; amount of research projects, publications, and website visits; number of tissue requests; number of fossils collected; and amount of funds raised. Each of the other four goals of the strategic plan are developed and expressed in the same manner (Museum of Texas Tech University 2007).

As illustrated, information in the Museum’s strategic plan is organized from the broad and general to the detailed and specific. At the level of objectives, strategies, and assessments the specific activities clearly illustrate what the Museum must do in order to meet its goals. Other actions that are not in the strategic plan therefore are not a priority. When tough choices have to be made, having the plan facilitates strategic decision-making and any accompanying necessary allocation of resources. Having the plan makes choosing the best course of action easier.

 Strategic planning only helps secure the mission if the plan is actually used as a tool to guide decision-making and actions (McNAMARA 1997). When put into practice, the plan can produce positive results. During the most recent assessment it was discovered that the Museum had met several of its objectives and had moved closer to meeting some of its goals. Disconcertingly, a poor job had been done in expressing some specific strategies and assessments so that the assessments didn’t assess anything at all. These were revised at the earliest opportunity.

The modern university museum is not only about individual curatorial goals but also is about meeting an institutional mission and vision that places the museum at the heart of service to society and its development. Using strategic planning to remain focused on core mission in times of change allows for collections to be developed and preserved for those entrusted with this important responsibility for the future.

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Latin-American Network of University Museums: Statement and official report

WILLIAM ALFONSO LÓPEZ ROSAS

Abstract

Following the 6th International Congress of University Museums and Collections in Mexico City in 2006, the National University of Colombia (the Master's Degree in Museology and Patrimony Management together with the Fine Arts Museum) began discussions with colleagues from other Latin-American museums about the creation of a museum network which might provide a mechanism for regional integration, foster the sharing of knowledge, of experience, initiatives and projects, and communicate information about resources such as collections and museological programs, and set an agenda for Latin-American University Museums.

In May 2007, the first Latin-American Lecture in Museology and Cultural Patrimony Management took place in Bogotá, Colombia. Museum directors from the USA, the United Kingdom, Canada, Brazil, Mexico, Puerto Rico and Colombia were invited to discuss the main topic for this version: Museums, Universities and “Mundialización”. This meeting saw the creation of the Latin-American University Museums Network and the formulation of its first strategy and action plan.

Introduction

During the 6th International University Museums and Collections Congress (Mexico City, 2006) I presented to my colleagues from the General Directorate of Visual Arts of the Universidad Nacional Autónoma de México, professors Graciela de la Torre and Rafael Sámano, the idea to create a Latin-American museum network. They embraced it very generously, and the network began to form within the framework of the First Latin-American Lecture of Museum Studies and Cultural Management: Museums, University and “Mundializacion”. University museum management in Latin-America (Bogotá, 2007).

The statement of the Latin-American University Museums Network was written and signed by the directors and staff of the following institutions: the Universidad Nacional Autónoma de México, the Universidad de São Paulo, the Universidad de Puerto Rico, the Universidad Nacional de Colombia, the Caribbean University, the Universidad de Antioquia, the Universidad Pedagógica y Tecnológica de Colombia, the Universidad del Magdalena, the Universidad de Caldas, and the Corporación Universitaria UNIMINUTO. We agreed on the following:

1 The list of directors and functionaries that signed the Statement of the Latin-American University Museums Network is the following: Graciela de La Torre y Rafael Sámano, from the Dirección General de Artes Visuales, Universidad Nacional Autónoma de México; Margarita Fernández Zavala from the Project of Museums Accreditation of the Universidad de Puerto Rico; Camilo de Mello Vasconcellos, Director of the Museo de Arqueología y Etnología de la Universidade de São Paulo; Lilian Irizarry Martínez from the University Museum of the Caribbean University; José Delannoy from the Master’s Degree in Museum Studies of the Caribbean University; Edmon Castell Ginovart of the Coordinator of the Museums and Heritage Sistema de Patrimonio Cultural y Museos at the Universidad Nacional de Colombia; Diego León Arango from the Museo Universitario de la Universidad de Antioquia; René Escorcia Barrios y Wilmer Jesús Martínez Manotas from the Museo de Arte de la Universidad del Magdalena; Esneider Agudelo Arango from the Museo Agrario de la Universidad Pedagógica y Tecnológica de Colombia; Helena Pradilla from the Museo Arqueológico de la Universidad Pedagógica y Tecnológica de Colombia; María Cristina Moreno from the Centro de Museos de la Universidad de Caldas and Gustavo Ortiz, Director of the Museo de Arte Contemporáneo of the Corporación Universitaria UNIMINUTO.
Statement of the Latin-American University Museums Network

Within the framework of the First Latin-American Lecture of Museology and Cultural Heritage Management, the professionals from the Latin-American University museums met in Bogotá, considering that:

- we share cultural and historical ties, similar contexts and institutional missions, and compatible and parallel challenges within museum studies;
- we recognize the great risks to our cultural heritage given the globalization processes of the economy and the cultural industries;
- we should take advantage of the richness of our scientific, artistic, documentary and natural collections;
- we recognize the strategic value of strengthening the social construction of our memories and senses of belonging to our communities,

declare our intention of configuring the Latin-American University Museums Network, whose mission will be to generate and support actions and programs of interchange, cooperation and communication between its members in order to align policies and intertwine knowledge and practices that legitimize and spread its work, in an equitable and mobile environment.

The Latin-American University Museums Network will recognize the diversity of its members and try to establish alliances with related institutions with the purpose of contributing to the development of the associated museums.

The signatories of the present statement will show it to their respective university’s authorities in order to negotiate the inter-institutional frames that allowed us to achieve the goals expressed here through the specific channels and covenants of every implicated country and legislation.

Given on May the 10th of 2007, in the Auditorium Alfonso López Pumarejo of the Universidad Nacional de Colombia.

Precedents

The Latin-American University Museums Network is an initiative of the Master’s Degree in Museum Studies and Cultural Heritage Management of the Universidad Nacional de Colombia. Its main precedent is related to the disciplinary, professional and institutional goals that orient this program. These are the foundation of an international academic and scientific dialogue between the professors joined in this post-graduate program and the strengthening of the museums pertaining to the Universidad Nacional de Colombia.

In the lecture I gave at the 6th International University Museums and Collections Congress, I explained the situation of my university’s museums and the role the Master’s program in Museum Studies and Cultural Heritage Management was starting to play in relation to them. In spite of being the protagonists and developers of one of the scientifically and culturally most substantial activities in Colombia on the museum studies level, the museums within the Universidad Nacional de Colombia have been managed under great administrative difficulties, affected by their exclusion from the general university statutes and the development plans on the faculty and central level.

Therefore, the goals of the Master’s Degree in Museum Studies and Cultural Heritage Management in reference to the museums of the Universidad Nacional de Colombia are:

- To promote the formulation of financial resources and development plans for every museum of this university.
- The establishment of museum management methodologies, criteria and standards (such as documentation, conservation, etc) in order to allow the public circulation of their collections to all the sites of the Universidad Nacional de Colombia, and also their public circulation at the national and international level.
- The professional consultancy for the design of strategies for the communication, divulgation and formation of audiences.
- To deepen and diversify permanent spaces of interchange between the Universidad Nacional de Colombia and the Colombian nation in order to strengthen the sense of mutual belonging.
- To offer shared services, such as restoration workshops, documentation, specialized training programs etc.

Additionally, the professors associated with the Master’s program also have the aim of stimulating an administrative re-structuring of the Universidad Nacional de Colombia in order to make possible the creation of a directorate of university museums in charge of the following tasks:

- Consolidate and promote the museums and collections heritage of the Universidad Nacional de Colombia.
- Formulate development plans for the museums, collections and material heritage of the Universidad Nacional de Colombia.
- Formulate political frameworks for the museum’s heritage management at the Universidad Nacional de Colombia.
- Evaluate the management of the university’s museums.
- Set up the lines of scientific investigation and the growth of the university’s collections.
- Democratize access to university cultural heritage for the general public.
- Support and promote the qualification of the university museum’s staff at the Universidad Nacional de Colombia.
- Establish the collection’s control and mobility protocol for the university museums at the university.
- Design plans for the protection and safety of the university museums and collections.
- Coordinate the conservation, restoration, enlargement or museological adaptation of the museum’s buildings and sites in order to improve the preventive conservation of their collections.
- Negotiate with the university directors the granting of funds for the university museums and collections management.
- Coordinate communication with the Colombian Museums National Network.
- Support communication processes between museums.

After a year and a half of existence, the Master’s founding group has achieved the integration of the university museums into the General Development Plan for the University’s Bogotá Site and, as a consequence of this, has obtained approximately eight hundred thousand Euros to invest until 2009. In the current university’s development plan, several programs were designed in order to qualify the university museum’s management.

Also, we applied for the Cultural Grant Aid of the Japanese Embassy in Colombia which offers up to 50 million Japanese Yen annually. If the university application is successful, these resources will be mainly destined for the purchase of preventive conservation equipment, given the fact that one of the most serious problems that currently concerns us is the collections’ conservation at all our university museums.
Another meaningful precedent for the formation of the Latin-American University Museums Network were the results of the UMAC's 6th International Conference *New roads for university museums*. Some of its conclusions were:

- to open up the isolated dialogue in order to integrate it into a global context without giving up the university museum identity;
- to start at the top (university level) and not at the bottom (museum/collection);
- to analyze each museum's situation in the framework of its university (What does the university want? Why does the university need collections? Where does the university want to go?);
- to look for economic strategies, important partners and other people who can support and promote projects;
- to develop an Academic Advisory Board;
- to strengthen bonds inside the university;
- to map the museums and collections;
- to initiate cooperation with colleagues from faculties, other museums and collections inside and outside the university;
- to join national and international networks;
- to become a part of the long term strategic plan of the university;
- to develop into a place of unexpected juxtapositions and a place of visions;
- to become a place where audiences and collections interact and establish a dialogue;
- to promote a contemporary use of university collections in addition to traditional research and teaching uses;
- to try to involve as many stakeholders as possible in museum life (faculties, colleagues, students and surrounding communities).

In this framework, the conceptual scenario for the Latin-American Network of University Museums was particularly rich. In this way, the discussion of the principal proposal was open.

**Discussion of the proposal**

Discussion on the Network's aims, goals and perspectives is currently underway. Particularly, the colleagues from the Universidad Autónoma de México, the Universidad de Puerto Rico and the professors associated with the Master's Degree in Museum Studies and Cultural Heritage Management of the Universidad Nacional de Colombia are committed to presenting this proposal to the academic and administrative authorities of every university. Since May 2007, we have been presenting the Network's project and its statement to the directors and the collegial councils responsible in order to consolidate this initiative as part of the university's institutional project.

Although the network has not yet met to discuss its goals, these might be more or less the same as those established for the *First Latin-American Lecture of Museum Studies and Cultural Management: Museums, University and “Mundializacion”. University museum management in Latin-America*, that is to say:

- to build a frame for the discussion of the functions and cultural scenarios influencing the Latin-American university museums;
- to examine the current state of university museum practices in the region;
- to create a space for discussion on the role of the socialization processes of university museums and the arts and sciences within the Latin-American universities missionary functions (teaching, investigation and extension);
- to recognize the university museums functions within the informal education processes and dynamics within the Latin-American cultural context;
- to explore the history of the notions of university museums and collections and the particular history of Latin-American university museums;
- to create a forum to plan several multilateral cooperation projects within the region’s museology and cultural heritage management.

We should add to these strictly academic goals others related to the mobility of professors and students as well as to the collections and exhibitions circulation within the framework of regional university integration. All these depend on, of course, the statement signatories and the help of those who decide to join us during the next months.

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University museums and collections in Mexico – An overview

LUISA FERNANDA RICO MANSARD

Abstract
At the UMAC conference held in 2006 in Mexico, it was realised that the factors which UMAC needs to address to achieve greater recognition should be seen on a regional rather than a global scale. It was therefore decided to encourage members to set up regional groups with the aim of achieving regional recognition, or to stimulate existing regional groups to collaborate with UMAC in achieving shared goals.

L. F. Rico Mansard (Dirección General de Divulgación de la Ciencia – UNAM) started such a regional initiative ("working forum") in Mexico in cooperation with B. T. Abraham Jalil (Autonomous University of the State of Mexico) and L. Monges Santo (Historical Collections of the Popular Art Museum).

At the first meeting on November 22nd, 2006, the group laid down the following main guide lines: 1) Create a working group entirely dedicated to museums in universities; 2) Produce an integrated database of the university collections and museums; 3) Compile a comprehensive web mailing list of those working in university museums; 4) Establish priorities for university museums to improve their services; 5) Provide members with specialized information on university museums; 6) Create spaces in which these topics can be discussed; 7) Connect the national museum group with the International Committee. Since that first meeting the regional group has met three times.

Establishing a new working forum: UMAC Mexico
As in many countries in Europe and the Americas, university museums and collections in Mexico have a long history, but their reorganization and consolidation happened during the 20th century when university institutions were modernized and granted autonomy in order to provide students with better opportunities.

Most public universities in the country were founded upon scientific and literary institutions or local agricultural schools. These places gradually collected various specimens, laboratory equipment, frames and objects. In the last decades of the 19th century, the dissemination of positivist philosophy in education resulted in the establishment of laboratories aiming to demonstrate the facts of nature. Items, objects and instruments were acquired for research and teaching purposes in areas such as physics, chemistry, biology, zoology, medicine, and meteorology, thus considerably increasing the size of university collections.

Although these collections were intended mainly for university science teaching, sometimes, on days and in hours when no classes were taught, the collections were opened for the general public.

As time went by, the number of items grew and new equipment was acquired to ensure science teaching remained up to date. During the 20th century, many university collections were opened to the public. Their aesthetic and historic value was undeniable, and their preservation and exhibition aimed at both preserving the country’s cultural heritage and showing the world what was being done by the university.

Works of art such as paintings, sculptures and engravings were also used initially for teaching purposes. Many important items were originally placed in special academic buildings and classrooms, and were eventually integrated into specific collections for their public exhibition in museums and temporary exhibits. In spite of work undertaken to identify the origin, trajectory and use of these university collections, it is not yet possible to know exactly what there is in every collection or to fully
understand its status. Given that universities are guardians of much of Mexico’s cultural heritage, it is important to have a full understanding of the exact contents and status of each collection in order to promote its preservation and sustainable use, and in order to stimulate interaction and exchange of experiences among university museum professionals, which can be then disseminated within the university and in public.

This museological interest parallels to the current need to consolidate a theoretical-methodological corpus that includes the perspectives on the collections and on museography within the university. Its goal is not to interfere with the research, teaching and dissemination activities of the university, but to identify what has been done so far and set a course of action to guarantee each collection’s preservation and dissemination. Although it is difficult to perform this type of analysis, we believe there are many steps that can be taken to preserve and disseminate cultural heritage not only by the professionals in charge of every collection and museum, but also by the academic community and the general public.

First actions

Through its working forum on University Museums and Collections (UMAC Mexico), the Dirección General de Divulgación de la Ciencia (General Board of Science Dissemination) of the Autonomous National University of Mexico – the country’s most important academic institution –, has devoted itself to study these topics to establish a university museology that can be adjusted to the country’s real needs while contributing to the consolidation of museology in general. Its first actions include:

1. The organisation of working sessions: frequent meetings with the staff of university museums to exchange experiences and opinions (3 per year). The goal is to promote university museums and collections as a specialized activity.

2. The organisation of Round Tables to present and discuss specialized works (2 per year minimum). The goal is to analyze university museums and collections within the Mexican context as a basis for further discussion in a regional and international context.

3. The creation of an institutional database of university museums and collections that can be accessed nationwide.

4. The creation of a database of university museum and collection professionals to consolidate a family of university museum workers.

5. The preparation of specialised publications in order to establish a university museology and collect knowledge and experience.

Following UMAC’s guidelines, future activities include the publication of this work in order to build a conceptual platform for Mexican university museums.

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A hidden history: The University of Edinburgh’s Cultural Collections Audit

EMILY PEPPERS

Abstract
The Cultural Collections Audit project began at the University of Edinburgh in 2004, searching for hidden treasures in its 'distributed heritage collections' across the university. The objects and collections recorded in the Audit ranged widely from fine art and furniture to historical scientific and teaching equipment and personalia relating to key figures in the university’s long tradition of academic excellence. This information was gathered in order to create a central database of information, to identify objects in vulnerable or dangerous situations, to identify items that require conservation, and for insurance purposes.

The response of colleagues in all areas of the university has been overwhelmingly positive. The Audit has proved successful in raising awareness of collections and collections issues both within the university and with the national media, instilling a sense of pride among non-museums university staff who have tirelessly safeguarded these heritage collections despite ongoing pressure to downsize.

The Audit highlighted a number of issues in the university’s non-formal collections including environmental conditions, departmental relocations, object conditions, security, insurance, storage and long-term preservation. With the positive support and specialist knowledge of established contacts in every department of the university, the Audit worked to bring these collections and issues to light by acting as a resource for information, identifying vulnerable items and challenge areas, and by celebrating the university’s rich object history through an online website dedicated to the Audit. This paper details the challenges identified by the Cultural Audit, and gives examples of positive solutions that enable preservation while promoting pride in academic excellence and innovation.

Introduction and project aims
The University of Edinburgh is blessed with a number of formally curated collections, including the Fine Art Collection, the Edinburgh University Collection of Historic Musical Instruments, the Anatomy Museum, the Chemistry Museum and the Natural History Museum. Numerous other objects and collections exist across the university in meeting rooms, labs, and offices, but without an in-depth survey of these holdings, details of their scope, location, and condition were not known to the university. The need to assess the University of Edinburgh’s cultural assets was identified by the University Museums and Galleries, and a Cultural Collections Audit project was recommended to the University Collections Advisory Committee. The Cultural Audit project began at the University of Edinburgh in 2004, with a remit of identifying hidden treasures in its

Fig. 1 - A group portrait of Professor Tait and his physics laboratory class. 1875. UCA0973
non-formal distributed heritage collections across the university.

The Audit was intended as an initial survey of locations, conditions, and basic connections to university history. The objects and collections recorded in the Audit range widely from fine art and furniture, to historical scientific and teaching equipment, photographs, architecture and commemorative items. Single objects were catalogued separately, while groups of objects over 10 items were done on a collection basis. This information was gathered in order to: create a central database of information, identify objects in vulnerable or dangerous situations, identify concerns held by stewards of these collections, identify items that require conservation, and for insurance purposes. It was not the intent to catalogue every last object in a collection, but rather to provide detailed information on the types and sizes of collections within the university.

The Audit remit included only objects and collections belonging to the University of Edinburgh. A small number of items were included in the Audit where the ownership was either known to be outside the university, unknown, or questionable. These items were included solely on the basis that their care was the responsibility of the university, and ownership or suspected ownership outside the University of Edinburgh was expressly documented in the database.

It was not the aim of the Audit to remove objects from the departments in which they reside, except in very exceptional circumstances. At present the University Museums and Galleries does not have the resources to store cultural heritage items outwith formal university collections. In addition, the majority of the objects and collections surveyed by the Audit have a historical connection to the university, and are best understood within their academic context. This connection might be lessened if objects or collections were removed from the surroundings of their discipline, and thus department retention has been supported during every phase of the Cultural Audit project.

Methodology
From the outset, concerns focused on the difficulty in arranging visits with 200 busy members of staff within a relatively short period of 12 months. Initial contacts were made through the head of each college, school, and department. Visits were normally arranged several weeks in advance, keeping the schedule of visits as flexible as possible. In several instances retired Professor Emeriti were the most knowledgeable on department collections, and were very willing to take time to discuss historic items.

Information was entered into a database on a daily basis, which was in turn replicated to a university server. Images were taken as records for works of art, furniture, photographs, and visually intriguing...
objects. Information deemed sensitive has not been included on the webpage, such as location, contacts, or serious environmental or condition issues.

Response of university colleagues
The response of colleagues in all areas of the university has been overwhelmingly positive. Colleagues have gone out of their way to assist in the Audit, understanding that their knowledge contributes to the creation of a multifaceted and continually expanding record of innovation and achievement at the University of Edinburgh. The Audit has proved successful in raising awareness of collections and collections issues both within the university and with the national media, instilling a sense of pride among non-museums university staff who have tirelessly safeguarded these heritage collections despite ongoing pressure to downsize.

Colleagues across the University of Edinburgh have been conscientious in preserving objects and collections pertaining to the history of their discipline, and welcomed a project intent on safeguarding these items for future generations. It is a common theme that staff are concerned with preservation of cultural and historic items in their departments. Many factors, often out of their control, weigh upon the continued care and preservation of these items.

Audit findings
A phase I report was written detailing the results of the first year of the Cultural Collections Audit project (PEPPERS 2006).

- **1,100+ Objects**
  - Over 50%: Furniture and fine art (paintings, sculpture, and prints)
  - 10%: Photographs
  - 5%: Scientific instruments, commemorative objects

- **170+ Collections** ranging in size from 10 to 200,000 objects
  - Collections of 500-2,000 objects most common
  - 20-25%: Photography and archives
  - 10-15%: Scientific instruments, teaching equipment, medicine and anatomy, university history, slide collections

Most objects and collections are considered to be in ‘fair’ or ‘good’ condition, with less than 3% considered to be in ‘poor’ condition (PEPPERS 2006: 12–15).
Issues raised during the Audit process

The Cultural Audit highlighted a number of challenges faced by the university’s non-formal collections including:

- Environmental conditions
- Departmental relocations
- Object conditions
- Security
- Insurance
- Storage
- Long-term preservation

With the positive support and specialist knowledge of established contacts in every department of the university, the Audit worked to bring these collections issues to light within the university by identifying vulnerable items and challenge areas, acting as a resource for information, and by celebrating the university’s rich object history through an online website dedicated to the Audit. The following points affect many university non-formal collections.

Environment

The quality of storage environments is difficult to control, especially in shared buildings. Available storage areas are often damp or dirty basement areas, or are exposed to extreme heat due to nearby heating pipes. Most staff are aware of these undesirable conditions, but do not have other options. There are, however, many situations where objects or collections could easily be moved to improve the immediate environmental conditions. Examples of reversible detrimental situations include:

- Paintings hung directly above tea kettles or coffee machines
- Prints and early 20th century photographs hung in areas with strong direct sunlight
- Objects placed too near high-traffic areas
- Objects stacked or stored haphazardly, with heavy items placed on top
- Micro-climates created by air-tight frames, over-zealous use of wrapping materials

Condition

Most objects and collections viewed are in good/fair condition. The main concern of university staff regarding condition is the continued preservation of objects and collections without resources to do so. The challenges include:

- Furniture is in varying states, often with surface damage to varnish or has structural damage
- Oxidation to metal objects
- Paintings in poor environmental conditions
- Audio / visual recordings (including wax cylinders) deteriorating, material acidic or moulding
- Poor storage conditions
- Archives, prints, and photographs are yellowing due to adhesives, mounts, matting, frames and other acidic materials

**Security**

Security is an issue for a small number of departments, who have items of cultural or historic importance in common / accessible areas. Security concerns split objects into two categories: items that are currently on display or in areas of common access, and items which are not on display, due to a perceived or real security risk.

**Insurance**

The information gathered by the Cultural Collections Audit has been used to inform general and specific insurance valuations. In addition, colleagues wanted to know what university insurance covers in relation to their collections.

**Storage**

Lack of storage or poor storage is a major concern across the university. Space is limited for the storage of cultural and historic items, but most departments have managed to dedicate a secure separate storage space for their items. Storage areas consist of cardboard boxes, filing cabinet drawers, and top shelves, to storage cupboards, ‘archive’ rooms, and safes, as well as the rarer museum-quality environmentally-controlled storage rooms.

Major concerns regarding storage relate to other issues:
- Environmental instability – temperature, humidity fluctuations and burst pipes are the main culprits of deterioration and destruction
- Security issues
- Inappropriate storage methods – heavy items stacked haphazardly, or rapidly deteriorating materials used

**Departmental moves**

Approximately 80% of schools, departments, and divisions visited during the course of the Audit were either in the process of moving, or had plans to move in the coming months and years. Many colleagues expressed concern over the uncertain future of their departmental collections.
Audit webpage and publicity

A Cultural Audit webpage was considered an excellent opportunity to make the findings of the Audit accessible to the public, at every stage of the project.¹ A central Audit page was created to welcome viewers and to invite them to view the growing Cultural Audit collection, in the form of object and collection record catalogues. The webpage has also served as a platform to inform university staff and the public about the Cultural Audit project itself – its purpose, methods, and future objectives. The webpage has served as a positive ambassador for the Cultural Audit project. Since its creation, the Audit website has received approximately 50,000 hits by new and repeat visitors.

The Cultural Audit webpage was also intended as a showcase, highlighting and making accessible collections and objects within the university, which would otherwise be unknown to the greater university and public. It was hoped that the focus of the webpage, on physical items that attest to the university’s traditions of academic excellence and innovation, would create a sense of pride and achievement in the university, which could foster and improve upon communication and cooperation between the University Museums and Galleries and the greater University of Edinburgh.

An ‘Object of the Month’ feature has been incredibly popular, showcasing objects and collections within the university which might otherwise be unknown to the greater university and public. Recent plans have expanded the Object of the Month to a virtual online exhibition, bringing objects and collections together in an accessible web format. The 2007 virtual exhibition was From the Vaults, featuring treasures and objects of curiosity from the University of Edinburgh’s vault in Old College.²

Phase II

The main objectives behind project work plans for phase II were advocacy, positive action, and promotion (PEPPERS 2007: 3). Phase II focused on turning the information gathered in phase I into a resource to benefit University of Edinburgh schools, departments and divisions, University Museums and Galleries, as well as increasing cultural resources for the public at large.

The decision to continue funding the Audit project for a second, third and now fourth year was evidence of the significance of the project to the university and enthusiasm with which it was received within the university community.

Highlights from the Cultural Collections Audit

A temporary exhibition, *Highlights from the Cultural Collections Audit*, opened on 24 February 2006 running for six weeks in the Main Library. The exhibition was held to introduce the Audit and communicate its aims, objectives and successes to a wider university and semi-public audience. Ten objects and collections were featured, including items from the School of Literatures, Languages, and Cultures, the Institute of Atmospheric and Environmental Sciences, the Moray House School of Education, and the University Old College Vault. Placed in an area of the library dedicated to IT training, seminars, and meetings, visitors to the temporary exhibition included staff, students, and outside visitors to the library.

Handy preservation tips

During phase I colleagues identified a number of preservation concerns and questions. As a thank you for the warm welcomes and vital assistance on the Audit project, a friendly informal information guide was created to make basic preservation information accessible to colleagues across the university. The guide:

- Outlines basic preservation standards for items of different materials
- Gives Collections Support Team contacts for further information / support
- Advises on university protocol regarding object / collection disposal

The *Handy preservation tips* guide is currently a feature on the main Cultural Audit webpage, and has been included in the first phase of the Audit records sharing plan (see below).

Collections Guardians Recognition Scheme

The Collections Guardians Recognition Scheme is a collections-initiated programme focused on identifying, gratefully acknowledging and supporting university colleagues across the three Colleges and University Support Services who have gone out of their way to protect and preserve the university’s unique heritage collections. The Scheme was launched at a Museums and Galleries Month event on 4 May, 2007, at which over 15 Collections Guardians were present. It was an excellent networking opportunity for academic and support staff to meet museums and collections-based colleagues, discuss their collections, and make professional connections.

The Scheme is currently being developed in consultation with the Guardians. As part of the scheme, the Guardians will be provided with in-depth advice from the Collections Support Team, a networking platform on which to voice concerns about the preservation of collections they represent, and tailored opportunities to receive special training on preservation and object handling, should they wish.

Audit records sharing

An important part of phase II has been to make relevant Audit information available to university colleagues and departments, as well as outside organisations, where appropriate. Goals of Audit records sharing include:
To provide university departments, schools and support services with records and images of items found under their responsibility
- To answer enquiries from university and outside sources
- To assist in Sotheby's insurance valuations
- To assist in the updating of university Fine Art Collection records

The most recent records sharing exercise has involved providing twelve different departments, schools, and support services in the university with detailed records and images from phase I of the Audit, in order to provide them with the means for more organised management of their cultural items. The twelve were chosen for their relatively large holdings of cultural items, some numbering over one-hundred catalogued individual items. The information was distributed via CD in the form of an excel file and jpeg files, and the Handy preservation tips guide was also included as a further resource.

Current and future challenges
There are a number of challenges and considerations that face the year-to-year maintenance of the Cultural Audit project. Some of these issues are included below, as are recommendations for future improvement.

Year-to-year maintenance of Audit project
- New items – New objects are coming to light each year as colleagues come across them in the far recesses of their offices or departmental storage areas. Gifts to the university occasionally need to be accessioned, and the existence of / information about these gifts need to be communicated to the Audit Officer
- Location information – Staying informed of departmental location changes, which affects location records in the Audit database
- Updating / developing Audit website – Online features to change on a regular basis, and reflect larger university or collections agendas
- Maintaining correct contact information – Contacts in over 200 departments have, and will continue to change as jobs are changed, roles altered, staff retire, and departmental locations change

Disaster planning issues
While the university collections have focused a large amount of energy in recent years on disaster planning, it has been noted that no Audit objects or collections are included the current Collections Disaster Response & Recovery Plan. Many items identified in the Audit are of significant cultural, historic, or financial value, and should be included in building salvage plans, and on salvage maps. A list of iconic items should be created, to cover all university campuses.

Creation of a heritage policy
The heritage policy will compliment collections policies of formal museums in the University of Edinburgh, but the dissemination and practical use of such a document in the wider university will require ongoing advocacy on the part of the Cultural Audit Officer.
The advocacy of a heritage policy should:

- Attempt to create widespread awareness throughout all areas of the university, made through Collections Guardians and contacts created during phase I of the Cultural Audit
- Focus on the support such a policy offers stewards of cultural and historic collections across the university. When the safeguarding and/or retention of informal collections is challenged, stewards of collections will be able to cite a university-supported policy backing their efforts to preserve and protect these collections

**Development of information and support resources**

- Further development of the Collections Guardians Scheme, including information and support resources based on direct consultation with Collections Guardians
- Creation and implementation of in-house training, based on perceived and reported areas for skills improvement (PEPPERS 2008: 20-1).

**Sustainability and relevance**

In 2008 the Cultural Collections Audit Officer post was transferred from a renewable one-year contract to an open-ended contract. It is anticipated that the future role of the Cultural Collections Audit Officer will change according to the needs of collections stewards across the university, the University Museums and Galleries and the wider university, but it will keep the key Cultural Audit objectives of advocacy and grass-roots practical support at its core.

Fig. 9 - The Table of Many Woods. UCA0865

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Fig. 10 - Walking robot. Institute of Perception Action and Behaviour. Informatics. UCA1068
The Helsinki University Museum and its responsibility to preserve the heritage of university history

KATI HEINÄMIES

Abstract
The facilities at the University of Helsinki have undergone major changes during the past couple of decades. Several of its institutions have been relocated to newer and more efficient facilities in campus areas outside the city. The university buildings that were built in the centre of Helsinki in the 19th and 20th century have been renovated in order to accommodate the needs of new users. The University Museum has been documenting these changes. It has preserved the material heritage by rescuing research equipment found in attics and basements. But the museum has also been responsible for documenting the facilities before the original users left and the extensive renovation and restoration works were started. The photographic collection and the archive material of the Museum have been used during the renovation process in order to gather information about and determine the original appearance of the buildings.

The Helsinki University Museum is turning into a veritable information centre of university history. It documents the material history and traditions of its own university, but also literature and photographic material pertaining to universities and students in general.

Introduction
As the oldest university in Finland, the University of Helsinki – founded in 1640 – is responsible for preserving the continuity of University traditions.

The Helsinki University Museum was established in order to protect and promote this tangible and intangible legacy. Helsinki University Museum is also responsible for the preservation of university property of cultural and art historical value. The museum acquires, studies, communicates and exhibits material pertaining to the history of science, research and the University as an institution. The Museum is being developed into an information centre of university history.

Documentation of tangible heritage
The collections policy of the Helsinki University Museum (HEINÄMIES, SINISALO & TEGELBERG 2007) states that the museum is only to acquire items relating to the history, research, tuition or staff at the University of Helsinki. Items that do not fulfil these criteria are to be redirected to other more appropriate collections or museums. In exceptional circumstances, however, the collections of special fields, such as medicine, veterinary medicine, dentistry and craft science, may also be complemented with other material. As some of these special fields lack a museum of their own in Finland, items from a broad array of fields are offered for donation, which requires careful consideration.

Documentation of changing university facilities
The facilities at the University of Helsinki have undergone some major changes over the past years: University functions have been concentrated in four campus areas, and several institutions have been relocated away from the traditional university area in the town centre to modern and more efficient facilities in campus areas outside the city. The old buildings have had to be adapted to serve new functions. As the architects have not approved bringing old furniture into new facilities, the original furniture has either been passed on to the new tenants of the historic buildings or been moved into storage.
The historic buildings of the university date from the 19th and the beginning of the 20th century. As the buildings are listed and protected, all alterations and changes require particular consideration. Many of the buildings have specially designed unique interiors. The mission of the Helsinki University Museum is to protect the integrity and original character of these buildings and to document all alterations that are made. When the old chemistry laboratory and museum building underwent a complete restoration and was converted into the Helsinki University Museum between 2001 and 2003, the museum naturally had to abide by the same guidelines that it had issued to other university units: the original interiors and exteriors had to be preserved, all unnecessary renovation and construction work was to be avoided and original furniture was to be used as much as possible.

In the case of the Helsinki University Museum, this meant that the original colour scheme of the building was yielded from previous layers of paint. Original gas pipes and sinks were left exposed, although no longer in use, as evidence of the history of the building. Original showcases were used where possible, cupboards displaying old maps were provided with glass panes and locks to enable re-use, insect boxes were turned into a display cupboard for the collections of Craft Science. Original furniture was used in the offices and the work rooms, the old table and the chairs of the meeting room were restored etc.

The museum staff photographs and performs a documentation of all university buildings prior to restoration. It documents building fragments, inventory reports, restoration plans and restoration reports. The Museum makes an inventory of the building and its contents and salvages and stores all valuable furniture that cannot be reused. Between 1950 and 1952, a professional photographer documented everyday life at the different departments and institutions for a book introducing the university (TIRRANEN 1952). This material has been of great help for establishing earlier locations of the departments, their original interiors, original furniture etc. The museum will continue to carry out this kind of photographic documentation: the museum photographer is constantly documenting everyday life and festive events at the university.

**The documentation of cultural traditions of the university**

The Museum has a responsibility to record and document the cultural history and the traditions of the university, which include not only tangible but also intangible heritage. The centuries-old Finnish university customs related to everyday life and festive traditions have continued without interruption to the present day: the outward form of the conferment ceremonies of Master’s and doctorate degrees and the disputations has largely remained unaltered through the years, with the exception of some minor changes. The conferment ceremonies, following the awarding of the academic degrees, last for
several days and include the sword-whetting ceremony for the Doctors, the garland-weaving ceremony for the Masters, the actual conferment act, lunches, gala dinners, a cruise etc. The procedure and the dress code at the disputations and the festivities afterwards follow old documented traditions. These traditions are being passed from one generation to another, and the ceremonies are constantly being organized by a new generation and new people who have to acquaint themselves with odd, unfamiliar traditions. In the future, general information on these university traditions will be made available on the museum website, whereas the museum collections and archives will provide answers to more detailed questions that may arise on the subject.

An information centre of university history
Helsinki University Museum aims to gather and make available all possible information on University history for researchers and other interested parties.

The museum holds an extensive collection of literature on university history, which includes books pertaining to departments, faculties, student organizations and staff as well as books on other universities. The collection has been acquired mainly through donations from former or current professors. The Rectors and the Chancellors also donate books on university history, received on travels abroad, to the museum. In the future, the museum will try to acquire dissertations and scientific articles on university history for the collections.

Over the years, the museum has come to hold a large photographic archive. Initially, the museum acquired photographs for its research from other museums and archives, but it soon started to work actively to document university life, events, buildings and people at the university. Several departments have donated photographic material to the museum. The photographic archive is used by the museum’s own researchers, as well as other researchers and members of the press.

The architects in charge of planning the restoration of the historic buildings use original architectural blueprints and specifications from the drawing collections of the museum in their work. The property photographs of the photographic archive also provide valuable information. Last but not least, there is our highly professional and
dedicated museum staff, who over the years, while maintaining the collections, have acquired an extensive knowledge of the museum material, thus being able to respond with immediate answers to innumerable questions asked via phone or e-mail.

Fig. 4 - Original 19th century showcases, Helsinki University Museum. Photo K. Heinämies, Helsinki University Museum.

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Staying essential: Articulating the value of object based learning

HELEN CHATTERJEE

Abstract

University Museums are outstanding resources and afford a unique opportunity for effective object based learning, the dissemination of subject specific, observational, practical and other transferable skills. Further, they represent sources of inspiration, enjoyment and could play a potentially important role in health, wellbeing and therapy. Critically, therefore, we need to understand the role and value of object handling for learning, knowledge transfer, emotions, wellbeing and health. This paper reports on the outcome of a series of recent workshops, organised by UCL Museums & Collections, examining the value of touch and object handling. These workshops brought together museum practitioners, researchers and clinicians who are engaged in exploring the value of object handling, touch and sensation and in measuring the impact object handling might have for a variety of emotions, in therapy, general wellbeing and in enhancing knowledge acquisition. The role of object handling in a variety of contexts was explored, such as the use of handling collections in outreach and for inspiration. Other workshops explored the psychology behind touch, the underlying mechanisms behind physical stimulation and its link with emotions experienced during object handling.

The paper will also explore a range of practical and strategic initiatives employed at UCL Museums & Collections to understand the value of object based learning. Numbering nearly 1 million objects UCL Museums & Collections are used widely across the university in subject specific teaching, knowledge transfer and in the acquisition of key and transferable skills. Innovative uses include the assessment of the value of object handling as an enrichment activity in hospitals by medical students. The case study discussed explains the valuable role university museums can play in research-led teaching.

Introduction

This paper will discuss the value of university museums in teaching and research and, more specifically, the value of object handling and object based learning (OBL). At University College London (UCL) over the past five years we have been re-thinking what university museums can do and how we can make ourselves essential to our host institution. In this paper I will discuss two projects which have helped raise our profile within the University by their cross disciplinary teaching and research nature, the core theme of which has been to understand and articulate the value of object handling and OBL.

UCL Museums & Collections: object based learning

UCL has three public museums: the Petrie Museum of Egyptian Archaeology, the Grant Museum of Zoology and the UCL Art Collections. It also houses over fifteen departmental collections covering anthropology (including ethnography and biological anthropology), archaeology, medicine, geology and other sciences (including medical physics, physiology and electrical engineering to name but a few). The departmental collections, although not housed in publicly accessible museums, are accessible by appointment and can be seen along with objects from UCL Museums in temporary exhibition spaces across the university. We estimate we accommodate around 800,000 objects, but as with many university museums, this figure is an estimate. We are currently in the process of undertaking a comprehensive collections review to understand the full scope and content of our museums and collections.

At UCL OBL with our collections is an integral part of undergraduate and postgraduate teaching for a large range of students including those from the Engineering Sciences (Civil Engineering), Life Sciences (Anatomy, Biology and Zoology), Maths and Physical Sciences (Earth Sciences, Chemistry,
Palaeobiology) and Social and Historical Sciences (Anthropology, Archaeology, History of Art, Museums, Conservation and Heritage Studies). We have around 3000 students per year using the collections across 100 courses in the university. Collections are also used in tertiary education (university and further education) by students from outside UCL and for informal and formal learning across all age groups.

Objects are employed in a variety of ways to enhance and disseminate subject specific knowledge, to facilitate the acquisition of practical, observational and drawing skills and for inspiration. Objects are used both within disciplines and across, for example arts students produce installations in the Grant and Petrie Museums. In addition, each year MA Museums Studies students from UCL use the collections in teaching and research and in the development of exhibitions in UCL’s temporary exhibition spaces.

At UCL Museums & Collections one of our core strategic goals is to reposition our collections to make them an essential component of university teaching and research. One of the advantages of university museums is the ability to actively research and to generate new areas of research. The projects discussed below are based around articulating the value of object handling and critically involve both teaching and research elements.

**Touch and the value of object handling**

The first project was funded by the UK’s Arts and Humanities Research Council and involved the organisation of a series of workshops exploring the value and role of touch and object handling in a variety of contexts. The aims was to bring together a diverse range of experts from academic, clinical and museum environments with a view to establishing a network where information regarding the value of object handling can be shared and developed. We organised six workshops across six months in 2006-7 which looked at:

- The history of touch
- New technologies for exploring object interpretation
- Touch, memory and reminiscence
- Therapeutic approaches to touch
- Knowledge transfer in object handling, particularly for disadvantages or underrepresented groups such as diaspora

Contributors gave both theory based and experiential talks. The history of touch and the science behind touch, including the psychological and neurological basis of touch, was explored by both museum professionals and academics. There were many examples of case studies, such as the development and success of a 1940’s Nostalgia Room at London’s Newham University Hospital. This room was created to replicate as closely as possible a living room from 1940’s Britain. It contains furniture and objects either loaned from museums, private individuals or purchased. The room was geared towards elderly patients in the hospital as a place where they were invited to explore the contents of the room and reminisce. Reports note that this interaction evokes deep emotional responses in the patients who use the room (O’SULLIVAN 2008). We heard of one female patient with Alzheimer’s disease who had not spoken a coherent sentence for five years. On engaging with objects in the room and on hearing the piano the patient gave a word perfect rendition of a popular wartime song. Her family and doctor who had accompanied her to the room were overwhelmed and thrilled at the response this interaction elicited and the example demonstrates the power and potential value of collections’ interactions. This is just one of the many examples and case studies we heard about the value of object handling. The project culminated in a final workshop seeking to bring together the various themes and our experiences are available as an edited volume (CHATTERJEE 2008).
Museum loan boxes as an enrichment activity in hospitals: a research project undertaken by medical students at UCL

The second project involved research undertaken by medical students as part of their Special Study Module (SSM) and investigated the therapeutic or enrichment potential of taking museum loan boxes to patients bedsides.

SSM’s are defined by the UK’s General Medical Council as:

“... that part of the course which goes beyond the limits of the core, that allows students to study in depth in areas of particular interest to them, that provides them with insights into scientific method and the discipline of research and that engenders an approach to medicine that is constantly questioning and self-critical”.

SSM’s are a compulsory component in the first and second year of a medical degree and students are free to select a research project of their choosing from across the biomedical sciences.

One of the key reasons UCL Museums & Collections embarked on this initiative and developed an SSM research project, was to involve museum objects in teaching and research in an innovative way to demonstrate the unique, interdisciplinary, role collections can play in university life. Importantly the project sought to provide medical students with patient communication skills, methods of assessing wellbeing and research techniques. The core research aim to be investigated by the medical students was to evaluate the potential of object handling as a novel enrichment activity in hospitals. In doing this research the initiative also provided patients at University College Hospital with a novel engagement activity and widened access to UCL Museums & Collections to a previously excluded audience.

The clinical basis for this project lies in the fundamental idea that improving the quality of the hospital environment and enriching patient’s lives whilst in hospital can have a positive effect for patients and staff. This was perhaps first noticed by Florence Nightingale in the 1860’s who noted that:

“The effect in sickness of beautiful objects, and especially of brilliancy of colour is hardly at all appreciated [by the authorities] … [The] variety of form and brilliance of colour in the objects presented to patients are actual means of recovery.”

Some of the first clinical evidence came from Roger Ulrich in 1984 who showed that patients with a view of trees had a reduced length of stay in hospital compared to those with a view of a brick wall. Since then further clinical evidence has shown that arts in health has several positive therapeutic and medical outcomes for patients including:

- Reduction of stress
- Reduction of depression and anxiety
- Reduced blood pressure
- Reduced pain intensity
- Reduced need for medication
- Improved mental health
- Reduced length of stay

Further, there are positive effects for staff and benefits in the education and training of medical practitioners including:

- Improved morale and job satisfaction
- Improvement in job retention
- Increased communication and awareness between patients and staff
- Reduced stress levels
- Increased observational skills
A discussion of the role of arts in health can be found in Dolev et al. (2001) and Staricoff (2006).

Today arts programmes, including artist residencies, music therapy and dog patting, are becoming an integral part of life in many hospitals.

The aim of this research was to establish if museum collections and object handling could play a beneficial role for hospital patients, staff and students. We recruited five second year SSM medical students who took loan boxes comprising objects from across UCL museums and collections (including artworks, archaeological artefacts and natural history specimens) to patients’ bedsides during the winter and spring terms of 2006-7. Prior to data collection students were given training in object handling, infection control, patient communication skills and data handling and analysis.

With training complete the students began a series of visits to patient’s bedsides at University College Hospital in November 2006. The students began their sessions by asking several quantitative questions whereby patients completed a mood adjective checklist and two wellbeing scales. The former presented a series of moods (e.g. sluggish, nervous, vigorous, lively) with options to grade these emotions, from ‘not at all’ to ‘extremely’. The wellbeing scales comprised linear metric scales known as ‘visual analogue scales’ with grades from 0 (e.g. worst imaginable health state and extremely dissatisfied with life) to 100 (e.g. best imaginable health state and extremely satisfied with life) (Fig. 1). Patients were required to grade their mood, their perception of their overall health status and provide an overall life satisfaction score at the start and end of each handling sessions.

![Visual Analogue Scale](image)

**Fig. 1 - Generic Visual Analogue scale used to assess patients’ perception of their health status**

The handling session comprised the student asking the patient to choose an object and then a series of questions were posed, such as:
- Why have you chosen that object?
- What do you think this object is?
- What does the object feel like?
- Can you think of any experience that might relate to this object?
- Where do you think it comes from?
- What material do you think it is made out of?

Sessions were recorded using digital audio recorders and this information formed the basis for qualitative analyses.

**Outcomes**

The students made a combined total of 35 visits to University College Hospital and interviewed 21 patients. Post-data collection the students transcribed the audio-recordings and used basic mind mapping methods to ascertain themes and trends in the qualitative information retrieved from these
recordings. This technique involves the selection of key phrases and themes from interview transcripts and mapping their frequency in a given data set. Quantitative quality of life data extracted from the visual analogue scales (VAS) were analysed using simple statistical techniques (i.e. Student’s t-test) to understand frequency distribution. These tests showed that there was an overall improvement in patient’s perception of their general wellbeing and health status when the VAS from the start of the handling sessions (‘before’) was compared to those from the end of the sessions (‘after’). These results were significant at the 95% confidence level. Other quantitative analyses undertaken by the students indicated 57% of patients revealed a difference ‘before’ compared to ‘after’ the handling session with regard to general wellbeing, with 43% showing no difference ‘before’ compared to ‘after’; 38% of patients revealed a difference ‘before’ and ‘after’ the handling session in health status perception, compared to 62% who showed no difference. None of the VAS data showed a decrease in either score after the session.

Overall, quantitative analyses indicated an increase in overall wellbeing and patient’s perception of their health status at the end of the session. Qualitative analyses revealed patients felt positive about the role of object handling sessions as a distraction from everyday ward life and had a positive impact on relationships amongst staff and patients. As pilot research these outcomes are very informative and we are using these methods in parallel projects across the hospital to extend and continue this research (Chatterjee & Noble 2008). A critical factor in the success of this project was engaging key people from the hospital, including clinical staff. The project was co-run by the Arts Curator at University College Hospital and his contribution was crucial in engaging doctors, nurses and support staff to help with training and the logistics of gaining access to patients. We also had to obtain Research Ethics Committee approval prior to the start of the project.

The initiative demonstrates the value for medical student training in providing first hand experience of patient contact in a context outside their clinical care. This provided the student’s with a different perspective of patient care and gave an insight into patient’s emotions whilst in hospital.

Critically the project has significantly raised the profile of UCL Museums & Collections within UCL, demonstrating our value as a core resource in teaching and research. The teaching and research elements of the project exemplify that collections can be useful tools for inspiring cross disciplinary study, providing a novel research area for a new body of students using the collections.

Future directions

In the future we will continue to raise the profile of UCL’s Museums & Collections by promoting the valuable role university museums can play in achieving the strategic goals of Universities, particularly with regard to teaching and research. Further initiatives are planned for wider involvement of the collections in cross disciplinary undergraduate and postgraduate teaching and the Museum Loan Box SSM will continue to be run for medical students. Finally, we are continuing our research into the role and value of object handling for: knowledge transfer and learning, skills acquisition, wellbeing, emotions and enjoyment.

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The museum of the Faculty of Letters and Philosophy of the University of Catania: its relationship with a socially and economically deprived neighborhood

FEDERICA MARIA CHIARA SANTAGATI

Abstract
The University of Catania, founded in 1434, today has 15 museums, which were planned in 1997 and gradually opened over the following decade. The museum of the Faculty of Letters and Philosophy, known as the Museo della Fabbrica del Monastero dei Benedettini (Museum of the Benedictine Monastery Building), is housed in a section of the monumental complex of the Benedictine monastery, construction of which began in the sixteenth century. It is home to a small collection of objects which “narrates” the history of the monastery.

The monumental complex accommodates the Faculty of Letters and Philosophy. This building represents, in line with the cultural policy pursued by the faculty illustrated in this paper, the cultural heritage that is to be preserved, exhibited, communicated to and “shared” with the Catanese population. Thanks to this cultural policy of openness towards the public, which was introduced just a few years ago, the Faculty’s premises have become a vibrant museum, especially for those people living in the adjacent socially and economically deprived urban area called Antico Corso. The program for this neighborhood consists in the organization of events that aim at museum education and promote forms of social aggregation linking the university museum and the city: seminars on the development of the former Benedictine monastery, guided tours of the monastery for school pupils, exhibitions of their drawings related to these experiences, as well as further cultural events and educational programs. This new cultural policy has received an enthusiastic reaction from the citizens of the Antico Corso, who previously had contested the presence of the academy in the monastery building and had been totally unaware of its high cultural value.

The initiative taken by the Faculty of Letters and Philosophy of the University of Catania to open the doors of its own museum to the public in recent years, and in particular to the socially and economically neglected neighborhood known as Antico Corso in which it stands, is part of a cultural policy recently adopted by the faculty, the aim of which can be understood if we consider that Sicily is certainly rich in cultural heritage, but also one of the poorest regions in Italy. The decision of the staff of the faculty to establish relations with the residents of the Antico Corso neighborhood was not easily made and comes after decades of difficult relations between the faculty and the neighborhood.

As an instrument for establishing relations with the neighborhood’s community, the faculty chose to make use of the cultural heritage it has at its disposal, represented by its own museum and by the monumental complex of the Benedictine monastery (of which the museum is part), and which is also the home of the faculty. Since 2004, this cultural heritage has been communicated and “shared” with the inhabitants of the neighborhood who were hitherto unaware of what was housed within the walls of the university institution just a few steps from their homes: since 2004, the use of the former monastery (and its museum) has changed radically.

To understand then what is happening today in the Faculty of Letters we have to look far back in time, with the aim of showing how the role of this university institution has changed over the years. The University of Catania is the oldest in Sicily, receiving the placet for its institution in 1434 from Alphonse of Aragon and, following the Papal Bull of Pope Henry IV in 1444, for centuries it was the only Sicilian university. Indeed, the Catanese Studium generale – apart from the period running from the end of the sixteenth to the second half of the seventeenth centuries was the only Sicilian institution which granted
degrees up to the first decades of the nineteenth century. Initially there were three faculties (law, arts and medicine, theology), which were essential for the exercise of power of the social classes who had greatest influence over university policies: the clergy and the nobility.

Catania’s geographical position, at the foot of Etna, an active volcano, has always influenced the life of the city in all its aspects: volcanic eruptions and earthquakes have in part destroyed the city over the centuries, and the city was reconstructed several times, on each occasion adopting a new appearance. The volcanic phenomena have meant both the presence in the academic field of a strong interest in volcanology and visits to Catania made at various historical moments by eminent scholars of volcanic phenomena. Such visits certainly contributed to strengthening links between Catanese scholars and foreign scholars, which proved important for the socio-cultural growth of the Etnean city.

The composition of the society out of which most of the collections of the Catanese university came, involved the presence of the clergy, the aristocracy and the middle classes; these last, from the beginning of the 1840s became more present in the political and scientific life of the city and it is to the middle classes that we can ascribe the formation of the majority of the university’s collections.

We have to distinguish between the formation of the collections of Catania university and those of the current university museum structures itself. Indeed, as we will see, almost all of the museums that today house the collections were set up just a few years ago as part of a project called Catania-Lecce, while the collections existing today, on the whole, were formed many years ago, over a long period of time, from the eighteenth to the nineteenth centuries, during which culture was seen above all else as an element belonging exclusively to an elite environment, and not as happens today – something accessible to the public at large. The Catanese university’s collections are for the most part the fruit of acquisitions made by the university from private collections or collections established through the initiative of one or more university teachers.

The collections present today in the University of Catania’s various museums consist of multiple types of objects: rare and ancient books, manuscripts and souvenirs relating to the history of the university, ancient coins and archaeological finds, animals, plants, paleontological finds, petrographical-mineralogical-volcanological specimens, eighteenth-century etchings, town plans, instruments used in the fields of physics and meteorology between the end of the 1800s and the beginning of the 1900s.

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1 Prior to the institution of the University in Catania, the Sicilians attended the universities of Bologna, Ferrara, Padua, Pisa, Siena, Roma, but not to nearby Naples because there, before the arrival of King Alphonse of Aragon, the islanders were not welcome. In Palermo, Trapani and Messina there were already some subjects taught at a higher level, but they could not grant degrees because they did not the *jus doctorandi*. In 1548 the city of Messina obtained a *Studium* through a bull issued by Paul III, and in 1591 came the *jus doctorandi*; the *Studium* functioned from 1597 and was split into two branches: literary, theological and philosophical subjects, and mathematics. The University of Messina was effectively operative only up to the second half of the seventeenth century, because it had to pay for the results of the revolution against the Spanish dominators (1674–1678). The University of Messina was definitively instituted in 1838. Palermo was instituted only in 1805 (CATALANO 1934: 5–7).


3 For example the Jesuit Athanasius Kircher (1602–1680) met Giovanni Alfonso Borelli (1608–1688), the scientist known for his study of the Etnean eruption in 1669, or the naturalist Deodat de Dolomieu (1750–1801) who had relations both with Prince Ignazio Paternò Castello di Biscari (1719–1786), founder of the Biscari museum, famous throughout Europe, and Cavaliere Giuseppe Gioeni (1747–1822), creator of the Gioenia collection that later became property of the University of Catania. Regarding Athanasius Kircher’s journeys to Sicily, see MORELLI 2001: 179, 186; regarding the relation between Prince Ignazio Paternò Castello di Biscari and Deodat de Dolomieu, see PAIFUMI 2006: 50–51, 129, 131.

4 The clergy always had considerable impact on the life of the city: the post of chancellor of the university was filled by the Bishop of Catania until 1819; works on reconstructing the city in the 1700s following the 1669 lava flow and the 1693 earthquake were commissioned by the curia of the Etnean city.

5 See below note 13.
and building materials used in the construction of some historic buildings that today belong to the University of Catania.

Some of these collections are housed in university museums in historical Catanese buildings that are in themselves of great historical-artistic and archaeological interest. These are often home to individual faculties departments to which the university teachers in charge of the museums belong.\(^6\)

The museum of the Faculty of Letters and Philosophy, called the Museo della Fabbrica del Monastero dei Benedettini (Museum of the Benedictine Monastery Building), is located in Catania within – as we have mentioned – the monumental Benedictine monastery complex (Fig. 1), founded in the sixteenth century.\(^7\) The museum consists of a part of the monastery that has a surface area of some 1,500 square meters (of which some 500 linear meters constitute the visitor’s route through the museum) and it carries evident traces of the intricate and stratified architectural development of the building from the seventeenth to the nineteenth centuries. The museum is organized

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\(^6\) The only site chosen to house a museum that is not in Catania is a section of the zoological museum located on a small island of volcanic origin that is part of a marine reservation; monitoring this area is one of the tasks of the Department of Zoology of the University of Catania. The island is called Lachea and it used to belong to Marquis Luigi Gravina, who granted it to the university in 1896 for scientific research (BLANCO 2007).

\(^7\) The monastery was founded in 1558, but was partly destroyed by the 1669 eruption and the 1693 earthquake. From the beginning of the 1700s, building work began once again, making it even more imposing and rich than it was initially, to the point where it became a monumental complex true and proper. The Benedictine monk Vito Amico (1697–1762), who taught Civil History at the University of Catania, was the founder of both the library connected to the university and the Benedictine Museum. It housed collections of archaeological finds, statues, paintings, natural history items, which in 1868 were acquired by the Municipality of Catania and subsequently relocated at the Castello Ursino Civic Museum. Also important was the Benedictine abbot Placido Maria Scammacca (1700–1787), intermediary in the context of the antiquities market in Rome, between the 1740s and '50s, for the Benedictine museum and the more well known museum of Prince Ignazio Paternò Castello di Biscari. Emiliano Guttadauro (1759–1836), another monk from the monastery, created a botanical garden that was to be a model for the Etnean city in the first decades of the 1800s. With the state’s acquisition of religious properties in 1866, the monastery was looted and subsequently housed school institutions (the Regio Istituto Tecnico, later Gemmellaro Institute) and a military barracks. In 1977 the monastery was ceded by the Municipality of Catania to the University of Catania (apart from the parts of the S. Nicolò l'Arena church, the annexed rectory and the rooms housing the Ursino Recupero library). Regarding the library of the Benedictine fathers see Paladino 1934: 248–249. Regarding the museum of the Benedictine fathers, see GIARRIZZO 2001, 24–40. Regarding Placido Maria Scammacca see SALMERI 1980: 261; PAFUMI 2006: 57.
The museum “narrates” some significant episodes in the history of the monastery, and thus also the various uses to which it has been put since it was built by the monks in the sixteenth century. The exhibition integrates both the collection of objects preserved in the museum and the architectural and geomorphologic elements that the museum features. The collection itself consists of objects that are either building elements used by the monks to construct part of the monumental complex or instruments installed in the monastery by teachers of the university Geophysical Laboratory, by the staff of the Meteorological Office, and the Royal Technical Institute, i.e. by staff from the various public structures that over the course of time were present within the Benedictine monastery. Given the extra ordinem nature of the museum space that is in part subterranean and characterized strongly by the geomorphology and the architecture of the site, we have to mention the geomorphologic elements in the museum that “narrate”, as do the other objects in the collection, the history of the monastery and constitute an integral part of it: the bank of lava from 1669 (Fig. 2-3), which the monks had to deal with by rebuilding the part of the monastery that houses the museum, and the underground river, the Amenano. Its waters are today a most effective instrument for museum teaching since they refer to the physics experiments carried out here from 1891 to 1919. The exhibition of other objects excavated in the underground part of the museum is planned, and this will constitute the historical-teaching section of the museum structure. One part of the museum is used for temporary exhibitions.

The museum of the Faculty of Letters and Philosophy is a new museum, institutionalized, like most of the Catanese university's current museums, via the coordinated Catania-Lecce project, which takes its

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8 In the museum, animal bones and refuse from the furnaces used as fill for the vaults have been exhibited.
9 Professor Annibale Riccò directed the Geophysical Laboratory, the Astrophysical Observatory and the Meteorological Observatory. The university was able to locate them at the Benedictine Monastery thanks to a grant and modification of certain spaces (the kitchen area and a heightening of the dome above the ante-refectory) that Professor Pietro Tacchini obtained from the Municipality of Catania in 1885 (LEONARDI 2005: 31). The instruments from the office are the following: a sunshine recorder, a marine chronographic chronometer, a Fortin barometer, a thermohygrograph, a swinging pluviograph, an anemograph, an evaporigraph. The Astronomical Observatory and the Institute of Astronomy were located in the monastery's kitchens and its connected rooms from the 1890s up to the mid-1960s (LEONARDI 2005: 8, 30).
10 The instruments of the laboratory are the following: a Calliet machine, an Atwood machine, a vacuum pump, a Ramsden electric machine. From 1875 onwards, the school was housed in the kitchen and refectory areas, which had been transformed respectively into a drawing room and a laboratory for experiments on building materials (LEONARDI 2005: 8, 13).
11 The Geophysical Laboratory was located here from 1891 to 1919 (see above note 10). The underground river’s water level was observed to measure the effects of rain and seismic shocks (which could have affected the flow). Even today, visitors can view the well through which the river flows.
name from the fact that it is linked to the universities of Lecce and Catania.\(^\text{12}\) For both universities, the project’s main aim was to create or rebuild museums and research centres; in Catania’s case a total of fifteen museums were built or renovated,\(^\text{13}\) with the intention of expanding knowledge of the university’s heritage.

The university collections have as yet not been studied systematically, but thanks to the Catania-Lecce project, many of them are currently being catalogued and displayed in the various university museums in Catania. The Catania-Lecce project certainly represents the shift in academic cultural policy which follows a change in society\(^\text{14}\) and therefore the context in which universities “live”. As well as safeguarding and adding value to the university’s heritage, creating databases,\(^\text{15}\) training in new competences and professions linked to cultural heritage,\(^\text{16}\) another of the Catania-Lecce project’s aims is indeed to widen the use of the university’s heritage not only for “specialists”, but also for the public through the creation of services for museum teaching.

The faculty’s seat was moved to the Benedictine monastery in the Antico Corso neighborhood in 1977. Plans for the restoration and conversion of the monumental complex were entrusted to the architect Giancarlo De Carlo and his collaborators. He set about transforming the building into a university faculty and a museum (the old kitchens and the underground rooms on the northern side of the monumental complex). De Carlo restored the monastery through the installation of flexible solutions that do not disrupt the identity of the monumental complex in its new purpose. He even planned a garden open to the surrounding neighborhood which is today cared for by the Municipality of Catania, which has become a potential point of contact and communication between the university institution and the city, a space in which students and teachers mingle with people from the neighborhood.\(^\text{17}\)

\(^{12}\) The coordinated Catania-Lecce project is financed by the European Community and the Italian Interministerial Committee for Economic Planning; this project is organized with two financial tranches, the first of which was concluded in December 2001, while the second is still in course.

\(^{13}\) The fifteen museums are: Biblioteca del Seminario Giuridico (Library of the Juridical Seminar), Archivio Storico dell’Università di Catania (University of Catania Historical Archive) Museo dello Studio (Catanese University Museum), Archivio Ceramicografico (Archive of Antique Ceramic), Museo Archeologico (Archaeological Museum), Museo della Fabbrica del Monastero dei Benedettini (Museum of the Benedictine Monastery Complex), Museo di Zoologia (Zoology Museum), Orto Botanico ed Herbarium (Botanical Garden and Herbarium), Musei di Scienze (Science Museum), Città della Scienza (City of Science), Laboratorio e Museo della Rappresentazione (Laboratory and Museum of Architecture), Laboratorio di Tecniche Non Distruttive (Laboratory of Non-destructive Techniques), Servizio per l’Acquisizione e l’Elaborazione Elettronica dell’Informazione (Service for Electronic Information Gathering and Processing), Laboratorio Multimediale e di Simulazione (Multimedia and Simulation Laboratory), Infrastrutture di Fruizione e Servizio (Infrastructures of Use and Service). They are considered to be museums as defined by Art. 2 of the ICOM Statutes. Regarding the Catania-Lecce project, see CARCHIOLO 1999; FINOCCHIARO & ALBERGHINA 2007; Progetto Catania 2007.

\(^{14}\) The European Museum Forum’s conference entitled \textit{The European Diaspora}, held in Prato (23\textsuperscript{th}–25\textsuperscript{th} October 2003), emphasized how much and just how European society is changing thanks not only to ICT support, but also due to the huge presence of ethnic communities coming above all else from the East; furthermore the conference brought to light the important role played by museums in the processes of communication through which Europe on the one hand introduces itself to the new inhabitants from non-European countries and on the other ought to preserve the culture of the new residents on the European continent. These themes appear in the document of the parliamentary assembly of the Council of Europe in the context of the Sub-Committee on Cultural Heritage and have also been discussed at the 2\textsuperscript{nd} Annual Ename International Colloquium (22\textsuperscript{nd} – 25\textsuperscript{th} March 2006) under the title \textit{Who Owns The Past? Heritage Rights and Responsibilities in a Multicultural World}. On those topics see: Committee Culture, Science and Education 2003, Ename Center 2006.

\(^{15}\) A single archive has been created which brings together data from the various archives related to the different collections present in the museums; the structure of the archive has taken into account the norms issued by national and regional bodies with regard to cataloguing. Unfortunately, this database has not yet been made available on the internet. Currently, only intranet access is provided.

\(^{16}\) Parallel to the Catania-Lecce project, an annual high-level training course was set up for “experts in museum mediation and communication” in the year 2000, subsidized by the Italian Ministry for Universities and Scientific Research (MIUR). Students on the course were graduates resident in southern Italy, notorious for being the poorest part of Italy. The course, set up by the University of Catania with MIUR’s approval to train specialized personnel useful for the Catania-Lecce structures, bore in mind that in Sicily the concentration on cultural heritage to be valorized is particularly high, as is the rate of unemployment among graduates.\(^\text{17}\)

\(^{17}\) On Giancarlo De Carlo’s plans for the Benedictine Monastero see BRANCOLINO 1988; DE CARLO: 90–91; ROMANO 2001: 22, 68–73.
The objective to enliven contact with the inhabitants of the neighborhood (from 1977 to 2003) remained for many years unfeasible, because both the inhabitants of the area and those who frequented the faculty had adopted – albeit unofficially – a policy of mutual distrust that provoked a state of “mutual exclusion”, and if we consider that contact opportunities for meetings for both “actors” were virtually inexistent, then it is evident that the two parties (faculty and neighborhood) had no contact at all. The absence of relations derived from the fact that the social and cultural contexts that characterized on the one hand the faculty and on the other the neighborhood were completely opposite: the faculty was seen by the inhabitants as the “fortress” of an “alien” culture, while the Antico Corso neighborhood was considered by the faculty an impenetrable stronghold of social and cultural degradation. The faculty’s view derived from the fact that the Antico Corso area has extremely low per capita income and literacy levels as well as a high rate of crime committed by locally organized groups.

Since the institution of the faculty in the neighborhood, prices for housing have increased enormously, which has made life very difficult for the original inhabitants of the area. Some inhabitants with a reasonable level of literacy organized into a neighborhood association (Comitato Antico Corso), which is very active and from the very beginning opposed the university’s presence. The faculty’s work therefore has not been easy – teaching and non-teaching staff have been affected strongly by this climate of almost “urban warfare”, but from 2004 onwards the faculty’s management decided on a new policy of operating and moved from an attitude

\[18\] The Comitato Antico Corso is studied today by a group of sociologists working on participative planning (LANZA, PIAZZA & VACANTE 2004: 12, 23–26).
of “defense” to one of openness and communication with the world outside by hosting events in the monastery that constitute moments of social aggregation and opportunities for meeting others.

The reasons behind this change in the faculty’s modus operandi from 2004 onwards are to be found in the “new approach” set up by the dean of the Faculty of Letters and Philosophy of the University of Catania, Professor Enrico Iachello, who has put strong emphasis on the fact that the faculty museum (and the entire Benedictine complex) belongs to the civil community. He considers it in relationship to its “territory” and as being “obliged” to provide services to the public. On the basis of this consideration, the university museum can no longer maintain the role of an inaccessible ivory tower of culture, especially in an urban area like this, in which there are no other public institutions that propose cultural initiatives for the neighborhood or which voluntarily provide a forum for the inhabitants of the neighborhood to discuss their problems.

The decision to use the museum and the Benedictine complex as an instrument for establishing relationships between the faculty and the neighborhood was born from the realization that the Comitato Antico Corso has an interest in the cultural heritage of the area. The Antico Corso committee’s interest was to maintain in situ the archaeological areas of the zone external to the monastery and managed by the Municipality of Catania. In order to resolve the controversy, the faculty consulted academics who were experts in archaeology. They confirmed the need to leave in situ the cultural heritage in question as requested by the committee. Following this first important step which was welcomed by the committee and the neighborhood, the faculty has established contact with the heads of the Comitato Antico Corso to discuss problems relating to the neighborhood (parking, house prices, etc) and has invited the committee to participate in a round table together with representatives of the Municipality of Catania, which in general had had no direct relations with the committee.

Thanks to these positive meetings and discussions organized by the faculty, a decision was taken by the faculty in 2004 to approach the three schools located in the neighborhood. Their headmasters were contacted directly and initially only informally in order to invite groups of schoolchildren to the monastery. This consideration immediately became a priority, given that education regarding cultural heritage during school years is felt to be fundamental.19 It was decided to include the participation of the neighborhood schools in a program aimed at communicating knowledge of the past, specifically the classical world, to the entire Catanese population. The decision to deal with the classical world was made not only because in Sicily (and in the Antico Corso neighborhood itself) traces of the classical past are evident and influence local culture greatly, but also because the classical period is one of the subjects most studied in faculties of Letters and Philosophy in the south of Italy. Drawn up during the summer of 2004 by faculty teachers, the developed program was called Fuori dall’aula, dentro la città (Out of the teaching room and into the city). The cultural meetings within the program were organized on the basis of the idea that university teachers were to move out – metaphorically – from the university’s teaching rooms to communicate to the “world outside” topics related to the themes of classical culture (generally only dealt with in the academic context), but rendering them more attractive and understandable through the consultation of communication experts. These helped the university teachers to hold unpaid lecture-shows on classical culture.

In the academic year 2004/2005, agreements with the schools in the area were made official, so that the schools were able to participate in the special section – Cartoons per l’Antico Corso – of the program Fuori dall’aula, dentro la città. For this section, the pupils of the neighborhood’s schools were

19 As can be seen in the essay by Bourdieu and Darbel, those who love art and willingly visit museums are prevalently those who in their school years had already begun to visit them thanks to their schooling (BOURDIEU & DARBEL 1972). On school teaching that begins with cultural heritage and art, and which takes into account the developments across the rest of Europe, see COSTANTINO 2001; BRANCHESI, CRISPOLTI & DALAI EMILIANI 2001. On the need and the advantages of receiving an aesthetic education see QUINTANA CABANAS 1996: 101–107.
invited to the Benedictine Monastery to watch animated cartoons on a classical subject: Hercules and Ulysses, chosen because, as previously mentioned, the theme dealt with in the program *Fuori dall’aula dentro la città* was antiquity and because school teachers would not have been able to prepare their young pupils in time (as is the norm in schools in Italy) for what they would see at the monastery, especially what they would see at the museum.

Having come to the monastery to watch the *Cartoons per l’Antico Corso*, the pupils naturally visited both the faculty and the museum; the pupils’ contact with these spaces – until then unknown to them despite the fact that they are very close to their schools – was so evocative that it influenced the drawings they made. With the present author, they organized an exhibition in the former monastery building open to anyone who visited the monumental complex. The decision was made to produce a catalogue of this exhibition which was published with faculty funds by one of the oldest and best known Italian publishing houses (Giunti), and it was subsequently widely distributed both on a local and national level. The parents of the schoolchildren who had created the drawings in the exhibition were invited to both the exhibition and the presentation of the catalogue (at the monastery).

This approach taken by the faculty towards the schools is explained not just as an attempt to bring the academic world (and its cultural heritage) to a socially and economically highly degraded environment, but also as an original idea for bridging the gap between school and university that is often complained of in the south of Italy. The initiative gave the impulse for many inhabitants of the Antico Corso to visit the Benedictine Monastery for the first time. This cultural policy has received an enthusiastic reception from residents in the neighborhood, and their frequentation of the monastery – a piece of cultural heritage of great importance, known to them previously as an “unknown and enemy” place – is growing. During the academic year 2005/2006, the faculty decided once again to invest its energies above all into the relationship with the young generation present not just in the neighborhood but also in other areas of the city, and thus has initiated programs aimed at becoming familiar with the “other” or the “different”. This theme, represented by the *Radici, identità* (*Roots, identity*) program, has been presented to an adult public in the Benedictine Monastery, at cultural events held in the evenings, naturally free of charge: guided tours of the building by volunteering students, exhibitions, films, concerts, *lecture–shows*, open to all the city’s inhabitants, on topical themes linked to local cultural history. All these emphasize the multiethnic aspect of Catanese society and therefore of Mediterranean society.

The success achieved through these initiatives that are open to the neighborhood derives from the ability to find the right channels for a dialogue with the inhabitants of the neighborhood: the members of the Comitato Antico Corso, the headmasters of the schools, the schoolchildren and their parents. In all cases, those concerned are residents or people who frequent the neighborhood and who have a certain influence within the community of the Antico Corso.

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20 The idea of producing drawings following a visit to the museum derives from the desire to promote knowledge of cultural heritage through the use of different communicative techniques, stimulating curiosity, creativity and developing the pupils’ critical sense. The Sicilian Regional Government, the Superintendency of Cultural and Environmental Heritage and Public Education in fact ran several editions of the competition *Conosci il tuo museo* (Get to know your museum), an initiative that aims, through the creation of graphic work by pupils, at educational promotion of Sicilian cultural heritage (Assessorato Beni Culturali 2007).

21 See SANTAGATI 2006.

22 The “other” and the “unknown” come from a far off country, but are also something that has always been near us, but which has never been “known”. The choice of this theme not only provides an incentive for becoming familiar with the monastery, but is also justified because of the new multiethnic composition of the neighborhood. Indeed, some of the inhabitants, as in many cities, come from countries beyond the European Union, which is reflected by the number of non-EU pupils present in the schools in the Antico Corso neighborhood. The importance of this choice has already been noted, see above note 15.

23 The archive of the proposals formulated in the academic years 2005/2006 and 2006/2007 by the faculty and aimed at the city unfortunately is not available on the internet anymore, there is only an intranet link.
A suggestion for improving these experiences in the future might be to coordinate museum activities with the initiative *La scuola adotta un monumento* (The schools adopt a monument), which each year is promoted by local schools and thanks to which, for a few days each year, pupils work as guides at the monument that their school has *adopted*. In our case, we propose therefore that one or more schools of the neighborhood adopt the monastery and the museum, so that the pupils become protagonists and narrate the history of a building that is part of the cultural heritage of their neighborhood.

One difficulty will certainly remain: the difficulty of maintaining this policy of openness and neighborhood involvement, given that the entire operation depends on the enthusiasm of university teachers who, beyond their institutional duties and outside of their working hours, have developed topics and the necessary means to *attract* a part of the population that belongs to economically and socially disadvantaged social strata.

Concluding on this experience, we can say that the Benedictine Monastery, thanks to the Faculty of Letters’ work, has been transformed from being a bastion of elite, exclusive culture and respecting an image that goes back to the 1700s, into a meeting place where academics invite the city to make contact with a culture that is accessible to everyone, propose topics of common interest, and make local residents protagonists of events in the monastery (as, for example, in the exhibition of schoolchildren’s drawings). The Museum of the Benedictine Monastery Complex is increasingly becoming the instrument through which to this story, this history of the monastery and the city of Catania is given a voice. We hope to be able to continue this success in the future.

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24 I refer to the cultural policy adopted in the monastery by the Benedictines and which many years later (1846) the publication of Francesco Bertucci’s guide to the monastery sought to change, to modify the relationship between the monastic community and the scientific community, between the monastery and the city of Catania, to create “[…] the ‘new’ role of the Monastery and its community” (Giarrizzo 2001: 97).


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‘The Sound of Silver’: Collaborating art, science and technology at Queen’s University, Belfast

KAREN E. BROWN

Abstract
In December 2007, the Naughton Gallery at Queen’s will unveil a major, semi-permanent exhibition of silverware and sonic art, funded principally by NESTA (www.nesta.org.uk). Using technology developed by the University’s Sonic Arts Research Centre (SARC) and interface design by a leading practitioner and curator of sound art, Chris Murphy, the exhibition aims to display and interpret the University’s diverse and interesting silver collection in a fresh and innovative way. International sound artists are currently being commissioned to compose six-minute soundscapes based on individual items from the collection. Their responses will be based not only on the history and provenance of the items, but also on materials, techniques, and the aesthetic qualities or emotions attached to them; for example ‘triumph’ for a ceremonial mace, ‘loss’ or ‘victory’ for a crucifix, and ‘affection’ for a certain donation or bequest.

To mark the occasion, a new silverware commission will use a combination of 21st century hydraulic-forming technology, together with the ancient crafts of hand-raising and planishing, and will be included as part of the visual and aural display. A film recording the production of this piece, together with 3D images and the soundscapes, will then be brought together in an interactive display accessible to people of diverse ages and abilities.

This paper considers both practical and theoretical concerns relating to this project.

History and background
Founded by Queen Victoria in 1845, the Queen’s University of Belfast opened in 1849 when the first students entered the new college building designed and built by Charles Lanyon (EVANS & LARMOUR 1995). The University collection comprises paintings, sculpture, silver wear and valuable artefacts (BLACK 1995). Until the late 1990s, however, the collection was managed on an ad hoc basis, with paintings hung in dignitary’s offices, or stashed in people’s cupboards. A ropey inventory recorded the whereabouts of pieces, and many valuable objects were kept in semi-permanent storage. The silver collection was kept in a strong room vault, brought out only for occasional ceremonial dinners, or at times displayed in insecure cabinets in the Visitor’s Centre and shop. As first curator of the collection between 1998 and 2001 I worked with the Great Hall Restoration committee to raise a budget for the collection and to open a new art gallery. The Naughton Gallery at Queen’s is now a registered museum, bench-marked by the Museums, Libraries and Archives Association. Today, curator Shan McAnena manages the gallery, presenting a rolling programme of six exhibitions per year, and it welcomes 13,000 annual visitors including University staff, students and international visitor tourists. The gallery hosts an annual display from the university art collection, and invites local and international shows in a variety of media, not least sound art. It was through the curator’s involvement with the internationally renowned Sonic Art Research Centre at Queen’s that the ‘Sound of Silver’ project was conceived; a new display of silverware and sonic art. The Gallery will unveil this innovative, semi-permanent display in December 2007.

The role of the university museum
Like many UK universities, in recent years Queen’s University, Belfast has undergone a major restructuring. Particularly in the field of Humanities, small academic departments are being merged or closed down, and the market-driven focus is on research over teaching. In this environment a university art museum could suffer from lack of classification, or it could choose to adapt to the climate...
and optimise its position as a mediator between academia, university administrators and the wider community. To this end, the Naughton Gallery has initiated exhibitions curated by academics; it has fostered relationships with History of Art students studying ‘Cultures of Collection and Display’; and through education and outreach programmes the small gallery team attempts to make its collection accessible to the widest range of public. The ‘Day of the Dead’ exhibition and procession is an excellent example of an exhibition which opened the doors of the university to the wider public (BROWN 2004).

‘The Sound of Silver’
An historic silver collection, however, presents a special display challenge to any university museum, owing to security restrictions, the preventative care required, and the difficulty of making it relevant to viewers. To overcome such problems the new ‘Sound of Silver’ project at Queen’s has three distinct, but interrelated objectives. Firstly to put items from the university’s historic silver collection on permanent display to conservation standards, secondly to showcase research from the Sonic Arts Research Centre, and thirdly to develop innovative technology for interpreting objects. The project is being funded by NESTA (that is, the National Endowment for Science and the Arts), and also ADAPT NI.

Part of the brief is therefore that all aspects of our design are accessible to people of a wide range ages and abilities, and focus groups have been established to benchmark the conception and creation of the exhibition.

The University has approximately 300 pieces of silver in its collection. In the words of the curator, “This is a diverse collection including seemingly disparate objects of varying quality and use. There are ceremonial items such as the mace and regalia, dinner suites and table items, medals and trophies. The University collection has been amassed almost exclusively through donation and bequest and thus the overriding common denominator in provenance is the emotion attached to each piece – memory, loss, affection, nostalgia, respect, triumph” (SHAN MCANENA, unpubl. data). All of which provide rich evocations for artists, and in this case for composers of digital sound.

A new collaboration with SARC brings the gallery in line with cutting-edge research in music technology, composition, signal processing, internet technology and digital...
hardware. The sonic laboratory was opened in 2003, and enables research teams to develop and implement new initiatives in the creation and delivery of music and audio through loud speaker design and placement. Ten international sound artists have now been selected to create soundscapes in response to ten silver pieces: their history, provenance and emotional significance (Fig. 1-4) (REBELO 2007; MURPHY 2008). These soundscapes will be played from speakers built into the base of two large display cabinets in the Naughton Gallery, and will be activated by hand-held computers. When the visitor approaches the new display, rather than being provided with interpretative text in the form of labels, they will have the option to explore the collection using these PDA’s capable of activating different layers of information for each object: Firstly Text (including reasons for the creation, donation and use of the piece); secondly music (that is, the six-minute soundscape), and also images (for the visitor will be able to rotate and manipulate a virtual image of the silver piece).

The responses from sound artists from our call for commissions has been very interesting, Some will focus on sounds associated with the materials and techniques of silver production, while others will focus on the history and provenance of objects, not least pieces relating to colonial or imperial history such as the ‘Sir Robert Hart’ suite of table decoration (Fig. 4). With its elaborate bamboo and dragon figures, this set displays the opulent style of decoration typical of the late Victorian obsession with Revival imagery and colonial symbolism. It was donated to the University as part of the Sir Robert Hart bequest. Hart worked as Inspector-General of the Chinese Imperial Maritime Custom between 1863 and 1908, and was presented this set on his retirement by the Chinese Empress Dowager. For one artist, viewing the suite took him on a journey to an imaginative space of travel between cities in Britain and China, and sounds associated with his imaginary cities will be incorporated into his composition through spatial cues to help listeners to detect distance, atmosphere and the size of cities. Another artist has taken a longer view of the history of the silver piece. She is interested in exploring sounds that might have ‘come from’ or be ‘stored in’ an object as a way of helping individuals to invest their own imaginations in the object and its history.

These responses to the silver collection are at once close sensorial engagements by artists, and desiring to bring the object to life again. By stimulating in the audience the journey through which the piece has travelled, we re-imagine the silverware before its new life as a museum object. One of the interesting things about sonic art composition is that it is possible to listen to several pieces of music simultaneously without conflict between them. This capability is being integrated into the speaker and PDA designs and has raised some interesting problems of conflict between Sonic Art researchers and curatorial staff. While the first group would like to create an installation of sonic art composition, we the curators need to insist on the primacy of vision, and to maintain a balance between the three layers of interpretation; image, text and music. Accessibility issues are also at stake, and so a large screen will be situated between the cabinets to enable partially-sighted visitors to enjoy the display, and a video documenting the creation of a new silver commission by local silversmith Cara Murphy will also be accessible here. Interestingly, one of the soundscapes commissions will respond to the conception and
creation of Cara’s piece. Not only the film maker, but also a sound artist will follow the process of making the piece in her workshop. One composer has proposed deriving the raw materials for his composition directly from the metalsmithing process: the pings of the hammer and anvil; the grinding of the saw and bit; the whooping of heat on cold. Firstly recording these sounds, then combining and editing them digitally, he will re-work the raw material to form an aural narrative.

Conclusion
It is hoped that when these sounds resonate through the historic Black and White Hall at Queen’s from the mezzanine above, the display will not only attract visitors to the Gallery, but also demonstrate the rich possibilities of inter-departmental collaboration and interdisciplinary initiatives in a university museum setting. Once the silverware collection has been re-imagined, perhaps other university collections of seemingly less interest or relevance to the university community and wider public can be re-housed to conservation standards at Queen’s. To this end, having never had a purpose-built museum in the 19th Century will provide a clean platform for the university museum to realise a 21st Century display providing research returns for academic departments and adapting meaningfully to the pressures and needs of both the university and museum worlds.

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Unpacked: The collections of the University of Erlangen-Nuremberg
An exhibition and more

MARION MARIA RUISINGER

Abstract
The Friedrich Alexander University of Erlangen-Nuremberg (FAU), Germany, holds about 17 scientific collections. Some of them have been established only recently, others date back to the very foundation of the university in 1743 or even have their roots in the Kunst- und Wunderkammern of the Margraves of Ansbach and Bayreuth. The collections differ not only with regard to their history, but also concerning their size, accessibility and presentation and the extent to which they are utilised for academic teaching and research.

In spite of these differences, the collections show common characteristics as well: First, they all contain three-dimensional objects which have an immense potential for the communication of science and for the representation of the university to the public. Second, the objects are all subject to fairly similar problems regarding the basic museological tasks of collecting, preserving, researching on and presenting them.

Given these shared needs and opportunities, the curators of the collections organised themselves into a working group about three years ago. As a first step, information material (leaflet, set of postcards) was published and an information platform (www.sammlungen.uni-erlangen.de) was established. In the summer term 2007, with the support of the university’s administration, the working group mounted a campaign to inform the general public about the widely unknown treasures of the university’s collections. This campaign used different ways and means to achieve its aim.

This paper presents the central event of this campaign, the exhibition “Unpacked: The collections of the University of Erlangen-Nuremberg”. The project faced the problem of putting 17 collections on the scene without creating an "omnium gatherum". The paper focuses, therefore, on the concept of the exhibition. And it poses the final question "What to do next?" One answer could be the formation of a nationwide "task force on university collections" for the discussion of common problems and possible solutions.
Introduction
The situation at the University of Erlangen-Nuremberg is in many respects similar to the situation in Vienna and Edinburgh. It is a university with collections, but without a university museum. The re-discovery of the university’s collections started about three years ago with the formation of a working group of the collections’ curators. I want to stress this point: In Erlangen the movement was started by the curators themselves, not imposed by university authorities.

Our latest - and up to now by far largest - joint project was the exhibition *Unpacked: The collections of the University of Erlangen-Nuremberg* (Ausgepackt. Die Sammlungen der Universität Erlangen-Nürnberg), realised in collaboration with the museum of the City of Erlangen from 20th May to 29th July, 2007 (Fig. 1).

This paper covers three points: the first and main part explains the concept of the exhibition; it then gives a short overview on the collections themselves and finally, casts a glance on our visions for the future.

Concept of the exhibition
The concept was elaborated by Udo Andraschke and Marion M. Ruisinger (FAU) together with Thomas Engelhardt (Stadtmuseum Erlangen) in close collaboration with the representatives of the 17 university collections. Financial support was granted by the university in August 2006. We thus had a time frame of nine months to realise the exhibition. As the university itself has neither exhibition rooms nor qualified staff at its disposal, the collaboration with the municipal museum turned out to be extremely helpful (Fig. 2).

We decided to tell our story in three chapters: “Collecting”, “The Collections” and “Collected Things” (ANDRASCHKE, ENGELHARDT & RUISINGER 2008). For the structure, main texts, and selected views from the exhibition, see also the comprehensive online-presentation.1

The first chapter presented the historical phenomena of collecting from a general and a local perspective (Fig. 3). First, we introduced our visitors into the historic relationship between collecting and science by using enlarged reproductions of copper plates showing Early Modern collections. Then we focused on Erlangen University’s early history of collecting.

This history is closely linked to private collectors and in particular to the founder of the university, Margrave Friedrich of Brandenburg-Bayreuth. In the early 19th

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1 www.ausgepackt.uni-erlangen.de
century, the university’s collections were systematically ordered and for some decades publicly shown in an *Academic Museum*. Later on, when buildings were erected for anatomy, botany, zoology etc, the collections were transferred into the respective institutes and the museum was closed.

The second chapter of the exhibition, *The Collections*, was dedicated to the systematic presentation of the 17 university collections. First, the visitor entered a room which formed the very heart of the exhibition: the *Depot*, a virtual storeroom for the university’s collections (Fig. 4). On its walls were shelved a great variety of objects representing a modern *Kunst- und Wunderkammer*. Here, the visitor received an impression of the abundance of the university’s collections, of the variety of questions still to be answered and of the general and continuing importance of the material basis of science. It was the very same idea underlying an exhibition entitled *Storage* at the University of Porto.

In the next room, the city council’s former assembly hall, visitors were presented the reduced aesthetics of the *Parcours*. Here, each of the 17 collections was represented by a standard module including a text, a photo and a show-case with objects (Fig. 5). The 17 modules were placed along the walls in chronological order. The centre of the room was used for interactive stations. A favourite with our visitors was the *Commodore 64* with the computer game *Ms. Pac-Man* (Fig. 6)

The third and last chapter was dedicated to the leading actors of the collections: the things themselves. In a suite of six small rooms we presented nine selected objects from nine different collections. These nine items were surrounded by secondary objects, pictures and texts which revealed the historical context of the central object (Fig. 7). Thus, the things started talking, and they told unexpected stories:
An oil painting from the university’s library led to a bladder stone; a passenger pigeon was linked to a children’s theatre in Frankfurt and to Rio Reiser, a German rock star; and the historic school bench referred not only to the children who occupied it in former times, but also to the senior citizens who occupy it today in the biographic therapy programme launched by the Collection of School History - an approach quite similar to the 1940’s room at the University College London.

The exhibition ended with a single object – the neglected specimen of a human heart - in an arched showcase carrying the title zu spät / too late”. This was our memorial to the forgotten, lost and destroyed collections. And it was the final appeal to our visitors - and to the responsible people at the university - to care for the collections, which form an important part of our cultural heritage and of our specific academic identity. To arouse this sense of responsibility in the Erlangen public as well as within the university staff was the main intention of our exhibition.

To achieve this aim, we complemented the exhibition with additional projects. There were advertisements, e.g. on the railway information leaflets on trains from Munich via Berlin to Hamburg, the publication Die Sammlungen der Universität Erlangen-Nürnberg (ANDRASCHKE & RUISINGER 2007), a lecture programme, an internet presentation, an educational programme developed by the museum’s professional staff and a press campaign with weekly essays in the local newspaper.

This exhibition project will hopefully serve as a starting point for future activities for and with the collections.

The collections
When Erlangen University was founded in 1743, three collections came into existence as well: The anatomical collection, the library and the archive.

Margrave Friedrich left his natural history cabinet, which had been housed in the palace in Bayreuth, to the University of Erlangen. This was the foundation for the botanical, geological, and zoological collections, which were separated in the early 19th century.

In the course of the 19th century, the first special collections came into existence: The Martius Collection of pharmacognosy, the collection of pathological anatomy, the collection of antique plaster casts, and the observatory in Bamberg with its astronomical instruments.

In the 20th century, private collectors gave the main impulses for the establishment of collections of ethnography, prehistory, and musical instruments. The newly founded dermatological clinic was
enriched by a moulages collection. The three youngest collections were assembled by members of the schools of education, medicine and computer science.

Today, the 17 collections differ widely with respect to their size, storage and presentation. Some are very well presented and accessible for the public during fixed opening hours, others are stored away and hardly known by the scientific staff itself. They differ also with respect to their inclusion into the research and teaching programmes of their mother institutions: some form an important, integral part for the students’ education; others are regarded as more or less obsolete.

The collections are, despite these differences, united by common needs and potentials.

**Visions for the future**

In my opinion, the collections have their main potential in the fields of teaching, research, science communication and public relations activities for the university. We have to explore these potentials and have to develop innovative models in doing so. I believe that the collections may profit to a high degree from the various reform processes and the new competitive spirit at German universities.

If we want to improve the collections’ situation in the long run, we have to build up adequate structures inside and outside our universities. In Erlangen, the next steps could be a still closer and more regular collaboration of the collections, the formulation of a common statute and the foundation of a *Zentralkustodie*, a central office coordinating and supporting the collections’ work and needs.

On a nationwide scale, I think it would be very helpful to establish an informal task force for the university collections’ direct exchange and discussion of ideas, arguments and solutions.

And - in the very long run - I dream of a university museum as a place to explore the history and to shape the future of the University of Erlangen-Nuremberg.
Fig. 7 – One of the nine central objects: the portrait of a preacher holding his bladder stone. Photo G. Pöhlein

**Literature cited**


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Managing cultural expectations: The Glasgow School of Art and the legacy of Charles Rennie Mackintosh

PETER TROWLES

Abstract
Professor Christopher Frayling, Rector of the Royal College of Art has remarked that the Charles Rennie Mackintosh-designed Glasgow School of Art is “the only art school in the world where the building is worthy of the subject” whilst Sir Terence Conran, the designer and retailer, has stated that the School is “an architecturally inspirational place that has played a unique part in the history of design”.

Fine words, but as the School enters the 21st century it faces a complex challenge. It certainly aims to maintain the world famous Mackintosh building as a teaching facility, now at the heart of a very busy campus. Nevertheless, it also recognizes the importance of the building as an architectural monument and wishes to preserve the fabric of this unique structure. It also accepts and understands the wider cultural significance of Mackintosh and role of the arts in Glasgow. With this in mind, summer 2007 saw the start of an ambitious £8.7 m conservation and access project that will:

- Conserve and protect the building's fabric, and restore many of its original features and spaces.
- Improve the care, exhibition and access to the School’s internationally important archives and collections including the provision of new stores and a public study centre.
- Manage and enhance visitor access to a continually working art school but allow for a predicted growth in numbers to approximately 33,000 visitors per year.

Expectations are high but The Glasgow School of Art is confident that its cultural past will continue to play a crucial part in shaping its educational future.

An introduction to The Glasgow School of Art

The Glasgow School of Art is very fortunate. Not only has it educated a talented array of architects, designers and artists for over 160 years, but its main campus building and the architect who designed it, Charles Rennie Mackintosh, an alumnus of the School, has an international reputation that is second to none.

Mackintosh was one of the most influential designer-architects of his generation. Born in Glasgow in 1868, he was central to the development of a unique Glasgow style in the arts; a style that was to be Scotland’s response to the art nouveau movement. However, with his design for the Glasgow School of Art, in particular, he is also rightly revered as one of the early pioneers of modern design of the 20th century.

According to the American architect Robert Venturi, the north façade of the Mackintosh-designed Glasgow School of Art “is one of the greatest achievements of all times”. The designer and entrepreneur Sir Terence Conran has stated that the School is “a robust, functional building imbued with artistry and richness: a working environment that expresses the spirit of creativity” and Professor Christopher Frayling, Rector of the Royal College of Art has remarked that “the Glasgow School of Art is the only art school in the world where the building is worthy of the subject”.

However, as the School enters the 21st century it is faced with perhaps it's most onerous task ever. It has to balance the needs of its staff and students who continue to use the Mackintosh building for the purpose to which it was always intended, i.e. teaching, with those of the wider heritage community.
who see the building, as first and foremost, a site of world heritage status. (The School and Mackintosh’s Hill House in nearby Helensburgh are in the process of considering an application for possible nomination under UNESCO’s World Heritage listing.)

For those staff now involved with the day-to-day management of the Mackintosh building, the boundaries between functioning art school and publicly accessible heritage attraction have become increasingly blurred. Certainly this was not always the case for it was really only in the early 1980s that the subject of Mackintosh began to have an impact on the physical running of the School. Slowly, academic interest in the architect’s life and work began to grow. An increasing number of international exhibitions and related books and catalogues brought about an increased awareness of the architect-designer and the Mackintosh building itself.

Visitors wishing to experience the Mackintosh building first hand in the early 1980s were still relatively few and far between and almost exclusively academics or design and architecture students. By the mid-1980s the City of Glasgow had woken up to the notion of cultural tourism as a means of urban regeneration and suddenly the arts were at the top of the agenda. Throughout the 1980s demand for public access to the Mackintosh building grew and the School eventually set about establishing a recognised and well-publicised programme of student-led guided tours.

These public tours lasted about one hour and allowed the visitor access into the heart of the building. Here they saw a few of the prime Mackintosh-designed rooms, including a newly introduced furniture gallery. Controlling public access in this way minimised the disturbance to students and staff still working in the building. However, numerous requests from the public for access to the light and spacious painting studios were denied as the School felt this would be too invasive. Even today the School remains committed to keeping these teaching spaces tourist free.

In 1990 Glasgow secured the prestigious title of European City of Culture and experienced a phenomenal rise in visitor numbers. Not surprisingly, this one-off event brought record numbers of visitors to the School and by the end of that year over 15,000 people had been accommodated on guided tours - a then record number. Since then visitor numbers have continued to rise steadily, helped by an enthusiastic local tourist board who have positioned the so-called Mackintosh effect as
one of their key marketing tools. Now guided tours run six or seven days a week, 51 weeks a year and visitor numbers for 2005/06 on tours alone were over 23,000. Not bad for a faculty building.

Since 1985, the guided tour programme and a small visitor shop have been managed by a separate \textit{in-house} trading company. Not surprisingly, this small shop generates a considerable amount of revenue – profit of which is directed back into the School itself by a \textit{deed of covenant} arrangement.

In addition to the School’s role as both an educational institution and a major heritage attraction, its third function is that of a recognised museum and the repository of a major institutional archive.

\textbf{The importance of heritage}

The collection as such started out as almost all university and college collections did – as a teaching resource. Originally, the collection comprised examples of work in a variety of media – paintings, prints, textiles, metalwork, ceramics etc – often reflecting an international dimension.

In the early 1980s the School appointed its first curator and the collection is now fully catalogued although work is ongoing to transfer the original hand written records onto a new searchable, on-line database.

Today, through a combination of gifts, bequests and occasional purchases, the collection consists of over 3,000 pieces with almost all work exclusively by former staff and students of the School. The School also owns an extensive collection of almost 200 plaster casts - from full-size classical figures to examples of architectural moulding – decorative cornices, architraves, columns etc. Without doubt, the most important and valuable collection held by the School is work by Charles Rennie Mackintosh - some 200 items of furniture and almost 100 works on paper – work that is constantly in demand for worldwide exhibitions.
Despite this impressive internationally respected collection, the School currently has only very limited space available for the storage and display of this material. It has just one small gallery dedicated to the Mackintosh collection, in an attractive space, but in part of the building not reached by lift or elevator and only accessible by a flight of stairs which makes it very inaccessible for anyone with limited mobility.

There is certainly recognition that the functioning of the Mackintosh building as a teaching resource remains paramount and that the day the students and staff of the School are forced out, to be replaced entirely by tourists, will be the day the building dies.

So, can the Glasgow School of Art continue to manage the Mackintosh building as a multi-functional space as an art school first and foremost, as a major and growing tourist attraction and an important museum and archive? It certainly believes it can, but with current educational funding at a premium this can only really be achieved with a substantial investment from external sources. To this effect the School has recently been awarded a major grant from the UK’s Heritage Lottery Fund for a Mackintosh Conservation and Access project totalling some £ 8.7 m.

The Mackintosh Conservation and Access project
In its Heritage Lottery application the School recognised its responsibilities for the custodianship of the Mackintosh building and its varied collections and archives. Indeed, over the last decade significant investment has already been put into the external fabric of the building with the support of various national and international agencies.

A key element of our Lottery project is to focus on the repair and conservation of the historic interiors of the building; rooms such as the library. It is also proposing the reinstatement of many of the original features and functions of the building and the removal of many of the later physical additions (including mezzanines added to the painting studios as recently as the 1960s). These improvements will not only benefit the architectural quality of the building itself but will more closely reflect Mackintosh’s original intentions.

The provision of new administrative accommodation within the School’s broader Estates Strategy allows for the relocation of a number of offices (notably central management and student services) out of the Mackintosh building altogether. In doing this, access to two key Mackintosh apartments will be given over to the visitor for the first time (the Director’s Room and the Board Room) whilst the Mackintosh Room that currently doubles up as a committee room will be set aside purely as a museum interior.
Additionally, the School’s Heritage Lottery project recognises it can help to reduce wear and tear on the Mackintosh building by more effectively managing the use of the building by staff and students together with controlling the flow of visitors through these historic interiors. Whilst it intends to refurbish many of the timber surfaces in corridors and on the stairs, for instance it is very much conscious that as a hard working building it will be faced with doing exactly the same thing again in another 50 or 100 years’ time!

A unique aspect of the visitor’s experience on viewing the School is not only the appreciation of the quality and detail of the physical spaces, but also witnessing the building in use as an art school - the very purpose for which it was designed and for which it is supremely effective. However, as the primary purpose of the School is the provision of education, there remains an ongoing conflict between its functions. On occasions, visitors intrude on the normal life of the educational establishment, while there are similarly many occasions when the educational purpose of the building inevitably limits the quality of the visitor experience.

By providing new reception facilities (in a proposed new build directly across from the main façade of the Mackintosh building) the School would be able to offer an enhanced experience for visitors. For the first time, interpretive material (text and image, models, film and computer-based information) could be used to increase visitors’ knowledge and understanding of the school.

The project also proposes to allocate a fully-accessible space in the basement of the Mackintosh building for a permanent exhibition of Mackintosh furniture. Similarly, an area has been designated as an exhibition space for rotational displays of material from the archives and other School collections. Together these new galleries will provide appropriate opportunities to develop and display the collections in conditions of proper environmental control and security and will significantly enhance the visitor experience.

Integral to these proposals is the development of a public research/study facility complete with environmentally controlled archive storage in the basement and sub basement of the Mackintosh building. This will provide dedicated accommodation for researchers, allowing better access to the rich history of the School and its alumni.

The School’s Lottery application also includes a considerable sum set aside for the actual conservation of much of the School’s collections and archives as at present the School does not employ any conservation staff.
All things considered, the Lottery project is very ambitious and one of the most challenging tasks will be to implement these developments without closing the building – it simply cannot shut down completely so it has in place a rolling programme of limited access/part closure. This has already involved the physical decant of all the collections and archives into another building – not an easy job in itself.

**Conclusion and project update**

Work started in June 2007 with improvements to studios, new public toilets, the phased introduction of a new heating system, and the creation of the three new environmentally controlled stores. Spring 2008 saw the conservation of the famous Mackintosh-designed library. In September 2008 the new centre for archives and collections opened its doors to students, staff and external researchers as did the new Mackintosh furniture gallery, temporary interpretation gallery and new gift shop.

Work on the building itself is scheduled for completion towards the end of 2009 just in time to celebrate the centenary of the opening of the original building in December 1899. Conservation of the collections and archives will continue until 2010 and the new visitor centre aims to be open in 2011/2012.

The Glasgow School of Art sees this important project as a truly fitting gesture to the Mackintosh legacy. Watch this space!
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21st ICOM General Conference – the impact on Austrian university museums and collections

CLAUDIA FEIGL & MONIKA KNOFLER

Abstract

The staging of the ICOM UMAC conference in Vienna has provided the impetus for a much-needed network of Austrian university museums and collections.

The General Conference represented a break-through for the Austrian university museums and collections, because it brought them into the UMAC community for the first time. An initial listing of all collections was prepared for the conference and this will form the basis for a network, which is particularly needed at a time when Austrian universities are restructuring.

Due to the small size of Austria, with only 8.3 million inhabitants, universities are mostly limited to the major cities. There are in total 23 public and 8 private universities, and so far about 230 collections have been identified.

A leading role is being played by the University of Vienna, which has started a three year project to identify all its collections, publish the list on the internet and present each collection online.1 So far seven collections are presented, each with its own site.2

In addition to conservation, one of the most important tasks for the network is raising awareness of the importance of the collections, not just as demonstration material but as objects representing the history of science at the University of Vienna. It is also vital to support communication and exchange of information among curators. At the end of November 2007 the second meeting of curators took place at the Collection of the Department of Prehistoric and Mediaeval Archaeology. The main topic was Digital Management, and over 30 curators attended, discussing digitization, inventories, the management of data and collection management.

The Academy of Fine Arts Vienna is playing a leading role within the Austrian Collections. In 2007 the Academy organised two colloquia about the challenges to be faced. For the first one, the chair of UMAC, Cornelia Weber, was invited as keynote speaker to present the situation and role of University Museums and Collections.

Both the picture gallery and the graphic collection of the Academy of Fine Arts Vienna are facing changes. Everybody who attended the Viennese conference will remember the extreme climate conditions of the picture gallery during the month of August. After the end of the exhibition The Dream of the South - The Dutch are Painting Italy major renovations are planned, including a new air conditioning and security system. In connection with this, new presentation of the collections is under discussion.

For the Graphic Collection – the oldest of any academy in Europe - which is at present in temporary storage in the Albertina, new stores, a study room and studios are planned in one of the courtyards of the Academy. Exhibition space will probably be included in the picture gallery. This shows that the value and importance of the collection is recognised.

1 See http://www.ub.univie.ac.at/sammlungen/ (accessed August 27, 2008).
2 See for example the Observatory:
Discussions are also underway concerning the position of the collections within the teaching programme and an e-learning-strategic project, Delta 3. These kinds of initiative are vital if the collections are to be integrated within the university’s core functions.

It is evident that after the General Conference there is a broader understanding and recognition of the university collections by senior management, but there is still a long way to go to extend this to other Austrian universities. The need and desire for a common structure is clear, but this can only be achieved with strong backing from the ministry.

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The challenges for Austrian university museums and collections within the University Law 2002

MONIKA KNOFLER

Abstract
The Austrian University Law of 2002 has brought about legal and financial changes within universities. Some of these changes are welcome, but others pose new challenges for university collections, which must adapt if they are to survive.

Introduction
The implementation of the University Law 2002 has, since 2004, fundamentally changed the legal as well as the economic situation of Austrian universities. For university museums and collections, these changes bring challenges and dangers, as up to now their mission within the universities has not been clearly defined. Many of them have been affected by the changes, not only from a legal point of view, but also in their position within the universities.

The major changes which have affected university collections are: the implementation of the Bologna Process, the autonomy of universities, the implementation of a new management and the introduction of a new accounting system.

The purpose of the restructuring of European universities since the Bologna declaration 1999 is to create a common European Higher Education Area. “Management instead of administration” are the key words of this European trend. Critical voices also talk of an “economizing” of universities.

The relationship between state and universities was re-defined to implement the Bologna declaration of 1999. The influence of the state is now reduced to the legal framework and to legal supervision and control. Within this framework universities can define their own organisation. The obligation of basic funding remains with the Federal Government, while the framework of university autonomy is the performance contract, which forms the basis of a three year guaranteed global budget. The autonomy requires an efficient and solely responsible university management.

The management now consists of: the Board, nominated by both the Senate and the Ministry, the Senate which is elected by the university staff and the Rector, who is appointed by the board after recommendations from the Senate which are not binding. The power of decision is now with the Rector as the highest-ranking officer of the university.

In all Austrian universities the rectors have been newly appointed. In some cases the former rector was approved, in others the whole management was replaced, with both Austrian and foreign candidates.

The former accounting system has been replaced by SAP, a system which enables precise analyses of costs. Under the new system all income remains within the institution and can be used, without restrictions, for publications, collection, acquisitions of art works etc. Ultimate decision making is the responsibility of the rector, but since 2004 universities must declare their expected income in the budget of the museum or collection, and can only spend in accordance with the allocated budget.

There are very few Austrian university museums and collections which are in a position to attract additional income through reproductions, loan fees or fundraising events. This possibility is mainly restricted to collections which have their own premises and museum structures.
Public and private universities in Austria

Due to the small size of Austria with only 8.3 million inhabitants, it is easy to obtain an overview of universities, as they are mostly limited to the main cities: Vienna, Graz, Linz, Salzburg and Innsbruck. The exceptions are Leoben and Krems. In total there are 23 public universities and 8 private ones.

The following list gives an overview of Austrian university museums and collections, which is certainly not complete. In preparation for this paper I started my research of these collections on the internet, through personal contacts and during some courier trips, which have enabled me to visit a fair number. But based on the experience of the University of Vienna, which owns approximately 150 collections, I am convinced that there are many more hidden collections in the universities of Innsbruck, Graz and Salzburg. It is to be hoped that the UMAC Conference 2007 will be the starting point of a survey of all the collections and that the initiative of the University of Vienna will be followed by other universities. As a first step, our Chair Cornelia Weber has installed a special platform within the context of the UMAC Website.

Public Universities

Graz
Karl-Franzens-University
University of Technology
Medical University

Innsbruck
Leopold-Franzens-University
Medical University

Leoben
Montan University

Linz
Art University

Salzburg
Paris-Lodron-University

Vienna
Academy of Fine Arts
Medical University Vienna
University of Applied Arts
University of Technology
University Vienna
University of Veterinary Medicine

Private Universities
Catholic-Theological Private University, Linz
Anton-Bruckner Private University, Linz
New Design University, Private University, St. Pölten
Paracelsus Private Medical University, Salzburg
PEF Private Management University, Vienna
Sigmund Freud Private University, Vienna
UMIT – Private University for Health, Medical Information and Technology, Vienna
Webster University Vienna
Austrian university museums/collections (excluding the University Vienna)

Graz
*Karl-Franzens-University*
Botanic Garden
Collection of Originals and Casts
Hans Gross Criminal Museum
Herbarium
Physics Collection
*University of Music and Performance*
Institute of Music-Ethnology
*University of Technology*
Institute of Experimental Physics
*Medical University*
Institute of Forensic Medicine

Innsbruck
*Leopold-Franzens-University*
Alpine Garden Patscherkofel
„Archiv für Baukunst“
Art Collection
Botanical Garden
Brenner Archiv
Museum of Casts and Collection of Originals
Physics Collection
*Medical University*
Anatomical Museum

Leoben
*University of Mining, Metallurgy and Materials*
Mineralogical and Petrological Collection

Linz
*Art University Linz*
Collections of the Art University Linz

Salzburg
*Paris-Lodron-University*
Archaeological Collections
Botanical Garden
Derra de Moroda, Dance Archives
University Library
*University Mozarteum*
Collections
Vienna

*Academy of Fine Arts*
Picture Gallery
Graphic Collection

*University of Applied Arts*
Collections

*University of Economy*
Advertising Archive

*University of Music and Performance*
Vazquez Collection of Historical Instruments

*University of Soil Cultivation*
Botanical Garden

*University of Technology*
University Archive

*University Vienna (not listed here)*

*Medical University*
Forensic Medicine Museum
Medical History Museum – Josephinum
Collection of the International Nitze-Leiter Research Society of Endoscopy
Ethnomedical Collection
Collection of Anaesthesia and Intensive Medicine

*University of Veterinary Medicine*
Botanical Garden

*“Narrenturm”*
Federal Museum of Pathological Anatomy

**Kind of Collections**

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* See Claudia Feigl, *The collections at the University Vienna.*
Mathematics 1  
Mineralogie/ Petrographie 1  
Palaeontology 1  
Physics 1  

**Function**  
It is generally true to say, that the initial objectives which led to the foundation of most of the university collections are no longer applicable, as most of them are not used any more for teaching. This is particularly true of the sciences, rather less so in the humanities. Beside the art and anatomical collections and the Crime Museum in Graz very few of the others are open to the public. Very few are still used for academic courses and research, and even one which is still used for teaching, the Archaeological Collection Vienna, has been without a curator for several months.

The main challenge of the new university law will be to re-establish the collections within the curricula and redefine their role. The wish for this tighter link comes particularly from curators, but until now has not been expressed by the teaching bodies, which sometimes are not even aware of the quantity and quality of the different collections.

The re-integration of the collections is vital for their survival in times when cost factors govern decisions. Universities are not only losing their heritage, but also significant funds. The responsibilities for heritage has to be enforced and conveyed to management and ultimately to the government.

In the last four years, since the implementation of the new law and the re-structure of the universities, the situation of university collections has been very difficult and the survival of some of them is still not secure. It is evident that many changes – such as new structures, adequate budgets, up-to-date presentation, public relations - are necessary and in some cases overdue, to make them attractive both for students and visitors.

But there are also challenges for both the universities and the collection, to use them as public relation tools, windows to the public and bridges from the past to the present. The major change in the attitude towards the university has to come from the top management and the government. That is why international conferences such as this one, networks such as UMAC and a national platform is vital to insure the survival of many of the university collections in Austria.

University collections are the visual and material memory of the academic heritage. Their neglect or denial means the neglect and denial of their own history.

**Conclusion**  
All collections need budgets, collection guidelines and clearly-defined job descriptions for curators. At the moment it entirely depends on the head of the department or the policy of the respective university, as to whether the collections-based work is officially acknowledged by the university. In some collections there are appointed curators, in others all work linked with the collection has to be done outside the office hours. This is clearly unsatisfactory and only through collective action and advocacy can changes be brought about.

**Future actions**  
- Create a database of all Austrian university museums/collections  
- Create a platform  
- Increase public awareness through media, exhibitions etc.  
- Increase the significance of university collections  
- Increase the responsibility for heritage
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The collections at the University of Vienna

CLAUDIA FEIGL

Abstract
A project to identify and promote the entire collections of the University of Vienna has demonstrated the need for curatorial support networks to assist those responsible for caring for them.

Background
In September 2006 the University of Vienna began a project to identify, and produce an online database of, all collections kept in different departments. Alongside this an exciting programme of events will be developed, including exhibitions, guided tours, publications and lectures. The project is based at the Vienna University Library under the direction of the Deputy of the Head of the Vienna University Library and Archive Services Dr. Andreas Brandtner. The project began in January 2007, with one employee who since July 2007 has been working full-time.

At the moment, most of the collections unknown to the majority of students, and even members of the university staff do not know about the treasures that are kept in their neighbourhood. Some of the collections, such as those in the departments of archaeology, astronomy, numismatics, palaeontology, pharmacognosy, prehistory and the herbarium, are of international significance, in addition to reflecting departmental histories.

This paper offers an overview of the University of Vienna’s collections.

What do we mean with “collections”?
We include in our definition all teaching and research collections, including materials such as coins, stones, plaster casts, animal preparations and skeletons, plants, models, instruments, documents, letters, photographs and slides as well as audio and video tapes. As the project considers not only collections that are in possession of the University of Vienna, but also collections stored at the University, the project is called University Collections at the University of Vienna. There are collections that are completely or partially on loan to a museum, for example the Globe Collection of the Department of Geography and Regional Research which is now stored in the Globe Museum at the Austrian National Library. These collections are also included in the list.

Fig. 1 - Plaster casts, Department of Classical Archaeology
Identifying the collections
The most important document for identifying the collections was the opening balance sheet of 2004. Information given in this document, only provided a partial picture, however, because it simply examined the material value of the collections; many collections, especially slide collections, were not included. The websites of the departments and institutes of the University of Vienna was quite helpful but most departments do not mention their collections. So in January 2007 a circular was sent to departments assumed to hold collections asking for an appointment to view them. By the end of January 2007 the first collections were visited. This process of identifying the collections is not yet finished and the final number of collections at the University of Vienna is still unknown.

Presentation
Presenting the collections is vital because a lot of collections are unknown even within the departments where they are stored. Most of the collections at the University of Vienna are stored in repositories and are not accessible for the public. Some departments present their collection in showcases, only few departments have an own collection room where lectures are held, too. Two departments have exhibition rooms where their collection is presented and which can also be visited by interested public.

In August 2007, a folder was printed in English and German giving general information about the project and the collections. This is available from the porter of the University. The next step is to present our website which will provide a list of all collections, announcements of events in the collections and information about the activities of the project. We have also been thinking about creating a virtual exhibition, and are planning lectures and guided tours through selected collections.

Providing assistance to custodians
In the course of visiting various collections and talking to curators, it turned out that most of the people who were responsible for a collection were professors who are looking after the collections in addition to their normal teaching and research work. They would find it helpful if we could offer them information concerning collection management including the production of inventories (databases, digital asset management systems), and information on conservation, preservation and presentation.

Activities
We also decided to organize six monthly meetings for the curators with lectures on different topics, such as University Museums and Collections worldwide or Digital Collections Management. These meetings also serve as a platform for the curators to make requests, suggestions and to exchange their experiences.
Since 2005, staff and alumni of the University of Vienna have been offered the opportunity to visit some of the collections and facilities on guided tours. These activities have been organized by the department of public relations and event management and take place four times each term.

**Conclusion**

It is clear that a lot of university collections are virtually unknown. Therefore it is very important to present and promote the unique qualities of the collections to staff, students and the public and to provide a forum for the exchange of information, the co-ordination of activities, and the sharing of good practice between curators to create an awareness of the importance of these collections.

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The collection of the Institute of Classical Archaeology
University of Vienna

MARION MEYER

Abstract

The collections at the University of Vienna’s Institute of Classical Archaeology, built up over 150 years, are a crucial asset for the training of today’s archaeologists.

The Archaeologische Sammlung at the Institute of Classical Archaeology, University of Vienna, is mainly a collection of plaster casts. It came into existence in 1869 when the first professor of archaeology (Alexander Conze) began to buy casts of Greek sculpture. The plan for the new building of the university (at the Schottenring) included rooms for the cast collection, and in 1884 it found a suitable home there. A small collection of original artefacts (mostly pottery made in the Eastern Mediterranean area) came into being due to private donations. In 1989 the Institute of Classical Archaeology and its Archaeologische Sammlung was transferred to the newly founded Center of Archaeology in the 19th district (Franz Klein-Gasse). The cast collection is presently installed in two large halls where there is also a small room for seminars. The collection of original artefacts is housed in a smaller store room nearby.

Due to lack of staff we cannot offer regular visiting hours. For students of archaeology the collection is accessible whenever one of the members of the Institute is present. Persons wishing to visit the collection are kindly requested to make an appointment.

Plaster casts of sculpture in the round and of reliefs have not lost their importance as tools for teaching and research. In daily life we are used to visual communication by two-dimensional media: texts on paper or screens, images as illustrations in books, newspapers, on bill boards and in the internet. In ancient Greece, however, texts never acquired the importance they have in modern times, and images were not predominantly produced in two-dimensional media. By contrast, statues - in sanctuaries, public places, cemeteries, and (after the 2nd century B.C.) also in private houses - carried many meanings and messages. Placed in open spaces, they were made for inspection and viewing from all sides; an experience that cannot be provided by illustrations, not even 3 D computer simulations. Relief images, with overlapping figures creating their depth of field, were also widespread, attached to buildings or serving as votive offerings or grave monuments. The volumes and foreshortening of relief figures can be fully understood and appreciated only by the perception of the object, not through illustrations that reduce the figures to outlines. Plaster casts of statues and reliefs...
are therefore an indispensable asset for the training of archaeologists.

The bulk of the collection consists of reliefs that once adorned buildings (mostly temples) in the main regions of ancient Greek settlements: Greece, Turkey, and Southern Italy, including Sicily. They date from the 6th to the 1st centuries B.C. Selected examples can give a representative overview of the various types of sculpture, the development of style, and the choice of themes and subjects. A special feature of the collection is the great number of reliefs from Lycia (on the southern coast of Turkey), which demonstrate the adoption and adaptation of Greek prototypes and imagery for the purpose of local dynasts’ ostentatious display of status. There are also models of buildings - such as the Parthenon in Athens, sepulchral monuments in Lycia, Emperor Diocletian’s palace in Split - and miniature reconstructions of the original setting of some sculptures, including pediments of the Parthenon in Athens, and a votive monument in Olympia.

The collection also contains a well-chosen range of votive reliefs and grave reliefs.

The most conspicuous items are the casts of sculptures in the round. The collection offers the possibility to arrange statues scattered in museums all over the world according to changing demands - providing first-hand visual experience of their spatial dimensions and proportions, and providing evidence for types, styles, clothing, subjects etc. The cast collection invites students and visitors to regard and scrutinize ancient objects under the conditions and in the atmosphere of a workshop.

![Fig. 2 - Casts of architectural sculpture from ancient Greece](image)

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The Drug Collection of the University of Vienna

CHRISTA KLETTER

Abstract

The University of Vienna’s drug collection, located in the Department of Pharmacognosy, represents a comprehensive and valuable group of medicinal drugs, accumulated over 150 years.

The drug collection represents a comprehensive and valuable collection of medicinal drugs, which have been accumulated over a period of about 150 years. These samples not only originate from Europe but from all parts of the world and bear witness to scientific expeditions, the rich variety of exotic markets and the treasures of the materia medica of foreign cultures.

The Viennese collection was founded in 1849 by Karl Damian Schroff, Professor of Pathology and Pharmacology at the Medical Faculty in Vienna, who was entrusted with teachings of Pharmacognosy for students of medicine and pharmacy. He used drug material, minerals and chemicals to illustrate his lectures and to familiarise the students with medicinal ingredients.

In 1854 he purchased a large drug collection (2,812 drug samples) from Theodor Martius, Professor for Pharmacognosy in Erlangen, which was the basis of today's collection.

Further acquisitions came from scientific expeditions such as the circumnavigation of the globe conducted by the imperial frigate Novara (1857-1859) and the donation of the drug collection by the Allgemeiner Österreichischer Apothekerverein. The drug collections of Franz Berger, director of the druggist's school in Vienna, and of Tadeus Reichstein, professor at the University in Basel, also enriched our collection greatly.

Despite losses and damages incurred by several moves and two world wars, our collection comprises today nearly 18,000 drug samples including about 300 of animal origin.

Fig. 1 - Mumia; Head of a Mummy, used for wound healing and plasters until the end of the 18th century
Fig. 2 - Different qualities of tea leaf samples, 19th century

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The Collection of Pharmaceutical Objects of the University of Vienna

CHRISTA KLETTER

Abstract
The University of Vienna’s pharmaceutical collections derive from a range of historic sources, and range in date from the 17th to the 20th centuries.

Until the 1970s, the collection consisted of objects formerly used in the research laboratories and educational pharmacy of the Department of Pharmacognosy. In 1977 it was greatly enlarged with the addition of instruments and pharmaceutical utensils, pharmacopoeias, books and journals from the former Imperial Pharmacy. The majority of these objects date from the 19th century, though some pharmaceutical jars and pharmacopoeias date back to the 17th century. The Imperial Pharmacy was finally closed in 1991 and all articles of historic interest were incorporated into our collection. Some of the artefacts - such as the huge plant presses or the impressive distilling apparatus for the large-scale production of medicinal liquors – are extremely rare. A related collection, also of items from the Imperial Pharmacy, is kept in Vienna’s Technical Museum (Technisches Museum Wien).

Other institutions also contributed to our collection. In 1978 the governmental drug research laboratory donated several instruments and devices, and in 1993 various utensils of daily pharmaceutical practice belonging to the pharmacy of the General Hospital in Vienna came into our possession. Further interesting artefacts have been donated by private individuals.

The collection of pharmaceutical objects is displayed in an exhibition hall located in the Department of Pharmacognosy.

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Fig. 2 - Apothecary Jar

http://bibliothek.univie.ac.at/sammlungen/pharmaziehistorische_sammlung.html
http://www.univie.ac.at/pharmakognosie/dep_histcoll_objects_de.html
The Botanical Garden of the University of Vienna

MICHAEL KIEHN

Abstract
The University of Vienna's historic Botanical Garden is an important resource for biological research, education, and conservation with a long-standing historical tradition, and a popular public venue, attracting 100,000 visitors each year.

In 1754 Empress Maria Theresia of Austria founded a pharmaceutical garden in the baroque style for the Medical Faculty of the University of Vienna. This is the basis for today’s Botanical Garden (Hortus Botanicus Vindobonensis), which until today is located at its original site in Vienna’s third district. The garden is dedicated to research, academic and public education, conservation, horticulture and recreation. It is part of the Department of Biogeography of the Faculty of Life Sciences at the University of Vienna.

The Botanical Garden today covers an area of approximately 8 hectares and represents a combination of a 19th century landscape garden and a park-like display of plants in systematic and geographical arrangements. More than 9,500 species are cultivated, including around 900 trees representing more than 500 woody species. The collections and displays of the HBV are an important base for research and education in plant sciences. Each year, up to 10,000 parts of c. 400 different species are used for lectures and courses in biology.

Several areas in the Botanical Garden are devoted to special topics, such as useful plants,
succulents, alpine flora, dry area grasslands of Austria, plant genetics and evolution. The greenhouses, originally built between 1890 and 1893, were last renovated during the 1980s. Plants in the greenhouses are mainly cultivated for scientific and education purposes and include well-documented collections of subtropical and tropical plant groups, such as Annonaceae, Rubiaceae, Gesneriaceae, Bromeliaceae, Liliaceae s.l. and the orchid genus Bulbophyllum. The research greenhouses are not open to the public, but a small tropical plant exhibition, freely accessible for visitors and students, has been arranged in the central greenhouse.

A special commitment of the Botanical Garden is to contribute to the global goals of the Convention on Biodiversity and the Global Strategy for Plant Conservation, through the cultivation and preservation of endangered species from Austria and the tropics.

More than 100,000 people visit the Botanical Garden each year, and one of its great challenges is therefore to create an informative and fascinating environment for all its visitors, encouraging curiosity for the green world and its conservation. A successful “green school” project has been established, to link research and teaching at the university with public outreach.

The garden is open to the public every day at 9.30 am, closing half an hour before dusk. There is no entrance fee. Visitors to the garden are also offered free public tours (every Wednesday in May and September and every second and fourth Wednesday between July and August). Special exhibitions on various topics are regularly presented.

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The Vienna University Observatory

THOMAS POSCH

Abstract
The Vienna University Observatory, housing what was once the world’s largest refracting telescope, still serves as a centre of astronomical research and teaching.

In 1819, Johann Josef von Littrow (1781-1840) became Professor of Mathematics and Astronomy at the University of Vienna. He tried to move the University Observatory - which was at that time still located at the city centre - to the outskirts, but did not succeed. After his death, his son Carl Ludwig von Littrow (1811-1877) became director of the Observatory. The total solar eclipse which took place on July 8, 1842, in his first year as director, made astronomy very popular and helped promote new investment. In 1872, a large site was acquired for a new observatory on a hill called “Türkenschanze”, near the village of Währing outside Vienna.

Building began in 1874. The architects of the imposing new building were Ferdinand Fellner and Hermann Helmer, both specialists in theatre buildings. Their concept was to combine observatory and apartments on a cross-shaped plan, which was unusually large for its day; 101 m length and 73 m width. The big refractor telescope (with an aperture of 27 inches, or 68 cm and a focal length of 10.5 m) was then the largest refracting telescope in the world. The celebratory opening took place in 1883.

The excellent instrumentation made possible numerous remarkable discoveries in the fields of binary stars, asteroids and comets. However, the Währing district quickly became attractive to the Viennese upper classes and the observatory was soon part of an illuminated urban area. Plans to establish an even larger observatory on the “Schneeberg” - a mountain at a distance of about 100 km from Vienna - failed due to the fall of the monarchy. However, in 1969, an external observatory in the Wienerwald was opened, permitting astronomical observations at a dark site and with large modern telescopes (technically speaking: reflectors with diameters of 60 cm and 152 cm, respectively).
The university observatory still serves as a centre of astronomical research and teaching. Furthermore, it conserves one of Europe's most significant astronomy libraries and collections of telescopes as well as telescope-related instruments, such as spectroscopes. The library comprises more than 10,000 books, among them many fine first editions of Kepler, Copernicus and others, the oldest title being Georg von Peuerbach's 'Theoricae novae planetarum' (1473). Together with telescopes and precious clocks from 1790 onwards, the incunables and other old books are shown (upon request) in a small museum. An inventory of this museum is currently in preparation and is expected to be available - both electronically and in printed form - by 2009, the International Year of Astronomy.

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Medical history collections of the Medical University Vienna in transition

HELMUT GRÖGER & MANFRED SKOPEC

Abstract

A short survey of several important medical history collections in Vienna, notably those of the Josephinum.

Since the end of the 18th century collections in the field of academic medicine have been of special importance, for instance, in anatomy. When speaking of collections today we have to distinguish between existing authentic collections originally used for teaching purposes and others documenting the history of medicine or a special field of medicine. There are several important medical history collections in Vienna.

The Federal Museum of Pathological Anatomy, which was founded approximately thirty years ago, is at its core a teaching collection for the Institute of Pathological Anatomy. The Federal Museum of Pathological Anatomy is not, however, affiliated with the university and it has its own budget, which enables it to build up and enlarge the collections.

Another collection of special importance is the collection of the former Institute (now Department) of Forensic Medicine. It is the world’s largest collection dealing with forensic medicine, and is still used for teaching purposes. The objects date back to the second half of the 19th century.

The collection of the Museum of Dentistry and Dental Surgery is yet another example of a museum devoted to a medical specialism. Although part of the University Clinic of Zahn-, Mund- und Kieferheilkunde it is under the auspices of the Committee for the History of Dentistry which is part of the Austrian Association of Zahn-, Mund- und Kieferheilkunde. The origins of the collection date back to the middle of the 19th century and to the founder of dentistry in Vienna, Georg Carabelli, but modern developments are also documented. Of particular interest is a collection of moulages of mouth and jaw injuries from victims of the First World War. They were used as teaching aids for the training of dentists and dental surgeons.

Several historic collections have been destroyed or are stored elsewhere. The large teaching collection of the Institute of Anatomy, for instance, was almost completely destroyed by a bomb at the end of the Second World War. What remained is now in the Federal Museum of Pathological Anatomy. The Museum of Electro-Pathology was established at the beginning of the 20th century by the founder of the specialty of Electro-Pathology, Stefan Jellinek. The exhibits were greatly diminished due to separation of the museum from the university followed by several relocations. What survived is now in the possession of the Technisches Museum Wien.

One of the oldest existing collections acquired for teaching purposes is the collection of anatomical and obstetric wax models of the former Medico-Surgical Joseph’s Academy, or Josephinum. The Academy was opened in 1785 with the aim of improving both the status and the skills of army surgeons who did not have medical degrees and were organized in craftsmen’s guilds. In order to offer the future military surgeons the best possible anatomical teaching, the Academy’s founder, Joseph II, commissioned from Florence a collection of 1,192 anatomical and obstetric wax models.

The wax models were made by using moulds taken from cadavers or by using drawings from anatomy books. They are not only a document of the scientific spirit of the Enlightenment but are also of high historico-cultural value. They represent in original size and color an anatomical encyclopedia in three
dimensions. Originally they were displayed in seven large rooms in the Josephinum. The order in which they were displayed resembled the chapters of an anatomical textbook. Colored drawings and hand-written explanations corresponding to the wax models helped the students to perfect their knowledge in anatomy. Today the collection still comprises approximately 1,000 specimens in six rooms.

A related collection of rare books and surgical instruments dates back to the foundation of the Josephinum. The instruments are still in their original boxes. They are depicted and described in a tome with the title Instrumentarium chirurgicum viennense oder Wienerische chirurgische Instrumenten-Sammlung, published by the first director of the Josephinum, Johann Alexander Brambilla, in 1781. This rare book is in our library.

Thanks to Max Neuburger, then head of the Institute for the History of Medicine, which has been located in the Josephinum since 1920, this Institute soon became a well-known center for medical history. Neuburger combined his own collections – medical instruments, books and pictures which he had been collecting since 1906 - with those of the former Joseph’s Academy.

From 1962 to 1965 the Josephinum was completely renovated and revitalised under Erna Lesky, who at that time was head of the Institute. The wax models were restored and newly displayed. From the rich holdings of objects, books and pictures in the possession of the Institute, a documented history of the so-called first and second Vienna Medical School was set up in two rooms. The collections grew continuously, in particular due to donations from several university clinics and further when the old General Hospital moved to new premises.

The budget for the collections and the museum – by museum we refer only to the rooms open to the public – has never extended beyond the provision of funding for the restoration of the wax models and the position of a warden.

In recent years new collections dealing with special topics of medicine, such as endoscopy, anaesthesiology and intensive care medicine, and ethnomedicine, were established through the initiative of Institute staff members, and with funding from sponsors. An international research society (Internationale Nitze-Leiter-Forschungsgesellschaft) was founded in order to co-operate with the Institute for the History of Medicine in the field of endoscopic research. Close co-operation with other professional groups and experts was also established. These collections have the status of associated collections.

At the end of the 20th century the old General Hospital moved to new premises. At that time the university and the medical faculty had plans to combine the existing medical collections, pursue the concept of a Medizinisches Zentralmuseum which would also include part of the old Garnisonshospital, located between the Josephinum and the so-called Narrenturm. The plan was never realized. When at the beginning of this century Medical Faculties became independent Medical Universities in Austria, new and larger organizational units were formed within the Medical University of Vienna. The Institute for the History of Medicine became a sub-unit of the Institute for Environmental Toxicology also belongs, to name just one out of the eight sub-units. In January 2007 yet another step towards restructuring was taken: all the collections of the Institute for the History of Medicine were assigned to the Library of the Medical University and became a sub-unit of the library as Collections of the Medical University Vienna – Josephinum which means they are no longer part of the medico-historical institute.

One may argue that by doing so the Medical University shows a higher appreciation for its cultural heritage. While this may be true, the Institute for the History of Medicine is now deprived of essential resources which it needs for scientific research, reflection, and documentation. What is the advantage
of assigning the collections to a different organizational unit, namely the Library of the Medical University, to the detriment of the Institute which has been housing and successfully administering them since 1920? We are concerned with regard to the future handling of the collections as well as the continuation of the long-standing co-operation and contacts with associated collections and similar institutions all over the world.

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The Collections of the University of Applied Arts Vienna

ELISABETH FROTTIER & PATRICK WERKNER

Abstract
The Collections of the University of Applied Arts include works of art, architecture and design, and have recently expanded to incorporate costume and fashion collections. They are actively used in research and teaching.

The Collections of the University of Applied Arts, which were founded in 1867 as Viennese Kunstgewerbeschule (School of Arts and Crafts), are based on the former archives of the university, and currently consists of about 60,000 items.

Since the founding of the Kunstgewerbeschule, personal files on all students and archival records have been stored, and these are now kept on a database that is continually updated, and regularly used by researchers.

Until recently, the Collections were focused on:

- Artwork from the Wiener Werkstätte, Art Nouveau, Vienna Modernism
- Architectural models of seminal modernist Austrian buildings
- Examples from all areas of 20th century applied and visual arts
- The Oskar Kokoschka Centre (research library, photographic collection, archives, and, since 2005 the private library of Oskar and Olda Kokoschka)
- The estate of the architect Margarethe Schütte-Lihotzky

Fig. 1 - Patrick Werkner, director of the Collections, introduces UMAC guests to original graphic items by Josef Hoffmann and Bertold Löffler at the Collections of the University of Applied Arts Vienna © Silvia Herkt
The Costumes and Fashion collection with its 5,500 historically significant items was integrated into the Collections in 2004.

Today’s collecting activities are mainly concerned with contemporary art works donated by or purchased from (former) teachers and graduates of the University of Applied Arts. Collections staff are involved in a range of activities including curating exhibitions, arranging international loans, producing publications, organising symposia, overseeing internal and external projects, and providing advisory services. Maintenance of the stores, the database - which now contains 50,000 records with almost 20,000 images, and the specialized libraries requires constant care and attention. The Collections are integrated in the university’s teaching activities through classes and seminars.

These collections represent the cultural memory of the university and make a key contribution to its identity. Permanently accessible to users and researchers, these collections function as a research centre where collection, research and teaching are combined.

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The Hans Gross Museum of Criminology at the Karl-Franzens-University Graz

CHRISTIAN BACHHIESL

Abstract

The Hans Gross Museum of Criminology combines scientific research and academic activity with a wide range of public events, such as crime thriller readings and stage plays, connecting the campus with the wider community.

The Hans Gross Museum of Criminology was originally founded in 1912 by Hans Gross, one of the fathers of scientific criminal investigation. After decades of slumber, the museum was rebuilt and reopened in February 2003. From 2003 onwards, around 21,000 people visited the museum. In 2007, it attracted more than 5,000 visitors, and the highlight of every year is the Long Night of Museums in October, when 1,000 visitors on average come to the museum in one night. These numbers are huge if compared with the limited space available: a mere 100 square meters. Nonetheless it is an important part of the museum-landscape of the city of Graz, and its collection and activities make it a thriving centre of the history of criminology.

The museum team (three part-time but enthusiastic colleagues who have been responsible for the museum throughout rebuilding) offers guided tours leading through the development of scientific criminology. Visitors can see about 3,000 corpora delicti related to more than 1,500 criminal cases, many of which are rather spectacular. There is a wooden column that served as a stand for flower vases – and as a hiding-place for various parts of the body of a woman, who was murdered because of the jewels she used to wear. There is a collection of skulls which show the different types of injuries caused by various weapons, so that students of criminology were prepared for the practical work of an investigator; the museum was originally intended to be a collection of teaching materials. There are lots of weapons - fire arms as well as stabbing and cutting weapons - a variety of foot- and fingerprints, arsenic, prussic acid, verdigris and many other poisons, forged coins and banknotes, faked documents and forged seals, a manipulated roulette game and marked playing cards, lime birches for stealing money out of offertory boxes, an apparatus for arson, instruments for abortion, a preserved finger hacked off by a soldier who wanted to avoid military service in World War I (and was therefore put straight before a firing squad) and a spittoon that served as a hiding-place for a revolver.

Another focus lies on the various techniques of criminal investigation and on the History of Criminology, a discipline established as an independent science at the end of the 19th century. One of the central objects is the famous Tatortkoffer (investigation case) developed and used by Hans Gross. The development of criminological techniques like fingerprinting, the famous Bertillonage and other practices of body measurement are documented as well as the so-called Criminal Biology (a holistic and rather irrational form of the analysis of the criminal personality which was founded in Graz by the successor of Hans Gross, Adolf Lenz). Another criminologist, Ernst Seelig, elaborated a typology of criminal characters, including eight types of criminals, of which the ‘work-shy thief’ was thought to be the most widespread. In Seelig’s time, criminology was intensively connected with Nazi politics, and the Graz school of Criminology became an instrument of national-socialist race policy. Visitors are thus confronted with political and scientific-historical aspects of criminology and the practice of criminal investigation and its changes in the course of history. The communication of the history of criminology is based on scientific research – the Hans Gross Museum of Criminology is also a centre for the History of Criminology and Penal Law. The results of the research are published in books and international journals and communicated in lectures and scientific as well as popular congresses.
The combination of scientific research and the communication with a wider public interested in different aspects of crime and criminology is very important. At the Hans Gross Museum of Criminology we organize a lot of events and thus reach a broad public: Readings of scientific books (Christian Bachhiesl, ‘Der Fall Josef Streck’) as well as crime thrillers (Elisabeth Hödl, Ralf B. Korte, ‘Galatea Project’) and detective novels (Heinz Auernig, ‘Bell Canto’; Eva Rossmann, ‘Wein und Tod’, ‘Ausgekocht’ etc) take place in the showrooms of the museum. Sociological works (Martin Auer, ‘Hurentaxi’) are presented here as well as books describing the structural problems of the Austrian police (Max Edelbacher, ‘Polizei intern’). Stage plays are performed in the Criminal Museum (Franz Strohmaier, ‘Bartsch, Kindermörder’). Therefore, the museum is also a centre for cultural events and thus it is linking the university to the ‘world outside’. For the Karl-Franzens-University of Graz, the Hans Gross Museum of Criminology is an important institution connecting the campus with a broad public usually not interested in universities and science. And for Graz and Austria, this unconventional little museum is a cultural enrichment that successfully demonstrates how widely received communication work can be achieved with rather modest personal and financial resources.

Further reading

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The Archive for Architecture (Archiv für Baukunst) at the University of Innsbruck

CHRISTOPH HÖLZ

Abstract
The Archive for Architecture (Archiv für Baukunst) at the University of Innsbruck was established in 2005 through a unique collaboration of stakeholders, but faces long term financial challenges if it is to continue to add to its collections.

The foundation of the new archive
The foundation of a new university collection or archive is rare and fortunate at a time of low public funding for education and strict budget constraints within faculties. These circumstances were noticed by the public and were reported in national and international newspapers when the Archive for Architecture was founded in January 2005. It was only possible as a result of a co-operation of the University, the city of Innsbruck, the state of Tyrol, the Republic of Austria and the initiative of Professor Rainer Graefe, and it was a political decision. The University of Innsbruck is an old university, but the Faculty of Architecture came into being only in the 1970s. It was the third school for architects in Austria beside Vienna and Graz, and the only one in Western Austria. Although thirty years later some people suggested abolishing the department, the foundation of a new University Museum and Archive for Architecture was a political statement strengthening its position within the University.

The Archive building
The Archive is accommodated in the former Adambräu brewery, which was designed by the architect Lois Welzenbacher in the International Style between 1929 and 1932 and has been renovated in line with conservational practice. The archive uses its space of 800 m² for both its permanent collection and for visiting exhibitions. But the Adambräu building itself is probably the most impressive object of our collection.

The Archive’s aims and collection
The Archive’s tasks include the documentation of the development of modern architecture and engineering in the central Alpine region, focussing on Tyrol, South Tyrol, Vorarlberg and Trentino from the 19th century onwards.

With this objective the Archive has many similarities with its affiliated institutions in Munich (Architekturmuseum, Technical University Munich), Vienna (Albertina and the Kupferstichkabinett/
The collection contains architectural bequests, specific projects, company archives, photo collections, publications, models and similar materials, the main emphasis being on classical modern architecture.

In the case of the architecture of the 1920s and 1930s, the central Alpine region can look back on an autonomous development: between the poles of the international *Modern White Architecture* and the regional architectural scene, a specific Tyrolean architecture came into existence, which proved to be of an extraordinary quality and diversity and attracted Europe-wide attention with its powerful, distinctive formal vocabulary.

Here only a few examples from our collection of historic photographs and architectural drawings are shown: schools, hotels, administration buildings, urban and suburban dwellings and settlements. The Alpine buildings became of great interest because winter sports became an important issue for Tyrol and the whole of Austria after the First World War. The image of Austria truly changed after this historic event, which reduced one of the largest European empires to a small republic in the Alps. It was also the birth of “the white Austria”. A younger generation of architects aimed with their buildings to reflect this new image and the new state of society.

The exhibition *Modernism: Designing a New World* 1914-1939, planned by Christopher Wilk for the Victoria and Albert Museum in London in 2006, among other things aimed at demonstrating the *National Modernism*, that is the national varieties of *Modern Architecture*. Unfortunately there was not one single example of Tyrol’s modern Alpine architecture represented.
It is quite astonishing that of the many outstanding architects only Lois Welzenbacher and Clemens Holzmeister are still internationally well-known today. This “forgotten modern architecture” needs to be rediscovered.

How can the students and the public be integrated?
The steadily growing collection and the results of the latest research are regularly promoted through exhibitions, publications and series of lectures as well as with an internet-supported database. Moreover, the archive is integrated into the teachings of the Institute of Architectural Theory and Building History at the Faculty of Architecture of the university, which enables it to administer any specific research projects in co-operation with the students. Thus, an appreciation for classical modern architecture is encouraged on a large scale, at the same time contributing to the preservation of classified historical buildings as a part of the National Heritage of Tyrol.

Challenges for the future
The total cost for the renovation and establishment of the archive was about € 4,000,000. In addition to this, the university guarantees a budget of € 100,000 a year. For exhibitions it is necessary to raise additional funds.

A large part of our collection was donated by architects or their relatives, but we cannot rely on gifts and bequests and the Archive has little funding for acquisitions. In the New York Times’ article Star Architects find Treasure in Archives, reprinted in the supplement of the Süddeutsche Zeitung on 13th August 2007, it was reported that influential, famous and wealthy architects like Frank Gehry and Peter Eisenmann have decided to sell their archives to public repositories for a great profit. Surprisingly millionaire Eisenmann said that
“he can not afford not to sell his drawings”. Therefore he offered his archive to the CCA Canadian Center for Architecture in Montreal for a six or seven figure amount. The bargaining power of these architects is buttressed by the growth of popular appreciation for architecture as an art form.

This kind of commercial thinking creates many urgent problems for smaller archives such as ours. The Archive for Architecture will never be able to spend such sums. Zaha Hadid’s famous Ski Jump in Innsbruck is a perfect example: although we can almost touch the original from the terrace of our Archive, it is practically impossible to afford its corresponding sketches, drawings, models or paintings.

But wouldn’t it be desirable for the Innsbruck Archive to possess original material from the architect herself? Fortunately we have managed to obtain at least some of Hadid’s computer renderings; electronic data, which can be reproduced.

What is the answer? Should we be content with buying souvenirs like this snow globe? We have to face the facts: If the Archive wants to expand – and every archive must grow if it doesn’t want to die – we need resources and larger budgets.

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Museum of Plaster Casts and Original Collection
University of Innsbruck

ASTRID LARCHER

Abstract
The Museum of Plaster Casts at Innsbruck includes over 500 exhibits, many of them restored to resemble the bronze or marble colouration of the originals. It is actively used by students of classical art and enjoyed by the wider visiting public.

Part of the former Institute of Classical Archaeology at the Leopold Franzens University at Innsbruck, this museum harbours a rich store of plaster casts of antique statuary, the originals of which are to be found in all great museums of the world. The museum, which is in the main university building, was designed at the beginning of the last century, specifically in order to exhibit the plaster cast collection.

Plaster cast collections of this kind are part of a tradition that goes back to the 18th century when excavated objects were appearing in great number. The spirit of classicism coupled with the “yearning for antiquity” gave rise to collections of plaster casts, usually copies of classical Greek works of the 5th century BC. In art academies these served as models for artists, while educated private citizens used them to decorate their salons. Johann Wolfgang von Goethe adorned his house in Weimar in this way.

The first such collection in Germany was established in 1825 at the University of Bonn, but many others soon followed. At Innsbruck the museum of plaster casts was set up in 1869 at the “old University” and by the time of the move to the new University in 1920 the museum already had 420 plaster casts and originals.

From 1951 onwards the museum was part of the Insitute of Classical Archaeology. Under Professor Alfons Wotschitzky a new era began; classification rooms were classified according to periods of antique art, old plaster casts were restored with coloration in a bronze tone or in the same shade as the marble originals. The collection thus acquired an entirely new character, setting it apart from most other displays with their bright white plaster figures so far removed from the originals.

After various modifications the museum was reopened in 1989 in its present form, 120 years after its foundation. The collection is continually extended thanks to the purchase of plaster casts and originals and with objects found in our local excavations. Today, it contains more than 500 exhibits. These apparently worthless plaster figures can cost anything up to EUR 7,000, so new acquisitions are expensive.

What does such a museum signify for students and visitors in the present day? One could argue that there is no need for casts when one can see the originals in museums. Perhaps, but nowhere can one find statues from Athens, Rome, Naples, Berlin, New York, Ephesos or Samos together in one place and in their original appearance. No photograph can show a statue in its three dimensionality either. From this overall viewpoint the museum is of great value for lovers of antiquity and for students who are thus able to observe and to draw comparisons.

The copies of statues, relief works and small sculptures as well as original ceramics and statuettes enable visitors to obtain a holistic view of antique art, and one that takes in early Aegean art from the 3rd millenium B.C., works of archaic and classical Greek art, the baroque plasticity of Hellenistic statues and objects of Roman daily life. Without any effort at all, the experience is within easy reach; the whole ensemble itself is delightful, too, the room having been conceived as a museum all along.

The opportunity to visit this museum on the University of Innsbruck should not be missed!
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Poster session

Open storage display in a small museum

PETER STANBURY

Abstract
Open Storage: Some solutions and suggestions for open storage display in a small museum are presented. They are based on the collections of a medical museum, but are applicable to many collections of small objects. Some mistakes to avoid will also be confessed!

Essentially the open storage consists of sliding glass-shelved upper units with four glass-topped drawers below. The upper units serve as normal display while the drawers below contained small items arranged in a stable foam. The small item storage is designed to allow those more interested in the subject to a range of similar specimens.

Further points:
- Head of units allow space for labeling, provide extra air volume and allow for overhead light if required later
- End of glass display units in corners frosted
- Could be fitted with casters for ease of movement
- Modular units can be rearranged
- LCD lighting better, or small lights to reduce heat production
- Adjustable flexible lighting, each cabinet separately dimmable, each light maneuverable
- Velcro sensitive backing to upper cabinets
- Gap between sliding doors allows some dust penetration, but also helps ventilation in an air-conditioned room. Can be sealed with plastic if required
- Ease of removal and security of sliding glass doors
- Glass shelves heavy, require two people to move with safety
- Some drawers lockable or provided with drawer stops to prevent unauthorised access to the protective glass
- Glass tops to drawers provide security
- Drawers could be spring loaded to close slowly
- Drawer runners designed for various loads
- Add two plinths on casters for display of larger equipment; plinths stored behind entrance doors when not in use

Illustrations of the units can be provided by contacting the author

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The University of Oklahoma: A renaissance in culture, museums and museum education

MICHAEL A. MARES

Abstract
Since its founding in 1890, the University of Oklahoma has developed some of the major collections in the Midwest and the largest in Oklahoma. Collections represent several areas: the Carl Albert Congressional archives; the Charles M. Russell Center and archive for the study of art of the American West; and one of the premier archives on Western History. Three other major collections are world class and now have facilities that are state-of-the-art. In the 1980s a new library provided a home for the world's finest History of Science collection. In the 1990s the Sam Noble Oklahoma Museum of Natural History provided a marvellous facility to house 6 million items. In 2006, the Fred Jones Jr. Museum of Art provided a new facility to display and protect priceless examples of art from throughout the world. Oklahoma is one of the poorest states, but the University, often spurred by strong directors or major donors, has managed to preserve its collections for the foreseeable future. In 2004, an online Masters in Museum Studies Program was implemented through the College of Liberal Studies. Today more than 140 Masters students are enrolled in advanced museology.

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Mapping of the collections of the University of Tartu

LEA LEPPIK

Abstract
Since 2003 there has been a state program in Estonia to support the management of the historical scientific collections, which are considered an important part of national culture. More than a half of scientific collections in Estonia are concentrated at the University of Tartu.

Some collections are in museums: the Natural Museum (Botany, Zoology, and Geology), the History Museum and the emerging Museum of Medicine. Some collections are distributed around different faculties and institutes, and most of these are in everyday use.

Some collections were neglected, but the program has helped to improve their condition. The most difficult problem was to establish the provenance of the collections - very often the owners do not know exactly what they have most. Continuity is vital, even though uses will change: things that were scientifically advanced 100 years ago, can today remain useful for schoolchildren. But there is no collection without any scientific value.

The scientific collections of the University of Tartu reflect scientific development in Estonia and internationally. Traditionally the history of science is contained in books and papers, but material culture adds a significant dimension.
University patrimony and democracy - The university museum and heritage awareness

BERTHA TERESA ABRAHAM JALIL

Abstract
In a society constructing democracy, and transforming the roles of universities, citizenship strategies are needed. According to UNESCO's Commission Delors, students should be able to: a) learn to be, b) learn to know, c) learn to do and d) learn to live together. These basic principles imply democratic values such as: respect for others, open dialogue, tolerance, and the ability to work in a group. We asked: How should a university museum use its heritage to contribute to the development of these values? How can the university museum contribute to peoples’ education? How can they contribute to the care of the heritage?

Through a survey of university museums, I concluded that they have a role to promote democratic values and an awareness of the heritage.

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University's heritage new courses: The museums

LUISA FERNANDA RICO MANSARD

Abstract
There is no doubt that teaching collections have helped to define academic disciplines. Not only have they revolutionized practical work, but they have also given great prestige to institutions of high education. Kingdoms and nations wanted universities with collections and museums.

During the 20th century these collections, together with the buildings and laboratories in which they were housed, became classified as university heritage. But today there is a need to ask: How far are the interests of the university community represented in these museums and collections? And does the university heritage have other social uses?
Western universities are required to adopt and adapt to new technologies in their daily activities and educational practices as part of a process of cultural globalization. At the same time the university should not lose sight of the original characteristics and values of its heritage treasure, nor of its social responsibilities.

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A project on a European scale: "Unis vers Cité" - Perspectives on the European university heritage

DIANA GASPARON & NATHALIE NYST

Abstract
The European project "Unis vers Cité" is part of the EU program Culture 2007-2013. The Network of the ULB Museums (Brussels) contacted several other universities, among which three were interested: Université Louis Pasteur (Strasbourg), Universidad do Porto and University of Tartu.
The main purpose of the project is to demonstrate that university heritage is a testimony of humanist culture originating in the Middle Ages and that this material and immaterial heritage continues to contribute to the development of our intellectual and cultural European identity.
It is planned to produce a joint exhibition, part of which should travel. Significant objects from the collections of the four partners will be studied by specialists from several disciplines. This multiple perspective should at the same time enhance the knowledge of each selected object, and prove the complementarity of the university disciplines rather than their concurrence or compartmentalization.

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