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**The Role of Curators in Museum Research and Exhibits:
Tradition, Change, and Looking to the Future**

ABSTRACTS OF THE PRESENTATIONS

PROVIDING NEW METHODS FOR CURATORS TO LINK THE COMMUNITIES WITH THEIR MUSEUMS (MALLAWI MUSEUM)

Heba Abdelsalam, Middle Tennessee State University

When people misunderstand the value of the museum, it can allow different types of degradation such as what has happened in Syria, Iraq, and Egypt. In these cases, museum curators should find the best methods to link the museum and its stakeholders for better preservation. As it stands currently, some communities believe that the museum is only a place to display artefacts while others believe that visiting the museum will not add anything of benefit to their lives. This paper will discuss a model for bringing different categories of people within a community to be involved with a museum. This innovative community outreach project includes workshops and lesson plans customized for the needs and interests of the populations surrounding the Mallawi Museum in Egypt. For instance, most of the people who live around the museum are farmers and traders so the workshop linked farming and trading in modern practices with those of ancient Egypt. This project will encourage more people to visit the museum since it makes the museum relevant to them. In turn, these visitors will then be more likely to value and protect the museum in the future.

THE ROLE OF MUSEUMS IN KEEPING TRADITION: CASE STUDY, NUBIAN MUSEUM IN EGYPT

Shreen M. Amin, Children's Museum at the Egyptian Museum, Head of the Main Museums Educational Departments in Egypt

The role of museums in keeping tradition is a controversial issue. In spite of the importance of this role, there is a misconception of understanding the meaning of tradition as one aspect of heritage preserved by museums. The definition and the scope of heritage have broadened. Since the Venice Charter of 1964, the definition and scope of heritage broadened from physical heritage such as historic monuments and buildings to groups of buildings, historic urban and rural centers, historic gardens, and to non-physical heritage including environments, social factors and, lately, intangible values (Venice Charter 1964). The purpose of this paper is to present the current role of museums in presenting and preserving tradition as one aspect of cultural intangible heritage by analyzing the displays of the Nubian Museum in Egypt and the impact of the Nubian Museum on the Nubian community in Egypt where the educational programs and current display have a deep impact in preserving the Nubian traditions. Since Nubians in Egypt are one of the main indigenous groups that form the Egyptian diverse society, The Nubian Museum presents the culture and civilization of the Nubian region of Egypt from prehistoric times to the present. It is located in the city of Aswan, on the eastern bank of the Nile, 899 kilometers south of Cairo. The museum is a three-story building with an outdoor exhibition area. It houses the main finds of the UNESCO salvage campaign carried out at the time of the building of the High Dam, which eventually flooded that whole region. Another major exhibit is a diorama which shows the daily life of Nubian villagers. It is a community museum with an education section that organizes trips, lectures and workshops for schoolchildren, and cultural events for the public at large. The objective of this paper is to clarify how museums could act as a vital tool in preserving the tradition of community and the necessity of safeguarding the intangible heritage which is highlighted in the UNESCO convention of 2003 in addition to the role of cultural diversity, which has been highlighted by UNESCO 2001 Universal Declaration of Cultural Diversity.

The Middle Kingdom at the Glyptotek and the role of the curator

Tine Bagh, Ny Carlsberg Glyptotek

In October an exhibition will open at the Ny Carlsberg Glyptotek termed 'Pharaoh. The Face of Power'. The title does not readily reveal that it is about a special period of Egyptian history, the Middle Kingdom, and more than just the title had to be considered before the project was approved. When planning a special exhibition such as this it was necessary to take into consideration what time of the year it would take place, for what kind of audience it would be, the budget, and where in the museum it would take place.

The plans for the exhibition will be presented and what has been done in order to cater to the general public and children as well as to colleagues and Egyptophiles. The exhibition will highlight important objects from the Glyptotek such as the so-called Black Head of Amenemhat III and the statue of the high official Gebu together with important international and national loans. The choices of loans depended not only on the wishes of the curator but also on many factors such as connections, budget and the space for the exhibition.

When planning the exhibition it was necessary to collaborate with many internal as well as external experts and instances. How the exhibition will look will mainly depend on the exhibition architect/graphic designer and how he will transmit the ideas to the actual exhibition. Special wishes such as how to make the audience listen to the sound of ancient Egyptian has been conceived in collaboration with colleagues from the university. The educational program for schools and children during school holidays is in collaboration with the new department for this at the Glyptotek. All in all, the curator's role can be as much as mediator as mastermind behind an exhibition.

EXHIBITING A NEWLY CONSERVED BOOK OF THE DEAD

Yekaterina Barbash, The Brooklyn Museum

Ancient Egyptian religion and in particular the Book of the Dead often fascinate the public, and me personally. However, creating an innovative display involving serious research on this topic is not simple in a museum setting.

One curious Book of the Dead has been in the collection of the Brooklyn Museum for almost a century. Its attractive vignettes and considerable size will allow the papyrus to be installed in the permanent galleries and to be used as a key object in a proposed exhibition. The Memphite origin and certain textual features of this papyrus present a particular interest for an in-depth scholarly study.

This presentation will discuss the interesting features of the papyrus. It will also review our plans to make use of various social media in publicizing conservation of the papyrus and progression of research and translation of its texts. Nuances required for presenting the largely textual object in a primarily visual environment will also be covered.

THE EGYPTIAN COLLECTION OF THE FONDATION GANDUR POUR L'ART, GENÈVE, SUISSE, AND ITS EXHIBITION HISTORY

Robert Steven Bianchi, Conservateur, collection archéologie

Jean Claude Gandur, the founder and chairman of the Fondation Gandur pour l'Art, was born into a family that was sensitive to European, Oriental, and South American art, to which he was exposed at an early age. He himself began his own collection over 40 years ago by concentrating on four areas, namely, Antiquities, Fine Art, Decorative Arts, and Ethnology. The archaeological collection is by far the largest of those four divisions and the Egyptian collection contains the greatest number of objects. Messr. Gandur established his foundation as a not-for-profit organization recognized by the canton of Geneva in 2010. The Fondation became a member of ICOM in 2013. Presently, the Fondation does not maintain a brick-and-mortar

facility, but it is possible to view the antiquities collection, aesthetically displayed in a fine arts facility in neighboring Carouge, by scheduling a mutually convenient appointment. It is for that reason that the Fondation pro-actively creates its own loan exhibitions and willingly lends objects to temporary exhibitions mounted by internationally recognized institutions. Within the past five years, objects from the antiquities collection have been on view in Fondation-curated exhibitions in the United States and Japan, and groups of objects have been lent to exhibitions mounted in Arles, Daoulas (France), Geneva, Karlsruhe, Madrid, Marseilles, Monaco, Osaka, Paris, Rome, and Tokyo. The Fondation is also committed to the publication of its collections in a series of volumes, the first of which was devoted to its ancient Egyptian bronzes.

MUSEUMS VS SOCIETY: WHAT ABOUT HUMAN REMAINS?

Lonneke Delpeut, Leiden University

In recent years, the discussion about the ethics of displaying human remains in museums has been given a lot of attention. This is reflected in the museum's policies and exhibitions: many have written their own specific policies on the issue and taken more consideration on whether and how to put mummies on display. Curators are trying to find a balance between finding an ethical response to the discussion and living up to the demands of society since it is their responsibility to define the boundaries, create the narrative and lead the discussion. What are the obligations of museums to society, and how do they deal with this? How is the interaction between museums and the public shown in their policies and exhibitions? I will try to illustrate the issue with some case studies from Leiden and Turin.

FROM TOWN TO GOWN: A UNIVERSITY MUSEUM ENGAGING WITH THE HARD TO REACH

Wendy Goodridge, The Egypt Centre Museum of Egyptian Antiquities

Swansea University

Widening participation and involving the community is at the heart of what we do: We have an innovative volunteer programme involving people of all abilities from the age of 10. This has a

positive effect on the local community, encouraging skills to be developed, new friendships forged and confidence built. The volunteer programme breaks down barriers to the university and allows local people to have more involvement in university life. We also run innovative Saturday workshops for disadvantaged children targeting Community First areas. Some of these children have gone on to become volunteers and we have had success stories of children increasing their skills, building self-esteem and fostering a love of learning with some being the first in their family to go on to study at university! We have been included as a case study in the report 'Culture and Poverty' by Baroness Kay Andrews for the Welsh Government.

Curatorship in a Small UK University Museum

Carolyn Graves-Brown, Egypt Centre at Swansea University

In this presentation I shall be looking at the factors influencing how a curator in one small museum, the Egypt Centre at Swansea University, have changed over the last twenty years; and how the role of a curator in such a museum might differ from that of a local authority museum. This will be placed within the context of change in UK university museums more generally. Some of the changes will be seen to be very local and specific, while others are part of a more general trend.

RAMESSIDE RE-USE AND RE-INTERPRETATION

Tom Hardwick, Cairo

Simon Connor, Metropolitan Museum of Art

Nineteenth Dynasty rulers have long been known to have quarried earlier monuments to fulfil their ritual and architectural needs. This exploitation includes re-appropriation of statuary, sometimes with faces and bodies re-carved to reflect the changed physical canons of their new owners.

In tandem with kingly re-use, non-royals also appropriated and adapted statuary to suit their needs. This paper will present a group of ostensibly Nineteenth Dynasty non-kingly sculptures and demonstrate their earlier origins. We set out the ways in which they were physically changed to produce their new appearance, and discuss the differing reasons that may lie behind the decisions to adapt existing statues rather than create new ones.

A CENTURY-OLD MUSEUM CELEBRATES ITS 20TH ANNIVERSARY

Nika V. Lavrentyeva, The Pushkin Museum of Fine Arts

The role of the curator's personality in the museum is difficult to overestimate, because both the exposition and the exhibitions bear the imprint of his personality. The visitor looks at the monuments, to some extent, with the eyes of the curator. In 2017 Ivan Tsvetaev Educational Art Museum celebrates its twenty-year anniversary, however, the roots of this collection go back to the previous century, and even the century before. The casts' collection of the Museum of Fine Arts, which opened 105 years ago, grew out of the collection of the Moscow Imperial University, Tsvetaev's orders of plaster casts in various museums of the world. Then the collection replenished with monuments from the Rumyantsev Museum and the State Hermitage Museum. The names of Ivan Tsvetaev, Vladimir Golenischev, Boris Turaev, Vsevolod Pavlov, and Svetlana Hodjash formed the history of studying and exhibiting the monuments of the art of the ancient Orient in the Pushkin Museum. The 20th anniversary is a wonderful occasion to remember those who stood at the origins of the Museum, to sum up certain results and to think about the future.

EQUITABLE ACCESS: LEVERAGING MULTI-SENSORY STRATEGIES TO ENGAGE AND EMPOWER MUSEUM LEARNERS OF DIVERSE ABILITIES

Lucas Livingston, Accessibility and Lifelong Learning Programs, Learning and Public Engagement, Art Institute of Chicago

Calgary Haines-Trautman, Youth and Family Program Coordinator, The Oriental Institute

Aimee Davis, Volunteer and Public Learning Experiences Administrator, The Learning Center

The Field Museum

The modern museum learner anticipates an experience other than the traditional viewing of objects through glass. Our current museum culture embraces diverse approaches to information acquisition, empowering the visitor's voice and discovery through hands-on experience. How can emerging technologies such as 3D-printing and innovative approaches to multi-sensory learning activate museum collections of ancient objects and help cultivate a more engaging and participatory atmosphere for all audiences? This presentation showcases current examples of hands-on learning and multi-sensory engagement in Chicago's three foremost ancient object collections in the Oriental Institute, Art Institute of Chicago, and Field Museum of Natural History. The Oriental Institute's Verbal Imaging and Multi-sensory tours use artifact replicas in combination with detailed visual description and other sensory experiences, moving beyond visual observation to create a rich understanding of the artifacts and culture of the ancient Near East. The Art Institute of Chicago's collection of 3D-printed replicas enables hands-on tactile experiences with ancient works of art that were intended to be touched, opening different avenues for understanding and insight. The Field Museum's themed carts incorporate real artifacts, replicas, technology, and storytelling to provide insight and understanding of other cultures both past and present. The diverse approaches of these three institutions are embraced by all museum visitors from reluctantly receptive traditionalists to youthful creative consumers. Aspects of universal design ensure that learning and engagement remain accessible to all individuals, including people with disabilities such as blindness, low vision, autism, or dementia, who may not rely on traditional visual and auditory approaches to learning. Participants in this session will have the opportunity to get hands on, explore lessons learned, discuss best practices, learn evaluation outcomes from recent studies, and discover practical resources for initiating similar opportunities with your own collections and exhibitions.

USING TECHNOLOGY IN THE EGYPTIAN MUSEUMS EXHIBITS: APPROACHES AND ASPECTS

Rania M. Mohamed, Temporary Exhibitions Department, Egyptian Museum, Cairo

Using digital technologies in museums can bridge gaps between museums and audiences. Different types of applications could be helpful for the visitors if they are used in the right place, at the right time and in line with the right needs to be an increasingly core element of museums' strategy. The challenge for museums is to meet their visitors where they are, focusing on how they can leverage the right technology tools that best support their mission. A well-trained staff assisted by digital technology is essential as well where technology is becoming central to the museum experience. The main purpose of the study is to identify how using technology could be an effective tool in the Egyptian museum's display which could help the museum to target new branches of the Egyptian community meeting their current needs and interests. Since technology could improve the current museum's display shedding the light on unknown information beyond the invaluable artifacts and presenting new experiences to the Egyptian visitor. The objective of this paper is identifying how to convey information to the audience without any complications in Egyptian museums with the aid of effective techniques focusing on the challenges of using such kinds of applications in museums of Egypt. Some applications could be considered one of the main methods of visitor interpretation that have a deep impact on current museum's display. The paper will present some examples of applications of technology used in the Egyptian museums identifying strengths and weaknesses of the destination. The paper will identify how it is important to investigate the type of the digital technologies used in museums since the type has to suit the nature of the object and the context as well; therefore, it could be misinterpreted if ICT technology is introduced without specifications or even explanation.

William Randolph Hearst's Papyri: Collecting and Commoditizing Cultural Heritage

Brian Muhs, The Oriental Institute, University of Chicago

William Randolph Hearst (1863-1951) acquired a small but fine collection of Egyptian papyri, mostly purchased by his agents from sales of British collections in 1922. These papyri became the property of a holding company, the International Studio Art Corporation, which inventoried and warehoused them in Brooklyn. Hearst then sold off the papyri and many other art objects

and antiquities between 1939 and 1941, in an attempt to keep his failing business empire solvent.

Hearst's collection represented a significant step in the ongoing commoditization of Egyptian antiquities. Hearst's warehousing of the papyri contrasts with the semi-public nature of the British private collections from which he acquired them, where many were on display in stately homes for guests and visitors. Hearst's inventory system emphasized the amounts paid for and received for the papyri, suggesting that he and his holding company considered them investments as much as art objects, and his sales of the papyri to raise capital confirms the suggestion. Finally, Hearst's sales sent many of the papyri out of public knowledge to private investors. Some have reappeared in fragments, having been broken up for profit, and some may be lost forever.

TANIS IN ITS EXCAVATORS' LENSES: A PROPOSAL FOR A PERMANENT PHOTOGRAPHS EXHIBITION

Ahmed Nakshara, Ministry of Antiquities

Since every archaeological site has two stories to be told, the first is the oldest when the original people were living there, and the second is the modern when somebody came and discovered that place. This paper is an attempt to tell the story of Tanis' excavation through photographs from its excavators' archives. I intend to deal with Petrie's Archives as a model for the proposed exhibition resources.

William Flinders Petrie is the father of Egyptian archaeological photography, and the pioneer of discovering Tanis. During his relatively short stay at Tanis in 1884, he took many photographs not only of monuments but also of his local workforce. This has provided us with many faces of the local inhabitants with captions of their names and much other information.

Many families that have been mentioned in Petrie's archives, still live at Tanis nowadays, like Bakhshish, Timras, Dafani, etc. A permanent exhibition for many of those photographs accompanied by their captions and some short stories is proposed here, aiming to better

interpretation, leading to better understanding, hence better appreciation, to reach our ultimate aim which is local community engagement.

EUGEN STROUHAL – THE CURATOR

Pavel Onderka, Náprstek Museum, Prague

Eugen Strouhal (1931–2016) studied medicine and archeology. He got involved in Egyptological research in the early 1960s in connection with the UNESCO campaign in Nubia, when he became a member of the team of the Czechoslovak Institute of Egyptology of the Faculty of Arts, Charles University, Prague.

In 1969, Strouhal left the Institute to be appointed the very first curator of the newly created Ancient Near East and Africa Department in the National Museum – Náprstek Museum of Asian, African and American Cultures, Prague. Strouhal remained in the position until 1992, when he decided to return to the University, this time to the Institute for History of Medicine of the First Medical Faculty.

During the twenty-four years that he worked in the Náprstek Museum, Strouhal organized its Egyptian and Nubian collections, presented the most important objects through exhibitions, both in the Náprstek Museum's premises and in regional museums. Besides organization of exhibitions, Strouhal authored a number of books presenting the cultures of his interest to the general public in Czechoslovakia, including his *Life of Ancient Egyptians* translated into a number of world languages.

Strouhal's research interests were focused mainly on three topics – ancient Egyptian mummies in the Czechoslovak collections, processing of finds from the UNESCO campaign, and last but not least processing of mummified and skeletal remains from excavations in Egypt. Despite the fact that much of Strouhal's astonishing career, especially during his tenure in the Náprstek Museum, was influenced by the socio-political development in former Czechoslovakia, he managed to be a scholar of international recognition with cooperation on projects on both sides of the Iron Curtain.

Considering the Curatorial Role in Carnegie Museum of Natural History's *Egypt on the Nile*

Erin A. Peters, Carnegie Museum of Natural History

The Walton Hall of Ancient Egypt, Carnegie Museum of Natural History's primary display of Egyptological collections, opened to the public in 1990. The hall advances an anthropological approach so museum visitors understand ancient culture through context and information about the lives of "everyday" Egyptians. While the Egyptological content of the display remains largely accurate, and the hall is continually a favorite of visitors, several factors prompt us to pursue a new display for the hall. The primary factor is that CMNH adopted a new mission statement that mandates we "use our collections and scientific expertise to ...communicate the unity and interdependence of humanity and nature..." With this new mission, it is an ideal time to update the 27-year-old hall with an approach that unites the human and natural histories of ancient Egypt.

In planning for a new exhibit that explores the parallels between the natural and human histories of ancient Egypt, we also hope to draw connections to our modern world by inviting visitors to appreciate the power of the Nile River and discover how humans' relationship with the environment created a world view that shaped society. In reconstructing ancient Egyptians' relationship with their natural world in a museum exhibition, we hope to promote greater visitor understanding of and relation to our own current natural world and engender awareness and contemporary conservation practices of the environment. By relating contemporary visitors' experiences with the ancient world, we will invite the public to be part of our creative process in the vein of collaborative museology as in L. Schultz (2011). Ultimately, this paper proposes that the curatorial role in *Egypt on Nile* can be one expert voice in a multitude of

perspectives, thereby countering social exclusion and promoting the museum's potential to inspire public opinion about challenging issues in contemporary life.

CURATING ANCIENT EGYPT IN AN APPLIED ARTS AND SCIENCES MUSEUM

Melanie Pitkin, Museum of Applied Arts and Sciences, Sydney

Today's museum curator is expected to wear many different hats. Not only does this apply to the nature of managing collections and developing exhibitions, but also areas of expertise. This paper will explore the role of an early career Egyptologist and museum curator working broadly in an applied arts and sciences museum using the recent temporary blockbuster exhibition *Egyptian Mummies: Exploring Ancient Lives* (10 December 2016 - 30 April 2017) as a case study. This exhibition, which was developed by the British Museum in collaboration with the Museum of Applied Arts and Sciences in Sydney, brought together the science of CT scanning six ancient Egyptian mummies with more than 200 artefacts of funerary use and daily life to reveal, non-invasively, more about the way these individuals lived and died up to 3000 years ago. The exhibition was the perfect fusion of scholarship, art, science and public engagement, but it was also the first time the Museum had ever shown an exhibition on the subject of ancient Egypt. This presented all sorts of opportunities and challenges particularly given the Museum's diverse collecting areas in the fields of fashion, architecture, engineering, transport and popular culture, and the transient nature of the exhibition which was the Museum's major 2016-2017 summer show.

SUSPENDING SHABTIS AND REWRAPPING ANIMAL MUMMIES: NEW PRACTICE AT MANCHESTER MUSEUM

Campbell Price, Manchester Museum

Increasingly, curatorial staff at the Manchester Museum aim to bring new perspectives to our practice. This paper presents two recent examples in which our Egyptology collection has featured. A particularly insightful collaboration has been with the Syrian artist Zahed Taj-eddin, to produce his installation 'Shabtis: Suspended Truth' (2017). Building on his previous displays

at the Victoria and Albert and Petrie Museums, this installation examined the ancient role of shabtis and their manufacture from faience, drawing on a significant private collection of shabti figurines. Zahed juxtaposed these with around 100 of his own, recently-crafted 'Nu Shabtis', positioned within our permanent Ancient Worlds galleries – many suspended between two floors. These were moulded using ancient techniques and feature modern accoutrements in order to encourage visitors to reflect on the themes of migration, freedom and identity. The experience of curating this installation with an artist resulted in our traditional Egyptological gallery space being able to connect to contentious contemporary issues, attracting new audiences and provoking unexpected reactions.

Manchester Museum has also recently developed our first touring exhibition in over 30 years - *'Gifts for the Gods: Animal Mummies Revealed.'* This award-winning tour showcased over 100 objects from Manchester Museum and other UK collections, and drew upon research carried out at the University of Manchester by the Ancient Egyptian Animal Biobank. In an effort to engage visitors both with ancient votive concepts and modern scientific investigation, we commissioned bespoke imaging interfaces and held a series of unusual public events. In a reversal of the well-known mummy 'unrollings', our aim was to re-wrap an 'ibis' in linen to produce a distinctive herringbone pattern found on our ibis mummy from Saqqara. A series of live demonstrations presented the value of labour-intensive processes in the past, and showcased the role of curator as researcher, experimenter and interpreter – an aspect of our work often difficult to present in static text alone.

As a University museum with both human cultures and natural history collections, Manchester Museum has traditionally relied on the glamour of Egyptology to attract visitors to its galleries. In the current restricted financial climate in UK museums, new practice is being sought to engage different audiences. By moving beyond the role of curator as gate-keeper, we have aimed to enable the work of creative practitioners and animate our collections alongside fellow researchers.

THE ROLE OF CURATORS IN THE MUSEUMS OF EGYPT

Mohamed Gamal Rashed, Damietta University, Cairo and Heba Sami Mohamed, Ministry of Antiquities

Curator becomes 'the mediator between collection and the public', though his/her duties might be differentiated from one country to another, and occasionally from one museum to another. The curator is the first principal and responsible person in the museum regarding its collections and its principal functions. Traditionally, as a 'keeper', he was responsible for the principal functions of the museum. Nowadays, his role might be even extended to be the 'Interpreter', 'Facilitator', and/ or 'Expert'. Museums expected curators to take over other non-curatorial tasks, meanwhile, exhibitions and other museum activities require input from many other professional disciplines. This is not only raising their challenges, but also threatening their career, in a time that many museums are cutting down their curatorial staff in favor of other disciplines.

In Egypt, curators share the same international duties, but their challenges are a bit different. For instance, when one considers "the artifacts' custody", a system which not only prevents curators from making progress, but even puts them at risk of being imprisoned, if an object is stolen or damaged. As for the background, curators used to be assigned from a relevant academic field to the collection type. Their principal roles were traditionally to take care of the collections and carrying out the necessary research for its documentation. During the last decades, the curatorial departments witnessed a significant change and development, where curators have gained better experience through training programs and international exchange programs. Although, curators are facing the governmental bureaucracy among other challenges, a competitive and qualified generation is gradually taking the lead. The recent series of temporary exhibitions, workshops, education programs, and events reflect the current development of the Egyptian curatorial department; which even might play multiple roles putting on the hats of educator, marketer, designer, etc.

The study discusses the traditional roles, obstacles, challenges, and opportunities of the Egyptian curators. It also evaluates and compares the curatorial departments nowadays with

the tradition fifty years ago. The analysis is assisted by interviews and questionnaires with curators (less than 10 years vs. 25 years experience) in order to measure the tradition vs. change in views.

OTHER DUTIES AS ASSIGNED: CHANGES IN A CURATOR'S TRADITIONAL DUTIES

Caroline M. Rocheleau, North Carolina Museum of Art

In recent years, museums have embraced new technologies to remain vibrant and modern institutions in their community and attract new audiences. Thus, curators have seen their traditional duties change in delivery, if not always in actual content. The presentation will focus on specific examples as experienced by the curator of ancient art at the North Carolina Museum of Art. The paper also discusses how curators have had to take on other duties as assigned to cope with budget and staff cuts, in addition to their traditional tasks related to collections and exhibitions.

RESEARCH ACTIVITIES OF THE EGYPTIAN DEPARTMENT, MUSÉE DU LOUVRE

Vincent Rondot, Musée du Louvre

Cataloging the collections, international research programs, archives studies, digging operations in Egypt and the Sudan: these are the general chapters of museum research at the Egyptian Department of the Louvre. The recent creation of the Centre Dominique Vivant-Denon devoted to research on the palace as an historical monument as well as museum studies is another chapter at the general scale of the Louvre museum. Exhibitions in preparation in the Louvre, at Louvre-Lens, in partnership with other Egyptian collections in France and in the frame of international cooperation abroad as Louvre Abu Dhabi may describe the exhibits policy of the department. Examples will be described in some detail to illustrate how dramatic changes may be anticipated to make sure that museum traditions find their way in the close globalized future.

WHERE ARE MUSEUM CURATORS HEADING?

Keiko Tazawa, The Ancient Orient Museum, Tokyo

It is not an exaggeration to say that museum curators have recently been required to obtain additional skills both physically and psychologically so as to handle very various tasks – such as social network communications including blogs and websites, editing texts and illustrations for publication and publicity activities, political sense for cooperation with local government & schools, planning & operation of events which contents are unrelated to museum collections, and successful funding & grant applications. It can be said that some of these skills are other talents for curators.

These requirements sometimes are demanding and make museum curators much busier resulting in less time for fundamental works – research and maintenance of museum collections from the scholarly viewpoint. This might lead to a decrease in quality of exhibitions at the same time. It would be believed that this does not bring any long-term benefits to museums.

My paper will introduce The Ancient Orient Museum, Tokyo (for short: AOM), as an example of a small and low-budget museum which always struggles with the issues mentioned above. AOM was established in a complex building called Sunshine City in Ikebukuro in 1978 focusing on the ancient Orient from Turkey to central Asia including Egypt and India.

MULTIFUNCTIONAL CURATORSHIP AT THE DEPARTMENT OF ANCIENT ORIENT

Olga Vassilieva, Department of the Ancient Orient, State Pushkin Museum of Fine Arts

Since the middle of the 2000s, the State Pushkin Museum has encountered several changes in many areas including the administrative organization and the field of curatorial activities. With a new director Marina Loshak new artistic tendencies came to the museum in 2013, and most of them were connected with modern art movements. The requirements for the museum's curator became somehow different from what were expected earlier. The curator now must be competent in different matters and act not only as a researcher and lecturer, but also as a creative participant in projects initiated by the museum's administration. Traditionally, the

Department of Ancient Orient occupied a very special place in the museum's life. The Department holds a huge collection of various monuments beginning with Egyptian and Sumerian antiquities and ending with Chinese and Indian Middle Ages. For decades the keepers of Ancient Orient have been held 'apart' from the museum's mainstream but nowadays the situation is changing. Now all the keepers of Ancient Orient have been involved in the museum's activities and exhibition projects as the non-European art is becoming more and more popular among the public.

Apples to Mummification: On presenting Egyptian Archaeology to Elementary Students

Kristen Vogt Veggeberg, University of Illinois at Chicago

One of the many ways in which archaeology is explained to the public is through field trips. But how is archaeology, a scientific subject in which hands-on activity is crucial through field work, explained to younger students when they are out of the classroom? This is especially important in the field of early 21st century education, as STEM (science, technology, engineering, and math) subjects often takes priority for educators in traditional K-12 classrooms, where archaeology is often a forgotten science. In this case study, examples of how museums and other places of informal education have worked to create quality educational programming in a national program through the Boy Scouts of America is explored.

The Box: Manufacturing Provenance for Egyptian Papyri

Tasha Vorderstrasse, The Oriental Institute, University of Chicago

A vague story about the discovery of a box of papyri near Deir el-Medina sometime before 1867 resulted in collectors and scholars attributing increasing numbers of papyri to the box over subsequent decades. A comparison of the acquisition dates of these papyri with their contents, however, suggests that several separate finds from different time periods and in different

languages have been spuriously attributed to 'the box', illustrating the dangers of such attributions.

THE NEW EGYPTIAN GALLERIES IN THE NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN, THE NETHERLANDS

Lara Weiss, Egyptian Department in the National Museum of Antiquities, Leiden

The new Egyptian galleries in Leiden replace the permanent exhibition which had been shown between May 2001 and May 2015 in the National Museum of Antiquities (RMO). The previous arrangement presented the Leiden collection largely chronologically, with some thematic elements. The aim at that time was to present the ancient Egyptian culture as thoroughly as possible. For this purpose about 1,800 objects, a number of models, and audiovisual elements were presented complemented with several reconstructions and replicas. The new Egyptian galleries take a different approach. Strong aspects of the Leiden collection are presented aesthetically and by highlighting the history of the collection.