

## CALL FOR PAPERS

### ONLINE SUBMISSION OF ABSTRACTS

15 FEBRUARY - 1 MAY 2012

#### SUBMISSION PROCESS

UMAC 2012, held for the first time in Southeast Asia, welcomes the submission of abstracts from museum professionals, academics, researchers, and students.

Receipt of submitted abstracts will be acknowledged by email.

Successful submissions will be notified by 11 June 2012.

#### SUBMISSION DETAILS

Papers can be either presentations or posters

##### **Presentations**

Duration: 15 mins (+ 5 Min Q&A)

##### **Posters**

Size: A1 (594 x 841 mm, portrait format)

All abstracts must be submitted online in English (max. 300 words) from 15 February to 1 May 2012

Include a short biography highlighting your main research interests (max. 150 words)

Updates on Conference and Submission Details: [www.nusmuseum.blogspot.com](http://www.nusmuseum.blogspot.com)

#### CONTACT

[umac2012@nus.edu.sg](mailto:umac2012@nus.edu.sg)

#### THEME Encountering Limits: The University Museum

Drawing upon themes in Museum studies, this conference seeks to explore the evolving tensions that inhabit the condition of 'globalization', as it poses new challenges to the practice of museology within the university landscape that go beyond the (still significant) problem of representation. Exploring the 'limits' of the 'university museum project' as one that involves a particular encounter with cultural phenomena in a multinational global economy of 'education', the conference seeks to reconsider 'strategies' that university museums and Galleries have adopted by drawing on the experiences of museum professionals.

UMAC 2012 seeks to generate discussion along the following lines: Can the university museum, lodged between the state and the academe emerge from such insecurities to sustain a critical stance in public exhibitionary complexes? In terms of maintaining tactical significance and relevance, with newer terms of institutionalization, how dexterous can the university museum be? As a coping mechanism, then, should we read the university Museum's position as a university service merely from the changing debates on 'globalization', which may be said to contain or sustain the local? Or should we renew our focus on more 'localized' and context-driven modes of understanding of how our Museums operate? In terms of our audiences, what lessons can we draw in the renewed relationship between museums and their audiences within such an evolving context? As a catalyst for research and education, can we tolerate an awareness of the boundless potentials that lie outside the structures of the ordinary, repositioning students and audience as non-passive generators of knowledge? Is it possible to re-invent the word 'empowerment' towards the development of skills which allow new information about knowledge production to be taken in, remembered, and then later deployed independently as active tools? Can we insist our audiences notice, wonder, and make connections, shifting from macro to micro and back again, as they encounter the university museum? Indeed, is it even possible to curate the university museum as a productive effect of not-knowing what something means, who made it, when, what is it called, how to approach it?

#### SUB-THEMES

##### **Mandate and Beyond**

*Refusing to stand still* – defining and developing university collections, navigating shifts in university policy, executive governance and resource allocation;  
*Making more with less* - sustainability debates and new rules of survival and reinvention for university museums;  
*The university museum and its patrons* – philanthropy, 'lifestyle' and fund-raising.

##### **About Pedagogy**

*Beyond campus walls* - social participation and community engagements in project development;  
*Nobody ever listens to me!* - student activism, new advocacy at the university museum;  
*New frontiers*- use of social media and emerging models of audience research and outreach;  
*Education of politics, politics of education* – strategies for addressing the learning needs of the student body and coping with the rising demand for the wider work-related learning opportunities and student practicum;  
*Permission to fail* - encouraging student experimentation as a mode of generative exhibitionary practice and research.

##### **Practice, Tools, Ways of Thinking**

*Mining the museum* - rethinking University collections and developing virtual access through database technologies;  
*Behind museum walls* - facilitating non-exhibitionary research through collections access, including conservation and documentation of objects;  
*Objects of knowledge* - curriculum building and strategies for engaging with university research and teaching faculties;  
*In defense of practice* - curatorial method and considerations within the University.