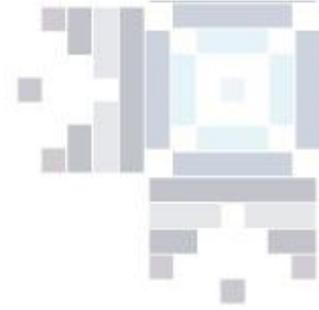




ORGANIZED:
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MALAYA

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MUSEUM OF ASIAN ART

CO-ORGANIZED:
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2022 AUA ACADEMIC CONFERENCE ON
**CO-CURATING
FLIPPED MUSEUMS
FOR ASIAN CIVILIZATION:**
A BLENDED RESEARCH AND TEACHING APPROACH
15-17 FEBRUARY 2022



Conference Link:
bit.ly/AUA_FM22



TOPIC OF PRESENTATION PAPER:

- Content Development and Delivery for Flipped Museums
- Collaborative Access through Virtual Museums
- STEM-based research on museum collections
- Research on Museum & Community Engagement
- Research on Cultural Heritage based on Museum Collections
- Management of University Museums



Table of Content

Forewords from Conference Chair

Welcoming Address from Vice Chancellor of Universiti Malaya

Organizing Committees

Acknowledgements

Conference Program

Abstracts

Forewords from Conference Chair

Assalamu alaikum warahmatullahi wabarakaatuh and very good morning,

Thank you to each and every one of you for being in our 2022 AUA Academic Conference on Co-Curating Flipped Museums for Asian Civilization: A Blended Research and Teaching Approach. We are very pleased to be able to welcome those of you that have been with us since 2-3 month ago especially our team of researchers.

The concept of flipped museum exists within the educational system and is called flipped classroom. In the University Malaya, the flipped class room concept has been introduced over then 5 years. Through this concept lecturers providing students with access to presentations and instructions as homework using a website. In UM call as SPECTRUM. As the students gain access to the lecturing and teaching content in advance, they can prepare in peace and quiet and come to class or laboratory curious with their ideas already developed. More questions will have time to mature and more of the lesson can be devoted to discussion and progression, rather than simply going through the material.

From this concept, I am as a curator of the museum discussed with our team and we going to materialize as an approach to the museum and applicable to educate people. An educational method we call Flipped museum involves providing the opportunity for children and young people, using online sources prior to their physical visit to the museum, to access information that was previously conveyed via guided tours. This means that their visit to the museum can involve more creative, innovative and discursive elements.

Since 2015, the Asian Art Museum has been actively involved in research projects together with researchers from inside and outside the University of Malaya campus. One of the results that can be used as exhibition material and complete the knowledge of masks from the Mah Meri tribe, which is one of the indigenous tribes of Malaysia, has a tradition of carving masks for medical purposes.

The story of each mask with the help of UMCares grant has successfully recorded 60 stories behind the mask. The project was led by Associate Prof. Dr. Faridah Nor binti Mohammad Nor. Since then, Prof. Dr. Sithi Muniandy, lead a group of researchers to established several science, technology and digital based research to empowered the contend of the museum.

Among the research are:-

1. Visualization, Preservation and Archival of UM's Kendi Collection as a Southeast Asian Heritage (IIRG034-2019) – on going research
2. Technology Content Of Museum Ceramics For Dating And Recreation IIRG08-19SAH
3. Classification of Martaban from Malaysia Museum Colletion. (National Museum 2019-2023).
4. Machine Learning for artefacts. (2021-2022)
5. Flipped museum conference (2020-2022)

For that words, I thank and acknowledge all the speakers and the participants who are committed to make this conference successful. I hope, the conference and the activities scheduled would benefit the participants, especially the curators who manage the museum day by day. Thank you very much.

ABD AZIZ RASHID
Curator,
Museum of Asian Art,
Universiti Malaya

Welcoming Address from the Vice Chancellor of Universiti Malaya

Salam Sejahtera and A Very Good Morning,

It gives me great pleasure to welcome everyone, who is able to join us at the 2022 AUA Academic Conference on Co-Curating Flipped Museums for Asian Civilization: A Blended Research and Teaching Approach. This conference has a unique theme that provides a platform for university museums to present, discuss and experiment innovative ways to revolutionize education, research and outreach programs.

We are seeing the impact of COVID-19 pandemic that has already forced-shift many institutions to realign their education framework to be more resilient, using various remote learning platforms and active learning approaches, such as flipped classroom. Flipped classroom differs from the traditional mode of teaching, by shifting the information and knowledge transmission to be pre-learned off-class and instead, spend more time on interactive and collaborative learning in real or virtual classroom. Adopting flipped classroom approach for museum based education programs could be challenging, where the conventional practices have been mostly face to face interactions on sites. From the onset of COVID-19 pandemic in the early 2020 till present, visits to museums and university museums, in particular were seriously affected and they must resolve to come up with new approaches to revive their activities.

Seeing strong, enthusiastic participations for national and state museums, I believe this conference will lead to many interesting prospects through partnerships between university museums, public and private museums. Museums have enormous potentials to re-invent their functions beyond the traditional roles as archives of heritage and civilization. They can emerge as the referral knowledge centres for teaching, learning and discovery through education and outreach activities and for authentication of private collectors' items through expert services. In realizing these opportunities, there are needs to invest on training museum officers with research skills, enrich the specimen inventories using state of the art technologies, documentations with accurate historical evidences, subjected to scientific verifications. Despite having extensive collections, many museums are lacking in strong R&D support for material characterization and/or restoration of their specimens. We encourage researchers from multidisciplinary fields at the universities to share their knowledge, skills and advanced instrumentation to explore the treasure troves of local museums for scholarly purposes.

Asian Civilization constitutes one of the four main themes of the AUA Framework 2020-2023. It also represents the core value of the AUA Constitution that "acknowledges and promotes shared identity and values" in working towards its mission. Asia being the cradle of numerous civilisations with huge population and talents has so much to offer for enriching learning experience. University museums are becoming gateways in terms of educational and research resources, using conventional and emerging digital platforms. Many of the planned discussions in this conference resonate to the AUA's expectation for the member universities to develop programs on Asian studies for students, researchers, administrators and general public within and beyond the AUA community. I am also excited to highlight on the effort to promote stronger interactions between the science, technology, art and humanities studies from the context of museum-based teaching and learning as well as research and outreach.

I thank and acknowledge all the speakers and the participants who are committed to make this conference a truly successful one. I am sure the pre-conference workshop and the activities scheduled for the two days would benefit the participants in various ways. I congratulate Mr Abdul Aziz Rashid of the Museum of Asian Art, University of Malaya and the research team headed by Professor Henk Metselaar for organizing this important and timely event. Generous support from the Asian Universities Alliance (AUA) is also greatly appreciated. I am delighted to declare this conference open and wish everyone a fruitful learning experience. Thank you very much.

Prof Dato'Ir. Dr. Mohd Hamdi Abd. Shukor,
Vice-Chancellor,
Universiti Malaya.

Organizing Committees

Patron	:	Prof. Dato'Ir. Dr. Mohd Hamdi Abd. Shukor
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Acknowledgements

The organizing committee thank the keynote speaker, plenary speakers, pre-conference workshop speakers, contributed paper presenters and all participants for their enthusiastic supports and active participations. We thank the staff of Museum of Asian Art, the International Relation Office, the Academic Development & Enhancement Centre (ADEC) Universiti Malaya for their excellent support services. This conference is generously supported by the Asian Universities Alliance (AUA) for the AUA Program (2021-2022) under the theme of Asian Civilizations.

Conference Program

Pre-conference Workshop				
Date	Time	Session	Speaker	Mode
15-Feb-22	10.00am - 12.00pm	What is a Flipped Museum and E-Museum	Madam Haryany Mohamad Director, Penang State Museum Board, Malaysia. <i>Moderator: Mr. Abd Aziz Bin Abdul Rashid, Head Curator, Museum of Asian Art & Conference Chair.</i>	LIVE
	2.30pm – 4.30pm	Digitizing Collections for Museums: Digital Displays & Artefacts at the Borneo Cultures Museum	Miss Yasmin Khalid Nicholls Head, Museum Services Division, Sarawak Museum, Malaysia <i>Moderator: Dr. Faridah Noor Mohd Noor, Chair of ECulture Working Group of Asia Pacific Advanced Network (APAN).</i>	LIVE
	4.30pm	End of pre-conference workshop		
Conference Day 1				
Date	Time	Session	Speaker	Mode
16-Feb-22	9.00am – 9.05am	Opening Remarks	Mr. Abd Aziz Bin Abdul Rashid Head Curator, Museum of Asian Art Universiti Malaya & Conference Chair.	LIVE
	9.05am – 9.15am	Conference Launch	Professor Dato' Ir. Dr. Mohd Hamdi Bin Abd Shukor Vice-Chancellor, Universiti Malaya, Malaysia.	RECORDED
	9.15am – 9.35am	Keynote Address Museums and Education for Research	Dr Andrew Simpson Vice-Chair, International Council of Museums Committee for University Museums and Collections (UMAC)	LIVE
	9.35am – 9.50am	Plenary 1 Management of the University Museum, the University of Tokyo, Japan.	Professor Yoshihiro Nishiaki Director of The University Museum, the University of Tokyo, Japan.	LIVE
	9.50am – 10.00am	Plenary 2 Flipped Museum in Malaysia: An introduction to IPIM	Datuk Kamarul Baharin Bin A. Kasim Director General, Department of Museums Malaysia	RECORDED
	10.00am	Break		
	Presentation Session 1 Content Development and Delivery for Flipped Museum			
10.00am – 10.20am	Flipped Museum Education Model and Practices in Tsinghua University Science Museum	Fan Aihong Assistant Director, Tsinghua University Science Museum, Beijing, China	LIVE	

10.20am-10.40am	A flipped museum proposal: Training for university student volunteers associated with a guide program for children in a university museum	Associate Professor Dr Terada Ayumi The University Museum, The University of Tokyo, Japan	LIVE
10.40am - 11.00am	Flipped out: Innovative Strategies for Improving Engagement of Online Music Ensemble Classes	Dr. Yi-Li Chang & Prof. Dr. Mohd Nasir bin Hashim Universiti Malaya, Malaysia	LIVE
11.00am-11.20am	3H Framework Validation in Flipped Museum of Asian Arts for Children Engagement	AP Dr. Nur Azah Hamzaid, Muhamad Ariff Muhammad Taufiq, Dr. Siti Hajar Halili, Dr. Mas Sahidayana Mohktar, Dr. Wan Safwani Wan Kamarul Zaman Universiti Malaya, Malaysia.	LIVE
Presentation Session 2			
Research on Cultural Heritage Based on Museum Collections			
11.30am-12.30pm	Material Analyses of Ceramic Specimens from Museum of Asian Art, Universiti Malaya	Associate Prof. Dr. Henk Metselaar, Universiti Malaya, Malaysia	LIVE
12.30pm	Lunch Break		
Plenary Forum			
Roles and Contributions of University Museums Management in AUA Institutions			
2.00pm-2.20pm	The Role and Contribution of University Museums: Past, Present and Future	PANEL 1 : Profesor Dr. Tajul Shuhaizam Said Director, National Education Museum, Sultan Idris Education University (UPSI), Malaysia.	LIVE
2.20pm-2.40pm	University Museums in Saudi Arabia, Their Role and Importance, King Saud University Museums, A Model	PANEL 2: Dr. Bakr M. Barnawi Assistant Professor in Museology, King Saud University, Kingdom of Saudi Arabia.	LIVE
2.40pm-3.00pm	Integration and Practice: University Museum as a Vivid Platform for Aesthetic Education	PANEL 3: Professor Dr. Du Pengfei Executive Deputy Director, Tsinghua University Art Museum, Tsinghua University, China.	LIVE
3.00pm-3.30pm	Q&A & Forum Discussions Moderator: Prof. Dr Sithi V Muniandy, Universiti Malaya		LIVE
Presentation Session 3			
Research on Museum & Community Engagement			
3.30pm – 3.50pm	The Hong Kong University of Science and Technology Art Initiatives and Special Collections between	Dr. Marco Caboara, Dr Raymond Rohne Hong Kong University of Science and Technology, Hong Kong.	LIVE

		Research and Community Engagement.		
	3.50pm-4.10pm	Saudi Museums and Community: toward an innovative future.	Dr. Alaa Alrawaibah King Saud University, Kingdom of Saudi Arabia	LIVE
	4.10pm-4.30pm	Promise and potential in liminal spaces: the prep-room in curatorial thinking at the NUS Museum	Siddharta Perez Curator, National University of Singapore (NUS) Museum, Singapore	LIVE
	4.30pm – 5.00pm	Formation of University Museums & Small Museums Working Group	Associate Prof. Dr. Henk Metselaar Universiti Malaya, Malaysia.	LIVE
	5.00pm	End of Day 1		
Conference Day 3				
Date	Time	Session	Speaker	Mode
	10.00am - 11.00am	Formalizing of the University Museums & Small Museums Working Group.	Associate Prof. Dr. Henk Metselaar Universiti Malaya, Malaysia.	LIVE
	11.00am - 11.15am	Break		
	11.15am - 11.45am	Virtual Walk with the Curators of AUA Museums	<ul style="list-style-type: none"> • University Malaya, Malaysia. • National University Singapore, Singapore. • Tsinghua University, China. • Hong Kong University of Science and Technology, Hong Kong. • King Saud University, Kingdom of Saudi Arabia. • University of Tokyo, Japan. 	RECORDED
	11.45am - 12.00pm	Closing Remark Way Forward to Make University Museums Relevant	Mr. Abd Aziz Bin Abdul Rashid Head Curator, Museum of Asian Art & Conference Chair.	LIVE
	12.00pm	End of Day 2		

Abstracts

Pre-conference Workshop

What is a Flipped Museum and E-Museum

Haryany Mohamad
Penang State Museum Board,
Malaysia

Digitizing Collections for Museums: Digital Displays & Artefacts at the Borneo Cultures Museum

Yasmin Khalid Nicholls
Museum Services Division Sarawak Museum,
Malaysia

The Borneo Cultures Museum (BCM) in Kuching is set to open early this year. The building of the BCM represents the biggest expansion of the Sarawak Museum, both in terms of physical space and staffing in its 130-year history. Many lessons have been learnt from the implementation of this huge ambitious project, particularly during the development process of the permanent exhibitions. During this process it was clear to the exhibition content development team that museums in the 21st century face many challenges to engage their tech-savvy visitors. So innovative strategies had to be developed to engage and retain new audiences. This workshop will explore and share the experience of integrating digital displays and artefacts in the BCM permanent exhibitions and also, the methods that were implemented to ensure that the new displays stand the test of time. This process helped to create new ways for audiences to experience culture and history. The ultimate aim was to create combined displays that will give visitors an enriching experience and provide new and exciting perspectives on the Sarawak Museum's collections.

Keynote Address

Museums and Education for Research

Andrew Simpson
UMAC - University Museums and Collections,
International Committee of International Council of Museums

Recent advances in digital technologies have profoundly impacted the work of museums. The vision of Malraux's 'Museum without Walls' has come true through a combination of parcels of light and binary code. Objects and artworks have been released from the epistemic confinement of the museum, their digital avatars now roaming free through new conceptual and intellectual landscapes. This has been described as a revolution in accessibility, inclusion and democratisation of culture. It provides new extensions to how we use object-based learning to draw on embodied and experiential pedagogies to make meaning through constructivism. It has allowed both researchers and educators new dynamic tensions between objects and context. Some examples of how this has impacted the practice of individuals and institutions are briefly covered. UMAC, as an international

association are keen to develop the power of the network to release more objects from university collections to make them widely accessible to teachers and researchers.

Plenary 1

Management of the University Museum, the University of Tokyo, Japan

Professor Yoshihiro Nishiaki

The University Museum, the University of Tokyo, Japan.

The University of Tokyo, founded in 1877, was originally equipped with a series of educational museums attached to colleges and/or departments to promote research and education using original scientific materials. However, these museums were abandoned in 1925, following the Great Kanto Earthquake that reduced the university to ruins. Later in 1965, the university founded the University Museum, the University of Tokyo (UMUT) with the aim of preserving the scientific materials scattered across the university as an inter-faculty institute to use them for education and research. In 1996, the UMUT was substantially revamped to accommodate a newly emerging demand from the public to open the university's resources for public education as well. Since its foundation, the UMUT has been unique in that it served as a platform for interdisciplinary research and education. Instead of controlling the research materials stored at various colleges and/or departments, the major mission of the UMUT has been to compile them to produce innovative research areas. For this purpose, the UMUT holds 17 material departments related to a range of traditional disciplines, from planetary science, geology, biology, and anthropology, to archeology. Simultaneously, it has three research departments to exploit the materials for new research disciplines, two departments for laboratory sciences such as radiocarbon dating and analytical chemistry, and four project departments for studying the role models of the university museums themselves. The present paper will address the current activities of the UMUT and issues encountered for its management with reference to virtual technology that is expected to play a major role in this endeavor.

Plenary 2

Building a Flipped Museum Model for Asian Civilization

Department of Museums Malaysia,

Malaysia

Plenary Forum

The Role and Contribution of University Museums:

Past, Present and Future

Tajul Shuhaizam Said

National Education Museum,

Sultan Idris Education University (UPSI),

Malaysia.

In the 21st century, society is still questioning the role and contribution of a museum, whether it is a state-owned museum or a museum owned by a university. The concept of

establishing a museum at the university is a very wise initiative and has significance to the development of knowledge. My museum is like a garden of knowledge that is very relevant and evergreen across the line of time. Museums are the power that leads social issues to alter the way we see the future over time. Through the concept of Experiential learning, museums at the university have the power to reflect and shape society. The concept focuses on the learning process and how knowledge creates that experience. Knowledge and a combination of understanding and transforming this experience are coherent with the Experiential Learning Model, David Kolb (1984). Experiential learning is a learning process, a process of change that uses experience as a learning medium. Experiential learning is learning that is done through reflection and the process of making meaning from direct experience. In addition, I will provide details regarding five facts about the Role and Contribution of University Museums: Past, Present and Future, through aspects; Learning from the past, Uniting society, Standing firm in the face of adversity, Digitalization, innovation and interaction, educating future generations. By that, it is clear that The Role and Contribution of University Museums are the essence of the future for museums. Apart from this fact, the university museum brings history to life. It can also be among the paradise gardens of knowledge that illuminate our present and future-A collection of fragrant flowers of wisdom that are hard to find elsewhere that will bear fruit of the nation's civilization and national dignity.

University Museums in Saudi Arabia, Their Role and Importance, King Saud University Museums, A Model

Dr. Bakr M. Barnawi
King Saud University,
Kingdom of Saudi Arabia.

This research paper deals with the University museums in Saudi Arabia, as an active partner in presuming the country's heritage and raising its awareness in the Saudi community in general and in the King Saud University in particular. Because of the importance of these University museums and the lack of studies about them and about their role in the field of research and education, this paper aims to shed light on their philosophical bases on which they have been established. In addition, it discusses their management, location, buildings, collections management and display methods. In conclusion, the paper looks at some of the bases on which these museums need to build their educational programs and activities for the general public and play an important role in the development of tourism within the 2030 Vision.

Integration and Practice: University Museum as a Vivid Platform for Aesthetic Education

Du Pengfei
Tsinghua University Art Museum,
Tsinghua University, China.

The university is a dynamic and continually evolving institution. The new curriculum outlook, students' perspectives, teaching materials and evaluation system have formed a great impact on the traditional teaching concept of college education. Changes in

educational values and society's demand for talent training have become important factors that promote the continuous deepening of college education teaching reforms. In China, ministries gradually encouraged museum to permeate college education. Under the guidance of various policies, university museums served as one of the important roles in college education, have access to knowledge through collections, on-site exhibitions and audience engaged services. As a university museum, Tsinghua University Art Museum (TAM) officially opened in the fall of 2016. TAM houses a collection of 24,000 objects dating from antiquity to the present day, including masterpieces of Chinese paintings and calligraphy, porcelains, and furniture, and many other historical, modern and contemporary artefacts. The vision of TAM is to foster an environment for advancing and supporting humanistic and aesthetic education, targeted the most important group of audience-students, staff, and professors. In the past 5 years, TAM has welcomed over 2.3 million visitors, and present over 260 academic and educational activities. By harnessing the arts and humanities disciplines at Tsinghua University, TAM is also committed to strengthening the intersection and integration between the major disciplines at university including science and engineering. This article addresses new roles and several cases for TAM and its academic and public educational program. In late 2018, TAM collaborated with Tokyo Fuji Art Museum to present a special exhibition 500 Years of Western Paintings - Collections of Tokyo Fuji Art Museum. The exhibition featured 60 paintings of Western art with time as the main narrative line and genre as the development form. As 2018 coincides with the 40th anniversary of Treaty of Peace and Friendship between Japan and China, the exhibition is a grand event to promote cultural exchanges between China and Japan. The exhibition ushered in more than 125,000 visitors during three months. Academic lectures, workshops, and many other educational activities were launched to interpret the exhibition and artworks to audience. The combination and integration of exhibitions and teaching is one of major functions of TAM. By collaborating with Art and Design Academy, four university professors moved the course of art history from the classroom to the museum gallery, which led the students to observe the original painting physically. Adopting a more inclusive approach, TAM aims to provide innovative services to benefit its audience physically and in long-distance. Especially due to the crisis of the COVID19 outbreak, the digital engagement emerges as a new trend at TAM to overcome the closure. Series of digital activities have been developed to reach the audience in a safe and broad manner during this special period. Students can easily access TAM's website and view most exhibitions through the Digital Exhibitions section.

Contributed Papers

Flipped Museum Education Model and Practices in Tsinghua University Science Museum

Fan Aihong
Tsinghua University Science Museum

Tsinghua University Science Museum (in development) is the first comprehensive university museum devoted to scientific collections in China. As a university museum, its most important function is to benefit university students with museum resources. The “flipped museum” model makes it possible to extend museum education to the classroom and allows exhibitions be embedded into curricula of academic departments. A study is conducted on the new concept of “flipped museum” including its background,

characteristics and significance. In addition, practices of the “flipped museum” model in Tsinghua University Science Museum are introduced. Four real featured cases show that the “flipped museum” model can play a positive role in university science museum, although it is still needs to be examined and developed with a scientific attitude.

A Flipped Museum Proposal: Training for University Student Volunteers Associated With a Guide Program for Children in a University Museum

Terada Ayumi
Intermediatheque Department,
The University Museum,
University of Tokyo

The University Museum, the University of Tokyo (UMUT) is co-managing the Intermediatheque (IMT) as an industry-academia collaboration with Japan Post. The IMT has on public display the scientific specimens the University of Tokyo has collected since its inception in 1877. It is located opposite Tokyo Station, the heart of Tokyo, and is one of UMUT’s outposts outside the campus, conducting its own experimental educational activities. The IMT takes on volunteers from among undergraduate and graduate students enrolled in various universities in the Tokyo area to provide opportunities for future museum professionals to gain practical work experience—this training is linked to the educational program for schoolchildren “Academic Adventure” in which university students serve as their museum guides. “Academic Adventure” is designed to enable children to experience object-based learning, which they cannot in school, as well as to learn how to enjoy museums. Each student volunteer selects an exhibit that interests them from UMUT’s collection, does their own research beforehand, and creates a story to introduce the exhibit. They then prepare the museum guide program by discussing with their peers how to convey its contents to the children. UMUT’s faculty members act as facilitators and advisors in this process. What is important in this training for the volunteers is that the participating students stimulate each other through discussions and learn from the questions and discoveries of the children they are guiding. Since 2020, due to the spread of COVID-19, we have had to suspend volunteer activities at the museum; since May of last year, we have switched to online volunteer activities using Zoom and have been experimenting with an online version of “Academic Adventure.” On-site volunteer activities under the guide program are scheduled to resume in April 2022. Thus, we now plan to provide the program to children both at the museum and online. To effectively combine the two modes, our current plan is to have schoolchildren participate in the program’s online version as a prerequisite for learning and then come to the museum—we expect this to improve the museum experience for children who have learned in advance how to observe and think for themselves when they actually visit later. There is also the possibility that participating in a face-to-face “Academic Adventure” would improve the quality of interaction between the student volunteers and children at the museum. In this paper, I introduce UMUT’s approach, which applies the flipped classroom model, as an idea for flipped museums.

Flipped out: Innovative Strategies for Improving Engagement of Online Music Ensemble Classes

Yi-Li Chang & Mohd Nasir Hashim,
Faculty of Creative Art, Universiti Malaya,
50603 Kuala Lumpur, Malaysia

Since the COVID-19 pandemic started, all educators need to design the alternative online teaching methods to conduct their class activities in every subject. However, not all subjects are suitable to transform online, especially for the subject needs to have practical activities, such as music ensemble class. The issue of online music ensemble classes has always been unsolvable due to the latency and sound quality. Furthermore, being unable to play musical instruments together easily disrupts the concentration of students. A virtual strings workshop with 60 secondary school students was conducted to examine the effectiveness and learning process by using Flipped teaching approach to compare traditional lecture-based teaching in music ensemble class. A mixed mode method including survey and interview had been used to analyse. The aim of the study is to attract the attention of music ensemble instructors using a new teaching strategy – flipped teaching approach to gain better interaction, engagement and greater learning results. The findings show that the flipped teaching approach benefits students to their learning outcomes and mindset, as well as reduces the issues of latency and distraction. This paper provides the teaching concept, process and suggestion of a new teaching method. Besides this, innovative outcomes such as podcasts and virtual music concerts also result an outstanding and surprising potential of the students.

Keywords: Flipped Teaching, online music ensemble class, traditional lecture-based teaching, engagement

3H Framework Validation in Flipped Museum of Asian Arts for Children Engagement

Nur Azah Hamzaid, Muhamad Ariff Muhammad Taufiq
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50603 Kuala Lumpur, Malaysia

Flipped museum for young children is a fascinating idea when carefully curated. Through this approach, children have access to the digital content of the museum collection, delivered through storytelling and guided activities infused with sense of adventure and curiosity. Access to home-based museum activity kit and a flipped museum book would enhance the experience as children has physical medium and tools to play with. The framework of 3Hs, i.e., Heads On, Hands On, Hearts On, is adopted in our approach when curating the flipped museum content delivery. The children will then be able to bring the book to the physical museum building to match the content they initially go through digitally with the ones they could see in person. The curation based on 3Hs was validated by experts and children. While the flipped museum content delivery was found to successfully meet all three components of Heads, Hands and Hearts-On, our study found that the most effectively delivered are through components of 'Heads On', i.e., knowledge and content; and 'Hearts On' i.e., the ones that triggered their interest and sense of belonging. Further considerations have to be taken if the elements of 'Hands On' i.e., skills and know how's, are to be successfully delivered.

Material Analyses of Ceramic Specimens from Museum Asian Art, Universiti Malaya

Hendrik Simon Cornelis Metselaar, Muhammad Iqbal Karim,
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50603 Kuala Lumpur, Malaysia

Ceramics are among the tangible products of human culture that are relatively widespread among societies over the world. The innovation and adoption of ceramic objects provides significant and essential questions for scholars. Different part of the world has different cultures and ceramics are produced at different area at different composition. Ceramics, especially fragments of pottery called potsherds, are one of the most common material objects that archaeologist encounter on surveys or excavations over the past six millennia. Traditionally the most widespread and important use of ceramics by archaeologists lies in formulating typologies which form the basis of chronologies. The major compendia on archaeological ceramics consider raw materials selection and preparation, methods of pottery fabrication and surface treatments, drying and firing procedure. Ceramic materials have a crystalline, partial crystalline structure or amorphous. Clay minerals play as the main material for production of ceramics which has some characteristic reactions like dehydroxylation, decomposition, transformation. Ceramic materials represent manufacturing techniques which were improved consistently over the course of time with chemical composition, mineralogy of raw materials, heating temperature. The different heating temperature affects on clay materials and mineral fragments and depends on types of clay. The Rehydroxylation is used for archaeological fired clay ceramics for adjust with according to differences in firing temperature, mineralogy and microstructure. Traditionally, typology of the ceramics, in combinations with archaeological evidence has been used to determine the manufacturing technology in historical communities. In our project, we want to explore the possibility of supporting this with data from modern material characterization techniques. Material characterization refers to the techniques aiming to better understand the structure, composition and properties of materials. Different thermal analysis and material characterization techniques are used on the ceramics materials such as Density Measurement Archimedes Law, Fourier Transform Infrared Spectroscopy, X-Ray Diffraction, Thermomechanical Analysis and Thermogravimetric Analysis. The Museum of Asian Art, University of Malaya has a large collection of artefacts and sherds of ceramics materials that represent different cultures. The different material characterization techniques help us to find out the firing temperature and to classify the sherds. Scientific approaches to ceramic analysis encompassed the composition of ceramic artefacts and sherds to determine the source of the material and the possible location of manufacture. For analyzing the materials need to measure the density of ceramics and the results are not more than 2.38 gm/cc except some samples. For FTIR test, the maximum samples are similar peak due to similar functional group and covalent bonds with peaks are between 400-1300 cm^{-1} and the spectra of the samples are closely related yet also some differences are found. By observing the XRD, several minerals are quartz, mullite, sillimanite and kaolinite and silicate share peak at same angle at 26.50 . The ceramics has low crystallinity due to the mixture of different minerals. This is due to the heat up of oxygen hydroxide which groups and form oxides which cause the structure to distort and have a non-proper crystalized structure.

The Hong Kong University of Science and Technology Art Initiatives and Special Collections between Research and Community Engagement

Marco Caboara, & Raymond Rohne
Hong Kong University of Science and Technology,
Hong Kong

Established in 1991, the Hong Kong University of Science and Technology (HKUST) is celebrating its 30th anniversary this year. In this period the University has reached international recognition and it has been ranked first in the Times Higher Education Young University Rankings in 2019 and second by QS world's under-50 universities in 2020. While its reputation is above all build upon its excellence in the two schools of science and engineering, the university has other two academic schools, covering business and management as well as humanities and social science. This academic structure shows a recognition and championing of the links between science and humanities and a commitment to a holistic education, which has brought since the beginning to use art installations and exhibitions to engage the academic community and more widely the Hong Kong public. The first part of the paper, authored by Ray Rohne, will review HKUST's initial period, when exhibitions in the library and usage of art across the campus brought a very active engagement of local artists of international renown. The second part will cover the special role of Library's Special Collections of Antique Maps of China, which is the largest collection of European printed maps on China in East Asia, in promoting both research and community engagement. The maps are held in the Special Collections Room and are periodically displayed in the Special Collections Gallery, both situated in the library. As the University does not have an academic museum, the Special Collections Room and Gallery have been used as final stop in visits by academics and VIPs to display unique items. Its items have also frequently been given on loan to local public and academic museums. Thanks to a private donation, the collection has been recently expanded in two directions: 1) to support a research project covering all Western printed maps of China from the first published in Europe, in 1584, to the largest and most updated Atlas of Maps of China published by French Jesuits in Paris on the basis of the first Chinese systematic cartographic survey of the whole country; 2) to cover Chinese and Japanese maps of China, East Asia and the world. The research project will result in the publication of a book by the academic publisher Brill, a website hosted by the University, a large exhibition in the university auditorium and a course on the history of cartography taught by the map curator to accompany the map exhibition. The exhibition will be hosted in the university's new venue for cultural activities, the Shaw Auditorium. The third part of the paper, written jointly by the two authors, will explore present and future art activities across the university, both in the library and in this new venue, and the projects to engage the HKUST community in these activities both on campus and online.

Saudi Museums and Community: Toward an Innovative Future

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This paper discusses the function of museums in the Kingdom of Saudi Arabia (KSA) by investigating the ways in which the Saudi Ministry of Culture (SMOC) represents and interprets KSA's history nationally and internationally. Also discussed are issues of community involvement and the possibilities of building a bridge between the museum and the community. I analyse the existing approach to representing past societies in the KSA, using a case study of the Saudi National Museum in Riyadh, and argue in favour of its validities in representing the KSA's history effectively. Subsequently, I investigate the (SMOC)'s perspectives on its experiences regarding the involvement of local communities in the life of the Saudi museum. Ultimately arguing that museums in Saudi Arabia need to modify the representation approach they currently use in museum display, as well as to provide all community levels with well-prepared and organised programs; thus, I conclude, the (SMOC) needs to work with large local audiences who have had little or no previous contact with museums, by establishing comprehensive connections with other Saudi museums.

Promise and Potential in Liminal Spaces: The Prep-room in Curatorial Thinking at The NUS Museum

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Situating the university museum as a site of encounters, the NUS Museum accommodated what was considered as a "third mode" of presentation in its curatorial practices. Conceived in 2011, the prep-room explores curatorial methods that collaborate with research-centred creative practices. In its originary stages, the prep-room exposes the making of research and art practices as they crystallise into exhibitions, formalise as collection lots and offers pathways of co-creating curricula of university modules. The prep-room synergises discursive relationships between artworks, the archival and the artefactual. These aspects are considered within the frames of facilitation, acting alongside permanent collection exhibitions and temporary curatorial projects. In recent years, the prep-room steps past the threshold of its model as facilitator-driven or confined within a specific laboratory "workspace" in the NUS Museum. As it garners traction as a method, the prep-room takes on a complex framework of attending to the multidisciplinary ethos of museological practice. The generative current of this model allows scalable approaches when museum works interface with its immediate university community: playing on simultaneous duplicity as learner and facilitator. An inherently multidisciplinary and collaborative approach, the prep-room is tasked with scalability as the university museum pivots to digital-centred practices. While it finds liminal homes in training platforms and microsite, it also attempts to address circulation, access, and feedback concerns. Amidst the prep-room's generous, open-ended framework, this presentation reckons with how the legibility of the engagements materialise and impact a university museum's communities

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Relevant Websites:

[Museum of Asian Art, University Malaya](#)

[2022 AUA Academic Conference on Co-Curating Flipped Museums for Asian Civilization: A Blended Research and Teaching Approach](#)

[Universiti Malaya](#)

[Asian Universities Alliance](#)