CAUMAC Network Bulletin Archive
December 2018 – December 2019

In December 2018, the first edition of the CAUMAC Network Bulletin was sent out via email to all individual and institution members who are part of the Network. The Bulletin has been published four times a year since then, to coincide with the beginning of each season and aims to provide a useful forum for those interested in university-based museums and collections.

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2018 – 2019 Committee Members

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Vice-President: David Ellis University of Sydney
Treasurer: Susie Shears University of Melbourne
Secretary: Anna Rivett University of Adelaide

Ordinary Members
Jason Benjamin (University of Melbourne); Gina Hammond (Macquarie University); Jacqueline Healy (University of Melbourne); Narelle Jarry (University of New England); Janie Mason (Charles Darwin University); Rachael Rose (University of Tasmania)

About CAUMAC Network Bulletin

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Autumn Issue - 1 March
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Submissions can be sent to Jason Benjamin: jebenj@unimelb.edu.au
We hope you enjoy the this first edition of the CAUMAC Network Bulletin. The Bulletin will be published four times a year to coincide with the beginning of each season and aims to provide a useful forum for those interested in university-based museums and collections.

If you have a news story about your collection and activities, an upcoming event or have recently read something interesting about university collections you would like to share, then we would love to hear from you. See below for submission details.

Read on to find out about the latest new, professional development opportunities and more related to university museums and collections.

President's report

Welcome from our new President, Mirna Heruc

Dear CAUMAC network members

At the MGA conference in June CAUMAC members came together for an AGM – and a new committee has been elected:

- President – Mirna Heruc, University of Adelaide
- Vice-President – David Ellis, University of Sydney
- Treasurer – Susie Shears, University of Melbourne
- Secretary – Anna Rivett, University of Adelaide

Ordinary Members: Andrew Simpson – Macquarie University; Gina Hammond – Macquarie University; Jacqueline Healy – University of Melbourne; Narelle Jarry – University of New England; Jason Benjamin – University of Melbourne; Janie Mason – Charles Darwin University

This new committee is in a sense a working party to re-energise our Network and develop strategies for a strong presence at the 2019 MGA conference in Alice Springs, the International Council of Museums (ICOM) congress in Kyoto and the University Museums and Collections (UMAC) conference held in conjunction with the Congress, and the 2020 UMAC conference hosted by the University of Sydney.
In order to obtain momentum to achieve all of the Committee’s objects, some groundwork needs to be laid out. To this end the Committee invites you to confirm your membership of CAUMAC by ensuring that your Network fees are paid. We encourage you to invite others within your university, city, or state to join, and please connect with us with ideas and suggestions to feed into the plan of action.

On behalf of the new Committee, I wish to thank Andrew Simpson for his dedication to CAUMAC over the past decade. We now look to him to bring international perspectives and networks to the table for us to capitalize on, making a strong impact on the global stage.

The new committee is keen and ready to serve our sector. As the President, I hope that we can dispense with the name “Cinderella Collections” and move forward to take a seat at the museum and galleries table as key players in the sector.

You can find information about MGA membership and membership forms on the [MGA website].

We look forward to working for you,

Best wishes

Mirna (on behalf of the CAUMAC Committee)

**News**

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**Call for abstracts: University Collections – Object-based learning and teaching, research and engagement symposium**

A symposium hosted by the Council of Australian University Museums and Collections and the University of Melbourne, Thursday 21 February 2019

We welcome expressions of interest from university curators, researchers, professional staff or students who would like to contribute to this symposium. The Symposium will explore the themes of university collections and their roles in teaching and learning, research and engagement, and will focus on innovative developments in object-based initiatives. Presentations will explore topics such as
• Cross-disciplinary application of university collections in curriculum
• Case studies demonstrating the research potential of collections
• Collections’ value in building alumni and community relationships

To participate in this symposium, please use the Expressions of Interest Guidelines to send your outline (around 200 words) of your presentation to Susie Shears at sshears@unimelb.edu.au by Friday 14 December 2018.

The Knowledgeable Object workshop and symposium

The Knowledgeable Object workshop and symposium was held recently at Macquarie University on the 27th and 28th of November. The program was the result of a year-long curriculum mapping project funded by a Learning and Teaching Priority Grant at Macquarie University.

The aim was to unlock the resources buried in the university’s museums and maximise their value to our teaching staff and curriculum developers. It was all about removing barriers between the learning and teaching community and the university’s collections.

We undertook a series of workshops with unit convenors to discuss how they could find new uses for museum objects in their teaching programs. As this was a pilot program, we only investigated objects from the two Faculty of Arts museums at Macquarie, the Museum of Ancient Cultures and the Australian History Museum.
We were greatly encouraged as an increasing number of unit convenors discovered the resources of the two museums and investigated new applications in their teaching practice. These colleagues formed our growing Object-Based Learning Community of Practice, or OBLCoP for short. Read more https://caumac.wordpress.com/2018/11/22/the-knowledgeable-object/

Image: Leonard Janiszewski presenting Telling Stories – Objects and history with different audiences. (photo: G Hammond)

Construction underway for Chau Chak Wing Museum, University of Sydney

Construction firm FDC has commenced work on the University of Sydney’s new six storey 7600m² Chau Chak Wing Museum development. The first stage of the construction works followed the official breaking of the ground ceremony held for the new museum in June. Presided over by the Vice-Chancellor and Principal Dr Michael Spence, guests at this ceremony included the Museum’s major benefactor, Dr Chau. Aunty Donna Ingram gave the welcome to Gadigal country and a smoking ceremony was performed by Les Daniels.

Designed by Sydney architects Johnson Pilton Walker, the Chau Chak Wing Museum will house the University’s Macleay and Nicholson Museums and University Art Gallery, making possible the showcasing of some of Australia’s most significant artistic, scientific and archaeological artefacts. The museum will open in mid-2020.

Image: Artist impressions of the Chau Chak Wing Museum, supplied by Johnson Pilton Walker
University of Melbourne 2018 International Museums and Collections Award recipient selected

Sakina Nomanbhoy, a Bachelor of Arts student studying for her Honours in Art History was recently selected as the University of Melbourne recipient of the International Museums and Collections Award. Sakina will commence her month-long placement at the University of Birmingham, United Kingdom in early 2019 where she will have the opportunity to work on a range of collection management and curatorial projects with their outstanding museums and collections.

The International Museums and Collections Award provides a unique exchange opportunity for students between the University of Melbourne and the University of Birmingham. Recipients of the Award take part in a month-long placement working with the collections and museums of the partner university. This placement experience aims to enrich the recipients’ academic studies and facilitate the development of professional skills within the cultural sector. You will be able to follow Sakina’s cultural adventures in Birmingham via her blog, which will be accessible on the University of Melbourne's Museums and Collections website from mid-January 2019.

Image: 2018 International Museums and Collections Award recipient Sakina Nomanbhoy
ICOM UMAC Award 2018: Winner announced

The winner of the ICOM UMAC Award 2018 is the Campus Martius project, from the Perm University History Museum, Russia.

The objective of the Campus Martius project was to draw attention to the historic collections of Perm University. A multi-format environment was created in front of the Perm University History Museum to hold events and discussions with university students, staff and the general public. These discussions included conversations about the awareness of historic collections and their relevance to campus life. Outreach activity beyond the campus involved engagement at international festivals, in public events and lectures. One of the outcomes of the project has been a greater awareness of the educational role of the collection of the Perm University History Museum within the Perm community.

In the words of the 2018 UMAC Award Evaluation Committee: “Creating a forum for open discourse is a vital role for museums in higher education, equally important in engaging the community. The case of Campus Martius, with its collections-based public lectures, walks and excursions throughout the city, manages to engage students, professors, staff and also common citizens from Perm. It is an especially interesting case because it provides an innovative solution for a museum with limited space, limited resources and no visibility. Perm University History Museum has doubled its visitors and is now part of the cultural map of the city.” Read more umac.icom.museum/umac-award/umac-award-2018

Image: One of the activities of Campus Martius, Perm University
Collection profile

Berndt Museum, The University of Western Australia

Established in 1976, the Berndt Museum of Anthropology at the University of Western Australia holds one of Australia's finest and most important collections of Aboriginal cultural material and knowledge, manifesting in art, objects, archives, film, sound and photographs.

The significance of this material is renowned nationally and internationally, but its strength lies most in the inherent value to Aboriginal people and communities of origin and creation. The diversity of regions represented in the Berndt Museum holdings extends beyond Australia to Melanesia and southeast Asia; reaching as far as China, India and Japan – firmly locating UWA and the state of Western Australia within the Asia-Pacific region.

The Museum continues to be a diverse and integrated ‘living collection’ offering a range of services -that include exhibitions, research, education and outreach - to ensure that as much of its collections are made accessible to the campus community as well as to the communities from which individual items have been derived. The Berndt Museum is working towards unpacking the collections in our care to encourage an exploration and
appreciation of diverse socio-cultural narratives, knowledges, places and events; further contributing to significant cultural dialogues locally, nationally and internationally. Read more culturalprecinct.uwa.edu.au/venues/galleries-and-museums/berndt-museum

Image: ‘Re-discovered’ items previously stored in a Flour Bin – to be catalogued and packed to contemporary museum standards, 2016. Berndt Museum of Anthropology, University of Western Australia

Professional development

University Collections – Object-based learning and teaching, research and engagement

University of Melbourne, 21 February 2019

CAUMAC and the University of Melbourne are hosting a one-day symposium University Collections – Object-based learning and teaching, research and engagement to be held at the University of Melbourne. The symposium will be held in the Ashton Raggatt McDougall-designed Arts West building. In addition to a comprehensive program of speakers, there will be tours of a number of the University’s Cultural Collections, and the Arts West state-of-the-art object-based learning labs will be available for viewing. Read more: caumac.wordpress.com/2019-symposium
At the Centre: Museums Galleries Australia National Conference

Alice Springs (Mparntwe), Northern Territory, 13-17 May 2019

Combining elements of our most recent conferences that focused on Museums and Galleries in their Cultural Landscapes (Brisbane 2017) and Museums and Galleries as Agents of Change (Melbourne 2018), in 2019 we travel to the geographical centre of the nation to tackle some of the biggest thematic areas that occupy much of our national conversation. Museums and Galleries are situated at the very centre of that conversation in relation to our place within our communities and the way we are deeply implicated in both a local and national understanding of Australia’s past, present and shared future.

Read more: mga2019.org.au

19th ICOM UMAC Annual Conference

Kyoto, Japan, 1-7 September 2019

University Museums and Collections as Cultural Hubs: The Future of Tradition is the
theme for the 19th ICOM UMAC Annual conference to be held Kyoto, Japan, 1-7 September 2019. The UMAC 2019 program will include workshops, oral and poster papers, a special session with ICOM’s International Committee for the Training of Personnel (ICTOP), and several visits to some of the wonderful university museums and collections in Kyoto. Read more umac.icom.museum/activities/conferences/

Learning Laboratory and Community Center: Positioning the Academic Museum for Success

University of Minnesota, USA, 27-30 June 2019

This year’s AAMG Annual Conference at the University of Minnesota invites you to reflect upon our relevance to parent institutions and local communities. Can we effectively bridge increasingly polarized values and priorities among our broad constituencies and still fulfil our mission and core values? How do we mentor students in the digital age? And what can we do to transform our institutions to reflect shifting demographics, financial challenges, and new learning methodologies? Read more.aamg-us.org/wp/2019-annual-conference/

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President's report

Dear CAUMAC network members

Welcome to the new year under a new organisational banner: Australian Museums and Galleries Association (AMaGA), a new name and refreshed positioning seeking to engage and support museum and gallery professionals across the whole spectrum of activities.

For us at CAUMAC it was a delight to start the year on a high with the fabulously interesting and beneficial symposium University collections: Object-based learning and teaching, research and engagement organised and hosted in February by the University of Melbourne collections team. It came close on the heels of Macquarie University’s The Knowledgeable Object Symposium held in November 2018, also focusing on aspects of object-based learning pedagogic methodology. Both events highlighted to us that our sector is alive and well and engaging with their institutions to find ways in which collections can fully and actively contribute to the teaching and learning within the university setting.

We also note a 40% increase in CAUMAC membership which we, your committee, interpret as a desire from colleagues to be active and contribute to the broader knowledge and network base. So, we invite you to be in touch, attend the AMaGA conference, take part in the conversations by sharing your experiences, and encourage
colleagues to join CAUMAC as together we can focus the institutional spotlight on the many benefits collections, galleries and museums can bring to their universities.

Thank you for your support

Mirna Heruc

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**News**

**The Knowledgeable Object**

Museum and education staff at Macquarie University completed a pilot curriculum mapping project working with the collections of the Australian History Museum and the Museum of Ancient Cultures. The project involved a core team of academics and collection professionals, experienced in OBL (Object Based Learning), working together to undertake a qualitative review of teaching units and develop a shortlist of potential new uses for collection items in teaching. New teaching applications in the Faculties of Medicine, Arts, Human Science and Business & Economics were found for objects in both collections. The mapping covered 12 pilot units from four faculties on campus with many new non-traditional discipline links. The Primary and Secondary curriculum was assessed for OBL relevance, we focussed on three Stage 6 (Secondary) Ancient History curriculum topics and one Stage 3 (Primary) Modern History/HSIE topic.

Using data collected from unit convenor interviews and the Axiell eMu collections database we mapped (or tagged) collection objects to lecture, tutorial and assessment topics and/or skill development areas in order to create tailored object lists. A similar mapping process was conducted for the schools, as well as the creation of supporting resources, the identification of curriculum links and use of a pilot website for testing the mapping in-schools. 10 partner schools were included in the implementation phase to test and provide feedback.

Late last year we hosted a sold-out OBL Symposium for with 150 registrations for students, researcher and GLAM and education sector professionals, entitled the Knowledgeable Object. Read the full story and access the notes about the symposium [here](https://theknowledgeableobject.wordpress.com/).

The project received excellent feedback from industry and educators on campus and in schools, if nothing else, it assisted educators to think differently and innovatively about simple approaches to using OBL.

Contributor: Andrew Simpson, Macquarie University

Images courtesy of Effy Alexakis
The University of Sydney’s Chau Chak Wing Museum starts to take shape

The building of the Chau Chak Wing building is rapidly making an impact on the University of Sydney’s skyline. Hundreds of students, staff and visitors passing the hoardings encompassing the site are teased by colourful images from the collection that hint this will be a building different to any other on campus. Designed by Sydney architects Johnson Pilton Walker and under construction by FDC Construction NSW, the Chau Chak Wing Museum will bring together the University’s Macleay and Nicholson Museums and University Art Gallery, and in the process gain a significance and heightened profile ideally poised to showcase some of Australia’s most significant artistic, scientific and archaeological collections.

Construction works began in June after the official breaking of the ground ceremony. Presided over by the Vice-Chancellor and Principal Dr Michael Spence, guests at this ceremony included the Museum’s major benefactor, Dr Chau. Aunty Donna Ingram gave the welcome to Gadigal country and a smoking ceremony was performed by Les Daniels. Progress on the 7600m2 building remains on schedule for opening mid-2020 with the CAUMAC 2020 conference a distinct deadline!

We are now in the exciting phase of exhibition design. The 15 opening exhibitions have been apportioned among four design firms who will work with the curators in designing the fabrication of the internal fit out, including audio-visual and interactive components. It is at this pivotal stage that the exciting opportunities provided by the larger gallery spaces in the new building become clear, and we can begin to envisage the importance of additional spaces maximising access to collections that include the three Object Studios, Schools Education Room and Auditorium. The café /bar will also feature in some robust intellectual discussions and all in time for the CAUMAC conference.

Contributor: Dr Paul Donnelly, University of Sydney

Could this be the oldest thong in Australia?

The University of New England (UNE) has unveiled what could be Australia’s oldest thong as the latest addition to its antiquities collection. The acquisition of the ancient Egyptian footwear marks the celebrations for the 60th anniversary of the UNE Museum of Antiquities in Armidale, Australia’s first regional museum of ancient history and archaeology.
Dr Bronwyn Hopwood, Senior Lecturer in Roman History and Curator of the UNE Museum of Antiquities, said that the ancient sandal is more than 3000 years old. “We are thrilled to add such a rare and interesting ancient Egyptian artefact to our collection,” Dr Hopwood said. “This artefact shows us an aspect of daily life in the ancient world and will be an invaluable teaching aid for our students in Classics & Ancient History and of interest to all of our museum visitors”.


Contributor: Narelle Jarry, University of New England

Image: Woven sandal in gazelle leather from Ancient Egypt, c. 1550-1069BCE

University student essay competition 2019

As part of International Museum Day, ICOM Australia runs an annual university student essay competition. For 2019, students studying tertiary degrees in museum studies, cultural heritage and related disciplines are invited to write a 2000-word essay on the International Museum Day topic Museums as cultural hubs: the future of tradition.

Essays should address the question: ‘How can museums function as cultural hubs in a changing social landscape?’ Answers should draw on the work of scholars and commentators. Where possible, case studies and examples should be used to illustrate the concept, but original views and suggestions are also encouraged. The winning student will receive a one-year student membership of ICOM and a book voucher.

The essay can be offered as an assignment, or individual students can write extra-curricular essays, submitted to their museum studies, cultural heritage and related disciplines course coordinators. Coordinators should select the best three for submission to ICOM Australia. The final date for submission is 1 May 2019.

University Collections: Object-based Learning and Teaching, Research and Engagement
CAUMAC Symposium

On 21 February the University of Melbourne hosted the 2019 CAUMAC symposium University Collections: Object-based Learning and Teaching, Research and Engagement. With contributions from 27 presenters, the Symposium comprised a day packed full of high calibre papers and poster presentations, from colleagues working at the University of Melbourne, Macquarie University, Flinders University, the University of Adelaide, RMIT University, the University of Queensland, the University of New England and Monash University.

The theme of object-based learning was the focus of the all-day program. Speakers addressed this in a range of topics, including the cross-disciplinary application of university collections in curriculum and the value of collections in building alumni and community relationships. Delegates were inspired by several case studies demonstrating the research potential of collections. During the lunchbreak the University of Melbourne’s object-based learning laboratories were open for inspection by the delegates, and a number of marvellous exhibitions were also available to view on campus.

The symposium’s keynote speaker, Dr Amanda Burritt, has been one of the leading proponents in the proactive engagement of cultural collections within the curriculum at the University of Melbourne. She has spearheaded the popular breadth subject Knowledge, Learning and Culture, introducing her tutorial classes to collection spaces to interrogate the objects and the collection managers.

Dr Burritt’s fascinating presentation was the start to a day filled with marvellous examples demonstrating the relevance of the collections to the university mission. Colleagues from across Australia participated in a motivating and thought-provoking program, and we are looking forward to the next CAUMAC collegiate professional development symposium.


Contributor: Susie Shears, University of Melbourne

Image: keynote speaker, Dr Amanda Burritt. Photograph by Angeletta Leggio
Collection profile

University of Melbourne Herbarium

Established in 1926, the University of Melbourne Herbarium is the largest university herbarium in Australia, with an estimated 150,000 specimens. Collections of flowering plants, ferns, bryophytes, algae and fungi specimens, as well as historic botanical objects and artwork are held. The oldest plant specimens were collected by Sir Joseph Banks and Daniel Solander in 1770, and new specimens, collected by University staff and students, are being continually added. The Herbarium is an invaluable resource for scientists, underpinning research on taxonomy, systematics, ecology and conservation, as well as playing an active role in teaching and learning.

The Herbarium’s Collection Online interface, launched in late 2018, provides access to the collection’s digital content, including approximately 23,228 specimens and 9,580 high-resolution images, that make up the 20% of the collection that has been digitised to-date. The specimens in the Herbarium document plant diversity; specimen data can now be searched or browsed, their locations can be mapped, and the flowers and fruit or the collector’s handwriting can be viewed via the high-resolution specimen images. The online collection provides the digital key that enables the public, scientists, educators and students globally to virtually explore and discover the biodiversity held within the Herbarium.

Image: A selection of University of Melbourne Herbarium plant models dating from the late 19th century on display at the University’s Ian Potter Museum of Art.

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At the Centre: Museums Galleries Australia National Conference

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Transfer Zones – University | Collections | Public Sphere

University of Münster, Germany, 11-13 July 2019

Transfer is not a particularly new concept. In the past, it referred to the implementation of economically relevant or application-oriented research findings. Nowadays the term has taken on a broader meaning. In a position paper published by the Wissenschaftsrat (German Council of Science and Humanities) in 2016, “transfer” is defined as the conveyance of scientific and technological knowledge into society, culture and politics in the context of various activities.

At the 11th Collection Conference, hosted by the University of Münster and the University Collections Association (GfU) from 11 to 13 July 2019, participants will discuss how and to what extent scientific collections can contribute to university transfer activities. What forms of transfer activities are conceivable? What might a successful bi- or multidirectional transfer look like? What processes of change could be set in motion by focusing on transfer in and for the collection – as well as within the university?

More Information: https://www.uni-muenster.de/Kustodie/sammlungstagung/
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President's report

Dear CAUMAC network members
I attended AMaGA’s conference in Mparntwe / Alice Springs where we were generously and warmly greeted. Being on Arrente land was a privilege. The conference was intellectually and socially engaging and rewarding with lots of activities and networking opportunities. Twenty-six people connected to universities across Australia attended. Not all are our members – so there is a challenge for us to recruit colleagues from across our sector. The conference offerings were rich – for me the most interesting aspect was the shift from practical tips to big ideas.
AMaGA’s First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries was launched – a roadmap for us to maximise participation and contribution of our Indigenous colleagues, visitors and stakeholders in our institutions. Download your copy https://www.mgaindigenousroadmap.com.au today and put it into practice.

Our network hosted a university focused session featuring Associate Professor Barbara Rothermel, Director Daura Gallery, University of Lynchburg, Virginia USA and Vice President University Museums and Collections (UMAC), ICOM. In addition there were presentations by Rebecca Lush, Curator of the Integrated Pathology Learning Centre at the University of Queensland, Dr Toner Stevenson, the University of Sydney, and a briefing from Susie Shears, Cultural Collections Co-ordinator, University of Melbourne and CAUMAC Treasurer, on the Object Based Learning Symposium held at the University of Melbourne last February. Do explore conference matters on the website mga2019.org.au to see the abstracts and get the general feel for the conference themes.

During the conference we conducted our AGM and we welcome Rachael Rose, Registrar and Keeper, Fine Art Collection, The University of Tasmania to the CAUMAC committee. Our 2018 report is below, as well as in AMaGA’s 2018 Annual Report.

Let us know what is happening in your institutions and how we can support your plans and activities.

Best, Mima

2018 President’s Report - AGM

Presented at AGM meeting in Mparntwe / Alice Springs 15 May 2019

CAUMAC has had a busy and productive 2018. CAUMAC’s role is to support, promote and champion events related to university collections and museums.

2018 also saw change to members of the CAUMAC Committee with the appointment of a new President, Mirna Heruc. New members were also accepted into the positions of Secretary, Anna Rivett, and Treasurer, Susie Shears along with new members into ordinary positions on the Committee. A development for CAUMAC in the last 12 months is the reinvigoration of the Committee. Committee members all have allocated tasks and a clearer vision of what CAUMAC is striving to achieve.

The new committee has undertaken to revive the CAUMAC Bulletin with the aim of facilitating greater communication to our members and has reinstated regular Committee meetings/teleconferences. CAUMAC’s approach has been to broaden the Council’s focus and create a national approach with an aim to increasing and strengthening our membership through attracting a broad spectrum of members from across Australian universities. We are working towards strong representation for CAUMAC at the National Conference in 2019 and participation at the 2020 UMAC, ICOM Conference in Sydney.

In 2018 CAUMAC supported and promoted a symposium organised by colleagues at Macquarie University on object-based learning.

The CAUMAC Symposium held in Canberra in 2018 was attended by approximately 60 people from our sector.

Over the last year, CAUMAC has successfully engaged more consistently on social media platforms Facebook and Twitter. This has helped raise our profile and hopefully encouraged discussion amongst those who work with university collections.

The most pleasing achievement has been a 40% increase in CAUMAC membership.

Mirna Heruc

News

UMAC program for Kyoto released

UMAC 2019, a part of the ICOM triennial meeting, is shaping up to be a great conference. Here are some of the highlights:
Defining the University Museum today

Those of you who are members of ICOM will be aware that the organisation is currently going through a broad consultation on the museum definition. It poses the question how would we define the term ‘university museum’?

The President of UMAC, Marta Lourenço, made a speech recently (8 May 2019) at the meeting ‘Il museo in evoluzione verso una nuova definizione’, organised by ICOM Italy and the University of Milan.

“There is no definition of ‘university museum’ outside ICOM’s. Museums are museums. The only definition that we can give is that a university museum is a museum in the ICOM sense that belongs to a university or, more broadly, a higher education institution.

The same ICOM definition applies, the same ICOM standards, the same ICOM code of ethics. Replying something different would be to deliberately position university museums outside the museum sector, and in fact, outright reject everything our community has fought for during the past 20 years.”


Contributor: Andrew Simpson, Honorary Fellow, Department of Ancient History, Macquarie University

Art and research intersect as John Curtin Gallery wins MAGNA award

A Curtin University research collaboration between John Curtin Gallery (JCG) and the Centre for Sport and Recreation Research (CSRR) telling the resilient and inspiring stories of women in sport has been recognised at the 2019 Museums and Galleries National Awards (MAGNA). The collaborative exhibition, Contesting Space 1: Women in Sport, which included a catalogue of written and visual works outlining the experiences of female athletes, won the research category award at the MAGNAs, held in Alice Springs on 15 May 2019.

John Curtin Gallery Director Mr Chris Malcolm said Gallery staff enjoyed working with the research team in the co-learning research endeavour. “The major significance of the project is that it demonstrated the value of an art exhibition as a vehicle not only for the purpose of discourse around a given subject, but also in generating new material for future research,” Mr Malcolm said.
“The exhibition explored the contemporary movement of women in sport, and extended this to the broader issues of gender stereotyping – a topic that galleries and museums worldwide are currently tackling in addressing issues of democratisation and decolonisation of institutions and collections.”

Professor Marian Tye, Director of the Centre for Sport and Recreation Research, said the response to the exhibition had been overwhelming and she looked forward to developing its important themes in the future.

“This exhibition began as a group of interdisciplinary researchers coming together seeking to frame the context of the new AFLW, and turned into a powerful story of how women in sport overcome dominant ideologies through self-representation, spatial justice and narratives of hope and resistance,” Professor Tye said.

The exhibition was held at JCG from 26 July to 2 September 2018 and attracted over 6,000 visitors. It included existing works from the University Art Collection, new works from Western Australian contemporary artists, a new documentary film, a series of video works and installations. Additionally, an exhibition publication, and a series of events and focus groups, further explored the themes of women contesting predominantly male spaces.

At a time when there is substantial critical dialogue about the role art institutions play in perpetuating gendered and other stereotypes, this exhibition allowed the John Curtin Gallery to consider the democratisation and decolonisation of the institution and collection, and to challenge assumptions about how spaces are used, and how unwritten rules, dictate the way things are done.


Contributor: Jane King, Gallery Manager, John Curtin Gallery, Curtin University

UMAC Vice-President, Barbara Rothermel visits Macquarie University

Dr Barbara Rothermel is the Director of the Daura Gallery at the University of Lynchburg and Associate Professor of Museum Studies. She received a PhD in Museum Studies from the University of Leicester for a dissertation entitled The role of the university art museum as a catalyst for interdisciplinary collaboration. In 2016, Dr Rothermel was elected Vice President of University Museums and Collections (UMAC), one of 30 committees of the International Council of Museums (ICOM). As Vice President she works on the development and implementation of strategic planning with specific responsibilities for conferences, the UMAC journal, and ad hoc committees on standards and best practices, publications and research.

Dr Rothermel visited Macquarie University on the way to the 2019 AMaGA conference in Alice Springs. On 10 May she gave a great presentation at the Macquarie University Art Gallery all about her work at the University of Lynchburg entitled Curatorial Collaborations. The abstract from the talk is below.
“Collaboration has the potential to promote dialogue, explore issues, expand perceptions, and unveil new meanings. University museums, repositories of visual and physical evidence, dedicated to cultural, artistic, and scientific knowledge, have access to vast intellectual and scholarly resources, that is, the faculty of the university itself. When the university museum provides an exhibition program that involves many disciplines, it transcends traditional ideologies and becomes a catalyst for collaboration.

The university museum is, in essence, a classroom in and of itself as well as an extension of the academic experience as a whole. In this presentation, I examine Daura Gallery’s curatorial collaborations between the museum, faculty, and museum studies students that seek to provide the type of boundary-free educational experience described through collaboration and, as such, have established relationship with academic programs in the arts, humanities, social sciences, and physical sciences intended to enrich the undergraduate experience.”

Contributor: Andrew Simpson, Honorary Fellow, Department of Ancient History, Macquarie University

University of Melbourne’s cultural collections take centre stage in the refurbished Old Quadrangle

The University of Melbourne’s Old Quadrangle building has come to life following a two-year renovation of the north wing. The oldest building on the Parkville campus, and the original site of the University at its establishment, the Old Quad has grown and transformed alongside the University for the last 160 years. Now restored to its former glory, this key cultural, civic and ceremonial heart of the University has been reaffirmed. In addition to its purpose as an events and ceremonial space, the Old Quad has been designed to feature items from the University’s cultural collections.

Central to the north entrance is a newly commissioned stained-glass work designed by Melbourne-based artist Tom Nicholson. Produced to celebrate the re-launch of the historic building, Towards a glass monument draws inspiration from two lithographs of Mesozoic ferns which were fossilized in sandstone. The lithographs were published in Prodromus to the Palaeontology of Victoria, 1874, written by Frederick McCoy, one of the University of Melbourne’s first four professors. Copies of these illustrations and others are also on display in University Hall on Level 1 of the Old Quad.

A major showcase for the University’s broad cultural collections is the Treasury; a purpose-built gallery space boasting a dynamic exhibition schedule. The Inaugural exhibition, Ancestral Memory from artist Maree Clarke, tells the story of water on the lands of the Kulin Nation – the lands on which the University of Melbourne’s Parkville Campus was built.

A gem on display at the Old Quad is the original ceremonial furniture which was retrieved from multiple locations across the University to be professionally conserved and restored. This set is one of the most significant and finest examples of Australian colonial secular Gothic revival furniture. This mid-19th century suite was made for the University of Melbourne Council and designed by Joseph Reed, the University’s architect. The furniture was made between 1864 and 1866 by George Thwaites & Son. For nearly a century this suite witnessed the council’s deliberations and participated in the University’s ceremonial occasions.

Contributor: Emily Kennel, Old Quad Learning and Engagement Officer, University of Melbourne
University Museum Training Week, Shanghai 2019

University museum professionals from all over China gathered at the Qian Xuesen Library and Museum, Shanghai Jiao Tong University for another edition of the University Museum Training Week in April this year.

This year, the course content was presented by Marta Lourenço (UMAC Chair), Jill Hartz (President Emeritus of the Association of Academic Museums and Galleries USA), Sébastien Soubiran (President of Universeum, the European Academic Heritage Network) and Andrew Simpson (UMAC Board). Officials from China’s cultural sector attended, including Qiang GUAN and Xiaobo CHU, respectively responsible for the cultural heritage of China and Shanghai and Laishun AN (Vice-President of ICOM).

UMAC and Shanghai Jiao Tong University have agreed to continue their partnership, diversifying the training offer to suit different types of professionals and creating new initiatives to promote university museums in China.

Contributor: Andrew Simpson, Honorary Fellow, Department of Ancient History, Macquarie University

Making connections: The International Museums and Collections Award 2019

Next month the museums and collections of the University of Melbourne will play host to Erin Holder, the 2019 recipient of the International Museums and Collections Award. Erin, a first year Arts student from the University of Birmingham, will take part in a month-long placement working closely with the University’s collections staff, archivists, conservators, curators and academics. A specially designed program will provide Erin with many opportunities to develop professional and practical skills in collection management, build networks and increase her understanding of some of the issues currently facing museums and collections in an international context. In September the reciprocal part of the exchange will see a University of Melbourne student selected for a close encounter with the collections and museums on the Birmingham campus.

The International Museums and Collections Award (IMAC Award) now in its tenth year, was originally established between the universities of Melbourne and Birmingham to provide recipients with a unique professional development experience, to encourage the sharing of knowledge across their museums and collections, and to forge ongoing links between the two institutions. A student recipient from each university is fully funded to travel to the partner University for a one-month placement and engaged in projects with the collections and museums on campus. The projects vary and may include a combination of cataloguing, research, preventative conservation, public programs, curation and interpretation, thereby providing the recipient with the unique opportunity to broaden their study experience and
develop vocational skills. Being based for a month in the host city also enables the recipient to explore the wider cultural landscape and they are encouraged to get involved with other arts organisations beyond the campus.

The IMAC Award is an excellent example of what can be achieved when innovative relationships are established between university-based collections and museums. It also illustrates how a small financial outlay supported by enthusiastic collections staff can have a far-reaching effect. The IMAC Award experience continues to resonate with the student long after they have returned home, while ongoing connections and synergies between the collections of the university campuses in Melbourne and Birmingham are advanced.

Contributor: Helen Arnoldi, Museums and Collection Projects Coordinator, University of Melbourne

Image: University of Melbourne 2018 recipient of the IMAC Award, Sakina Nomanbhoy, working with the Danford Collection of West African Art and Artefacts at the University of Birmingham

Collection profile

Australian Catholic University (ACU) Art Collection

The Australian Catholic University (ACU) Art Collection contains over 1,000 diverse artworks dating from the 13th century to the contemporary, representing a wide range of disciplines and media. Selections are displayed throughout the University. Established over a period of 25 years, the collection reflects ACU’s growing maturity as an institution of higher learning in Australia and the wider Catholic world. The University has acquired a wealth of artistic heritage informed by strong Catholic values, and the collection pursues the spiritual and contemplative in traditional forms, while embracing modern art that captures the essence of daily university life and the contemporary sensibility. Today the collection is professionally managed by a full-time curator, Caroline Field, and her staff, with a major focus on researching, assessing and cataloguing this rich cultural asset. Representing a wide range of styles throughout an eclectic range of disciplines, the collection showcases Australian paintings, works on paper, ceramics, sculptures, textiles, mosaics, gold- and silver-smithing, glass and decorative arts, early master paintings and replicas.

The ACU Art Collection is organised into four core categories:

- ACU Modern and Contemporary Art Collection – featuring modern and contemporary works by Australian and International artists;
- ACU Chapel Collection – sacred art used in the service of worship or devotion, including sanctuary lamps, tabernacles, and stations of the cross;
- ACU Ceremonial Collection – presenting items including the Biccherna book, processional mace and ACU ceremonial robes;
• ACU Historical Collection – containing botanical specimens, 15th century chasubles, embroidered
vestments, furniture, and art historical works.

Further information artsandculture.acu.edu.au/our_collections/the_acu_art_collection

Contributor: Caroline Field, Curator, ACU Art Collection, Australian Catholic University

Image: Deborah Walker, Born 1954, Melbourne, Australia, The prayer 2014, Oil on board, 36.5 x 59 cm, Australian Catholic University Art Collection

Professional development

19th ICOM UMAC Annual Conference

Kyoto, Japan, 1-7 September 2019

University Museums and Collections as Cultural Hubs: The Future of Tradition is the theme for the 19th ICOM UMAC Annual Conference to be held Kyoto, Japan, 1-7 September 2019. The UMAC 2019 program will include workshops, oral and poster papers, a special session with ICOM’s International Committee for the Training of Personnel (ICTOP), and several visits to some of the wonderful university museums and collections in Kyoto.

UMAC Tokyo Seminar

University Museums as Cultural Commons: Interdisciplinary research and education in museums

Keio University Art Center, Tokyo, Japan, 9-10 September 2019
A university encompasses diverse cultures. Research and education in various disciplines generate autonomous collections which reflect unique cultural backgrounds of each academic field. A university museum is a place where these collections meet. Practices in museums — exhibitions, conservation, research, learning and so on — further reveal the cultural backgrounds of collections. Museums also gather and connect the members of communities surrounding the university — students, faculties, researchers, alumni/ae, visitors, get them together through the discussion on collections.

In this two-day seminar, delegates will explore the power of university museums which trigger interchanges of people and knowledge from different cultures, through a keynote panel, paper presentations and poster sessions. The seminar also offers visits to university museums and collections in Tokyo. Preliminary Programme (PDF).

More Information umac.icom.museum/tokyo-umac-seminar/

International Colloquium on the Public of University Museums

University of Liège, Belgium, 5-7 November 2019

Supported by UMAC-ICOM: Since the beginning of the 21st century, university museums have experienced a real revival of interest: the foundation of a European network UNIVERSEUM (2000) and the International Committee for Museums and University Collections (UMAC) within ICOM (2001), renovation of the Ashmolean Museum in Oxford (2009), recognized as the first university museum (1683), and the creation of new accessible reserves and renovation of the National Conservatory of Arts and Crafts in Paris (2000).

These few initiatives seem to embody the desire of university actors to give new meaning to their museum structures, but also the need for official recognition by the international community of museum professionals; while the general public seems to feel less concerned. The University of Liège will be holding a symposium on university museum audiences that will take place 5-7 November 2019.

More Information umac.icom.museum/calendar/international-colloquium-on-the-public-of-university-museums/
CAUMAC NETWORK BULLETIN - Spring 2019

We hope you enjoy the Spring edition of the CAUMAC Network Bulletin. The Bulletin is published four times a year to coincide with the beginning of each season and aims to provide a useful forum for those interested in university-based museums and collections.

If you have a news story about your collection and activities, an upcoming event or have recently read something interesting about university collections you would like to share, then we would love to hear from you. See below for submission details.

Read on to find out about the latest news, professional development opportunities and more related to university museums and collections.

NEWS

Details for UMAC 20/20 annual conference announced

New Destinations – Looking Forward/Looking Back has been announced as the theme for the ICOM University Museums & Collections (UMAC) conference to be held 15-17 September 2020 at the Chau Chak Wing Museum, University of Sydney. Pre- and post-conference activities are currently under development with a call for contributions to be sent out soon!

In 2020 the Chau Chak Wing Museum will open at Australia’s oldest university, the University of Sydney. It will combine the university’s collections of art, antiquities (Nicholson Museum), and natural history (MacLeay Museum). This new university museum is the result a 10 year strategy by Sydney University Museums and significant philanthropy. It is the first physical colocation of collections and discipline specific university museums in the history of Australian higher education.

2020 is the 20th anniversary of UMAC. It is also the first time that UMAC has returned to a previous location for its annual conference. Delegates will experience, first-hand, a university’s museums transformed. The new Chau Chak Wing Museum realises the potential of material collections in higher education as a regionally focussed but globally engaged enabler of inter-disciplinarity and a central driver of research, teaching and engagement as a new cultural destination for the city of Sydney.

To explore the conference theme of “New Destinations” we seek proposals that investigate and analyse the many different pathways that material collections can and do take throughout their journey in a highly volatile and challenging global higher education system. The conference therefore covers the relationships between museums and collections and their institutional hosts, their relationship with the tripartite missions of teaching, research and engagement and their relevance to global issues and challenges in both higher education and broader society.

More information https://caumac.wordpress.com/umac2020/

Contributor: Andrew Simpson, Honorary Fellow, Department of Ancient History, Macquarie University
University of Melbourne appoints Director, University Museums and Collections

Rose Hiscock has been appointed Director, University Museums and Collections at the University of Melbourne. This new role will provide guidance and coordination to the University’s museums and galleries to showcase the University’s great cultural collections. The University’s cultural infrastructure includes 15 galleries and museums, libraries, archives, major performing arts facilities including the Melbourne Theatre Company and the Union Theatre, and a significant art collection. Consolidating the four major galleries – the Ian Potter Museum of Art, the Buxton Contemporary in Southbank, the newly opened Old Quad gallery and Science Gallery Melbourne – under Rose’s leadership is the first step in the Cultural Commons, a program of work which plans to leverage the University’s cultural collections, including the performing arts, to increase their accessibility to students, scholars and to open them up to the broader community.

Rose Hiscock joined the University in 2016 as the inaugural Director of Science Gallery Melbourne. Part of the acclaimed Science Gallery International network and embedded in the University of Melbourne, the Gallery will open in 2020 as part of Melbourne Connect and be a dynamic new model for engaging young audiences with science. This new role will see an expansion of Rose’s current responsibilities – she will continue to have oversight of Science Gallery Melbourne and work with the directors of the Ian Potter Museum of Art and Buxton Contemporary to provide strategic leadership, and identify opportunities for scholarship and local and global engagement.

Image: Rose Hiscock

Contributor: Susie Shears, Cultural Collections Coordinator, University of Melbourne

The UMAC 2019 Kyoto ‘Book of Abstracts’ now published online

In many conferences, books of abstracts are just part of that immense pile of paper that we trash in the hotel room right before returning home. With UMAC, it was also like that. Few of us have the abstracts from UMAC 2004 or UMAC 2011. Until now.

By publishing the ‘Book of Abstracts’ as an issue of the UMAC journal UMACJ – Volume 11, No. 1 – abstracts from the 19th UMAC Annual Conference in Kyoto will remain accessible in our institutional record and be preserved as a resource for research. Moreover, this gives authors the opportunity to have their abstracts referenced and cited in an ISSN peer-review journal.

The issue was edited by Andrew Simpson, Akiko Fukuno and Hiroshi Minami, with graphic edition of Silvana Arago Telona.

Contributor: Andrew Simpson, Honorary Fellow, Department of Ancient History, Macquarie University

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Sculptures by Michael Brogan installed at Dixson Library, University of New England

In recognition of NAIDOC Week 2019, the Dixson Library at the University of New England installed a series of powerful sculptures by Michael Brogan, titled ‘Shield the Prize - Protect the Vision’. Wrought from black irrigation hose, these striking shields grace the central staircase and front entrance of the Library.

Michael Brogan is a prominent art practitioner and arts educator, who is currently undertaking his PhD at the University of New England. Through his art, Brogan deals with the broader issues of alienation, personal narrative and social history, and explores many diverse and relevant avenues of contemporary visual dialogue.

Brogan states that: ‘These works have become the extension of an ongoing dialogue I have orchestrated between the self and an invisible art audience. This particular body of work is constantly in transition… returning to the nature of things. These poly pipe sculpture pieces have been undergoing a transition of their own. From shield motifs morphing into organic augmentations that appear like oceanic life forms you might encounter washed up on the shoreline after the tide has gone out. Leaving the art object high and dry!’

Image: ‘Shield the Prize - Protect the Vision’ by Michael Brogan

Contributor: Narelle Jarry, Associate Director, University Collections, University of New England
Call for abstracts for the AMaGA National Conference Canberra 2020 now open!

The theme for the conference is ‘Creating the Future: Trust. Diversity. Imagination’. Canberra 2020 will invite new perspectives on the museum and gallery sector’s role in creating the future. We are looking forward to an ambitious, imaginative and outward-looking program that questions assumptions. This is your chance to share your ideas about addressing our sector’s impact on communities, ecologies and economies and building trust and empathy in the context of global challenges.

Papers that bring intergenerational, interdisciplinary, cross-platform, cross-cultural and intersectional perspectives to the conference are sought, as are new perspectives on the work of the sector and its role in shaping our future society and world.

To submit an abstract for consideration, download the abstract template, complete and save then submit your abstract online.


The conference will be held in Canberra, 18-21 May 2020, at the National Convention Centre.


Worldwide database of university museums and collections

Do you have an entry on UMAC’s worldwide database of university museums and collections, and if so, is it up to date? With 3681 entries from across the world and 300 from Australia, the database is a great way to promote your museum or collection by making it visible to an international network of university-based colleagues, researchers and visitors.

Check out the database online and add or update your entry. university-museums-and-collections.net/
New UMAC Board elected

A new UMAC Board was elected during the 19th Annual General Meeting held in Kyoto, Japan on 3 September 2019. Amongst the new board is our very own CAUMAC committee member Andrew Simpson (Macquarie University). The Board was elected in the most participated UMAC annual general meeting held to date and will remain in office until 2022.

The elected members are:

**Chair**: Marta C. Lourenço, University of Lisbon, Portugal

**Vice-Chair**: Andrew Simpson, Macquarie University, Australia

**Vice-Chair**: Steph Scholten, University of Glasgow, UK

**Secretary**: Wenjia Qiu, Shanghai Jiao Tong University, China

**Treasurer**: Nathalie Nyst, Université Libre de Bruxelles, Belgium

**Ordinary Members**: Fatemeh Ahmadi, University of Tehran, Iran; Nicole M. Crawford, University of Wyoming, USA; Margarita Guzmán, Universidad del Rosario, Colombia.


Collection profile

The University of Tasmania has recently appointed Caine Chennatt as Associate Director, Collections. Caine describes the pleasure of being ‘in the enviable position of discovering the collections, artwork and objects for the first time’ and writes:

*The University of Tasmania holds a vast array of collections – such as fine art, antiquities, a chemistry and life sciences collection, as well as a vast model boat collection held within the Australian Maritime College. The boat collection adorns the walls of the college, and has served as functional prototypes for cutting-edge boat design.*

*Another collection of particular interest is the Tyler Collection of Romanian and Modern Art. Comprising more than 1,500 items – works on paper, paintings, sculptures, ceramics, religious icons, books, catalogues, posters, photographs, research essays and letters – this collection is one of the largest holdings of communist-era Romanian Art from the 1970s-80s. Acquisitioned to the University’s Fine Art Collection in 2013 following a generous donation by Geoffrey and Frances Tyler, the collection holds artworks from Australia (such as a work by Leonard French and Arthur Boyd), France (Henri Matisse), US (Sue Mason), Nigeria (such as Asiru Olatunde) and many others.*
strength of the collection is the work of Romanian artist Corneliu Petrescu, who became a close friend of Geoffrey Tyler and introduced Tyler to a wide circle of artist friends.
Discover the serendipitous journey of this collection to Tasmania: https://exhibit.utas.edu.au/s/university-of-tasmania-cultural-collections/page/tyler-collection

Caine Chennatt, Associate Director, Collections, University of Tasmania
Petrescu, Corneliu, Last Work, Tyler Collection of Romanian and Modern Art: University of Tasmania

Professional Development

International Colloquium on the Public of University Museums
University of Liège, Belgium, 5-7 November 2019

Supported by UMAC-ICOM: Since the beginning of the 21st century, university museums have experienced a real revival of interest: the foundation of a European network UNIVERSEUM (2000) and the International Committee for Museums and University Collections (UMAC) within ICOM (2001), renovation of the Ashmolean Museum in Oxford (2009), recognised as the first university museum (1683), and the creation of new accessible reserves and renovation of the National Conservatory of Arts and Crafts in Paris (2000).

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UMAC20/20: New Destinations – Looking Forward/Looking Back

University of Sydney, 15-17 September 2020

To explore the conference theme of 'New Destinations' proposals will be sought that investigate and analyse the many different pathways that material collections can and do take throughout their journey in a highly volatile and challenging global higher education system. The conference therefore covers the relationships between museums and collections and their institutional hosts, their relationship with the tripartite missions of teaching, research and engagement and their relevance to global issues and challenges in both higher education and broader society. Pre- and post-conference activities are currently under development. **Call for contributions out soon!**

CAUMAC NETWORK BULLETIN - Summer 2019

We hope you enjoy the Summer edition of the CAUMAC Network Bulletin. The Bulletin is published four times a year to coincide with the beginning of each season and aims to provide a useful forum for those interested in university-based museums and collections.

If you have a news story about your collection and activities, an upcoming event or have recently read something interesting about university collections you would like to share, then we would love to hear from you. See below for submission details.

Read on to find out about the latest news, professional development opportunities and more related to university museums and collections.

From all the CAUMAC committee we wish everyone a very happy and restful holiday period and a successful 2020.

About CAUMAC Network Bulletin

The CAUMAC Network Bulletin is published four times a year. Submissions of up to 400 words are welcome along with images.

Annual submission deadlines:
Autumn Issue - 1 March; Winter Issue - 1 June; Spring Issue - 1 September; Summer Issue - 1 December. Submissions can be sent to Jason Benjamin

 Acting President’s Report

Dear CAUMAC Network Members

I write for the first time late in the year to let you know of a number of significant changes here at the CAUMAC Committee. Our inspirational President Mirna Heruc has resigned and has invited me to temporarily fill her very capable shoes until the AGM. As usual, the AGM is scheduled for May 2020 at the next AMaGA National Conference in Canberra, and I hope to meet some of you face-to-face there.

Mirna welcomed me to the network in 2018 when I first took up a role at the University of New England in Armidale, regional NSW. I found that working across the University with responsibility for a number of museums and collections, the CAUMAC Network and being able to call on Mirna for advice and support was like a lifeline. I want to personally acknowledge Mirna as a mentor to me, and recognise her huge contribution to the Network over the past two years.

This brings me to further changes in the Committee. Anna Rivett, our Secretary and Susie Shears our Treasurer have also resigned to move on in their careers. Anna has relocated to the USA and I certainly hope that her incredible professional skills and enviable fashion sense are fully recognised. What is our loss here in Australia is the absolute good fortune of our colleagues in the American museum and gallery world.

The indefatigable Susie Shears, who like Mirna has been somewhat of a mentor to me, has made the move out of the university sector into the broader arts and cultural industry. I reflect on Susie’s
contribution to university collections and to the University of Melbourne in particular. For me moving from a career in state and national cultural institutions in to the university world, Susie was a wealth of knowledge and experience. Susie had established all the systems, programs and collaborations across her university that just made sense. I have tried to emulate and model so much of what she achieved during her tenure at the University of Melbourne and will miss her counsel terribly.

I encourage everyone in the CAUMAC Network to connect with colleagues on a regular basis, it certainly makes our contribution to the sector so much richer and the value of professional conversation and shared experiences cannot be underestimated. I also invite anyone considering joining the CAUMAC Committee to get in touch. We welcome your support and enthusiasm.

Narelle Jarry
Acting CAUMAC President
Associate Director University Collections
University of New England

NEWS

20th annual UMAC conference: Call for papers now open!

The University of Sydney’s new Chau Chak Wing Museum will host the 20th annual UMAC conference from the 15 to 17 September 2020. The call for papers is now open!

The University of Sydney is Australia’s first university and home to the new, state-of-the-art Chau Chak Wing Museum. This museum will unite the University’s art, antiquities and natural history collections and is the result of a 10-year strategy. UMAC 2020 brings delegates to Sydney in spring, just weeks after the Chau Chak Wing Museum opens, to explore the conference theme of ‘New Destinations: Looking Forward, Looking Back’

As the operating environment of higher education is changing, museums and collections can play a significant role in helping to shape an institution’s identity and narrative. They are an opportunity for diverse audiences to engage with history, academic thought and contemporary ideas while performing as a theatre space for innovative research and practice. UMAC 2020 examines the relationships between museums and collections and their institutional hosts, their relationship with the tripartite missions of teaching, research and engagement and their relevance to global issues in both higher education and broader society.


Image: Artist impressions of the Chau Chak Wing Museum, University of Sydney. Image supplied by Johnson Pilton Walker

J. S. Lee Memorial Fellowship Programme (2020/2021) now open for applications
The J. S. Lee Memorial Fellowship Programme supports curators, museum professionals and art history research academics to take part in a traditional Chinese art related Fellowship at an overseas Programme Participating Institution. Fields of Fellowship supported include Chinese art history, curatorship, archaeology, conservation, museum management and museum education. Selected Fellows will have the opportunity to work under leading curatorial professionals, and to participate in curatorial work and research for a period of 4 to 12 months. The Fellowship fund will cover the international round-trip airfare, accommodation and living expenses during the Fellowship period.

The Programme has 55 Participating Institutions, located in Australia, Canada, China, France, Germany, Japan, the Netherlands, Taiwan, the UK and the USA. Some renowned participating Institutions include the Metropolitan Museum of Art, Museum of Fine Arts, Boston, the British Museum, the Victoria and Albert Museum, and The Palace Museums in both Beijing and Taiwan.

The 2020/2021 Programme application deadline is 22 January 2020.

For more details, please visit the Programme website or contact the Programme Office at enquiries@jsleefellowship.org.

And action! The VCA Digital Archive opens to the public

Shorts made at film school have played an iconic role in the history of Australian cinema, revealing fresh talents, winning prestigious awards and launching some big international careers. But where do you find those films now, especially the ones made back in the 1960s, 70s, 80s and even 90s before everything was available on YouTube and Vimeo?

When filmmaker and academic Donna Lyon started working at the University of Melbourne’s Victorian College of the Arts’ Film and Television department in 2013, one of her roles was overseeing the distribution of student films that had gained traction beyond academia. Donna's efforts have recently seen the public launch of the VCA Film and Television Digital Archive, providing online access, for the first time, to the audiovisual holdings of Australia's oldest continuing film school. More

Image: Donna Lyon, Lecturer at VCA Film and Television. Photograph Giulia McGauran

UMAC Award 2020 call for nominations now open
UMAC celebrates excellence, creativity, and, more importantly, the impact of university museums and collections on their host universities, their communities and contemporary society through the UMAC Award.

The UMAC Award was created in 2016. It honours excellence and innovation in university museums and collections worldwide. It seeks to distinguish recent outstanding contributions to all areas of museum and collections theory and practice, particularly those with interdisciplinary approaches and potential wide application.

For details of eligibility, nominations, criteria, evaluation, and results, please see UMAC Award rules.

Submit your nomination now via the online form. Deadline: 31 January 2020, midnight Lisbon/London time.

If you have any questions concerning the UMAC Award, please contact Akiko Fukuno mailto:fukuno@icu.ac.jp.

COLLECTION PROFILE

The AFI Research Collection

The AFI Research Collection (AFIRC) is a film and television reference library located next door to the RMIT University Swanston Street Library. It was originally created by the Australian Film Institute in the 1970s. Since 2002 the collection has been housed at RMIT University. It is an essential resource for Australian screen and television scholarship and a significant cultural asset to RMIT University. The Collection services the research needs of students, academics and industry practitioners. The holdings reflect a variety of materials (including screenplays, production stills, posters, press kits, soundtracks) relating to film and television production in Australia and overseas. International in scope, the AFI Research Collection’s unique and specialised items are supported by a comprehensive range of books, journals and industry publications from all over the world since the birth of cinema.

Recognised by the National Library of Australia as a heritage collection, the AFI Research Collection shares a mission with the British Film Institute National Library: To freely make available important and historically significant works and artefacts associated with screen industries dating from pre-cinema to the present.

The following are just a few of the highlights of the Collection:

- Curated subject dossiers containing difficult to source press kits, reviews, and interviews for feature films, tv productions, and industry-related topics.

- Extensive and rare journal holdings and industry magazines, some titles dating back to the early 1900s.

- The Posters Collection: a significant and unique film poster collection. The poster holdings are predominantly Australian, from films made in the post-film revival era, the 1970s, 80s and onwards.

- The Crawford Productions Collection: an extensive collection of screenplays and radio plays and other promotional materials from one of Australia’s leading television production companies.

- The Screenplay Collection: a large set of unpublished television and film scripts, with donations made by the Australian Academy of Cinema and Television Arts and Australian Writers Guild.

In addition, visitors to the AFIRC receive individual attention and are guided through the Collection’s open access holding by trained library staff, who can make suggestions and offer research advice.
Professional development

**18-21 May 2020, National Convention Centre, Canberra**

The theme for the conference is ‘Creating the Future: Trust. Diversity. Imagination’. Canberra 2020 will invite new perspectives on the museum and gallery sector's role in creating the future. We are looking forward to an ambitious, imaginative and outward-looking program that questions assumptions. This is your chance to share your ideas about addressing our sector's impact on communities, ecologies and economies and building trust and empathy in the context of global challenges.


**SPNHC and ICOM NATHIST Conference**
**7-13 June 2020, Edinburgh, Scotland**

Jointly hosted by the Society for the Preservation of Natural History Collections (SPNHC) and the International Council of Museums Committee for Museums and Collections of Natural History (ICOM NATHIST), this conference will explore the role of natural history collections in global challenges. Abstract submissions open until 14 February 2020.

Visual, Material and Sensory Cultures of Science as a crossroad between histories of displays and displays of histories
31 August-3 September 2020, Bologna, Italy

The 9th International Conference of the European Society for the History of Science (ESHS), will be hosted by the Centre for the History of Universities and Science at the University of Bologna (CIS) and by the Italian Society for the History of Science (SISS). The ESHS Bologna 2020 meeting theme, ‘Visual, Material and Sensory Cultures of Science’, is particularly appropriate to enrich the research on scientific museums and collections based on collaboration between historians of science and science museum and collections communities. **Call for submissions extended until 20 February 2020.**

Sessions and talks can address the history of the sensory approaches to scientific objects, their material culture, as well as the building of scientific practices based on the use of the senses (vision, hearing, touch and smell), with particular attention to the history of the relationship between the visual arts and the sciences across nations, periods, and historiographies; visual epistemologies and the cultural practice of thinking scientifically with images; and the relationship between different media (print, photography, digital imaging, etc.) and scientific disciplines in various social, political, and economic contexts.

[More information](https://eshs.org/Bologna-ESHS-Conference.html)

UMAC20/20: New Destinations – Looking Forward/Looking Back
University of Sydney, 15-17 September 2020

To explore the conference theme of ‘New Destinations’ proposals will be sought that investigate and analyse the many different pathways that material collections can and do take throughout their journey in a highly volatile and challenging global higher education system. The conference therefore covers the relationships between museums and collections and their institutional hosts, their relationship with the tripartite missions of teaching, research and engagement and their relevance to global issues and challenges in both higher education and broader society. Pre- and post-conference activities are currently under development. Abstract submissions open until 28 February 2020.