

newsletter

ICOM'S INTERNATIONAL COMMITTEE FOR UNIVERSITY MUSEUMS AND COLLECTIONS

JUNE 2008



UMAC
University Museums
And Collections

COM
INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSEES



Cornelia Weber

UMAC garnered much praise for the new designed newsletter produced by the Newsletter Editor Lyndel King in April. I would like to thank Lyndel for her great initiative do develop a template (which can be easily used by others in the future) and for her generous financial support which allowed to realize the project. This new newsletter makes it much easier to distribute information.

UMAC also started a new Help Website under the heading "Resources" <http://publicus.culture.hu-berlin.de/umac/help/>. This website has information and links that may be useful to you and your museum.

The section "Technical Information" has information about practices, standards, guidelines, techniques, and protocols. The section "Helpful articles" contains articles that have been published about concerns

FROM THE CHAIR

chair@umac.icom.museum.

Furthermore, I would like to inform you that the outline programme for the Manchester Conference is already available at: <http://www.meeting.co.uk/confercare/umac2008/draftprogramme/>. I look forward to seeing you!

Lyndel King



I am very pleased with the feedback I've gotten about the new newsletter. But of course, it all depends on you. I hope you will send articles for our fall edition. You don't need to ask if a topic is acceptable—go ahead and send it and if it needs work, I'll get back to you. I must apologize to you, also, for the fact that I'm not always able to respond to you immediately to let you know that I've received your e-mail. I get so many e-mails that I have my computer set to put anything with UMAC Newsletter in the subject line, into a special file. Then, when I have some time to work on the newsletter, I will look at the e-mails in that file. So, it is very important for you to use that subject or the e-mail may be missed.

I also want to apologize to all of you who sent items for the March newsletter that didn't appear. I changed e-mail programs and unfortunately, some of your messages didn't get converted. I also may have inadvertently missed some of the articles you sent for June. If so, I apologize to you. Please send them again if they aren't time sensitive.

I've had some feedback that some members would prefer that I not attach the newsletter as a PDF, but simply put in a link to the newsletter on the UMAC website. They are concerned about viruses. If you have an opinion about this, please let me know. kingx001@umn.edu

I hope you are having a wonderful summer.



Humboldt University, home of Chair Cornelia Weber

and issues in the field of university museums, galleries and collections. The section "Peer Consultation" is a list of colleagues with their areas of expertise. You may contact them for advice and guidance. The Help Blog is an opportunity for you to ask questions and discuss issues and concerns with your colleagues.

We hope that you can help us to provide useful information for your colleagues. If you think there is something important which should be added to the website, please send an e-mail to

FROM THE NEWSLETTER EDITOR

STRATEGIC PLANNING

by **peter tirrell**> The Working Group for Strategic Planning is making revisions to the Strategic Plan. Our revisions reflect the discussions we had at the 2007 Conference in Vienna. The WG also is working to refine the goals and strategies to become more focused and direct. New information is available on our website <http://publicus.culture.hu-berlin.de/umac/strategicplan/>

The WG also has been working with the Board to develop a section named "Help" on the website. This section has resources that can be used to show the value of university museums and collections and to help the museums to improve their position. The Help section has technical information, articles, a list of peer consultants, and a blog. The WG also will assist with plans for electronic publication of the journal. We also are comparing our Plan with the ICOM Strategic Plan. Input from the Membership is highly desirable. Please contact the chair or one of the members for additional information and comments.

Members of the working group are:

Chair Peter Tirrell	US	pbtirrell@ou.edu
Marta Lourenco	Portugal	mclourenco@fc.ul.pt
Isidro Abano	Phillipines	museum@mnl.ust.edu.ph
Kate Arnold-Foster	UK	k.arnold-forster@reading.ac.uk
Alan Knox	UK	a.g.knox@abdn.ac.uk
Nicola Ladkin	US	nicky.ladkin@ttu.edu
Peter Stanbury	AU	pstanbury@gmail.com
Cornelia Weber	Germany	weber@mathematik.hu-berlin.de
Hugues Dreyse	FR	hugues.dreyse@ipcms.u-strasbg.fr

PUBLICATIONS

by **Cornelia weber**> UMAC was granted 1500 Euros by ICOM for our project: "Design and Launch of the University Museums and Collections Journal." The award letter says: "Please extend our congratulations and those of the members of the Peer Jury to the board of your Committee for the excellent application."

OUR WORKING GROUPS ARE:

Directories> This group aims to collect basic information about university museums in many countries

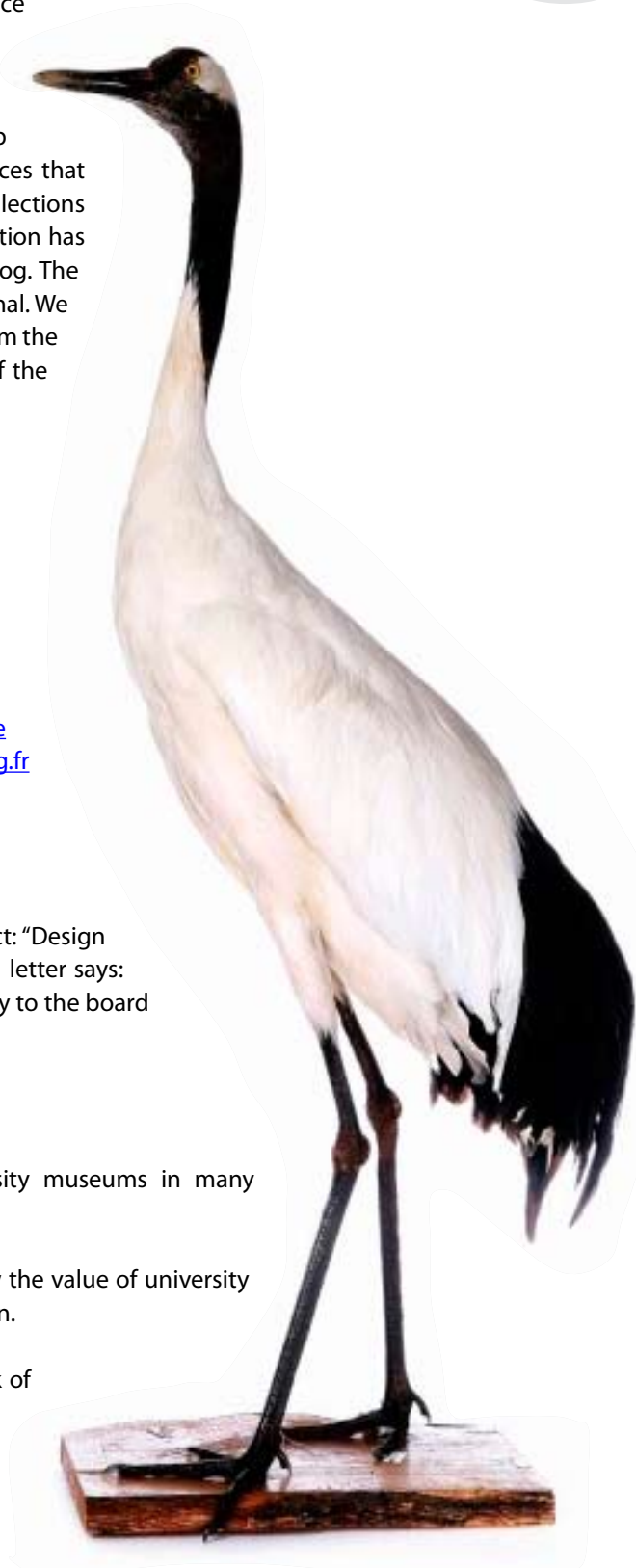
Staffing> This group has compiled staffing data from Australia and Europe.

Advocacy> This group aims to prepare a "tool kit" that can be used to show the value of university museums and collections and to help them improve their position or situation.

Strategic Planning > This group will develop UMAC's strategic plan.

Research Development> This group aims to create and maintain a network of information exchange for researchers and students concentrating on issues related to university museums and collections.

Publications> This group will develop guidelines for the publication of conference proceedings.





LONGTIME MUSEUM DIRECTOR AND UMAC SECRETARY TO RETIRE IN NOVEMBER

After 15 years as director of the University of Alaska Museum of the North, Aldona Jonaitis plans to retire in November.

Jonaitis' tenure at the museum was marked by dramatic growth, both in facilities and in programs.

"I knew in 1993 that the University of Alaska Museum of the North was one of the finest museums of its kind: a medium-sized research and teaching institution," said Jonaitis. "Things have only gotten better. Now that the expansion is complete and fully operational, I think it's time for someone else to lead the museum in the next chapter of its history."

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When she was hired, Jonaitis was given the directive "expand the museum." From the capital campaign for the \$48 million expansion to programming for the new wing, the expansion was her major focus. She was also one of the strongest advocates for the building's signature architecture. The new wing, which opened in 2005, continues to draw national and international attention to the university and to Fairbanks. Jonaitis also developed the concept for the new art gallery and served as its curator. By organizing the gallery thematically to give visitors an overview of the spectrum of Alaska art, insight into the artistic process and interpretation by community members rather than art historians, she

hopes the gallery makes art more accessible to visitors of all backgrounds.

"The opening of the new wing and the public response have been incredibly fulfilling, both on a personal level and on a professional one," said Jonaitis.

Under Jonaitis' leadership, the museum's education programs have expanded and exhibition space has doubled. New facilities, like an ancient DNA lab, state-of-the-art research labs and expanded collections storage, have significantly expanded the museum's research capabilities. The museum has served as a model for web accessibility in museums, both in education programs and in the research collections. The museum's professional staff grew in the last 15 years, with new curatorial positions in entomology and ichthyology; collection manager positions for several of the research departments; and staff positions in development, education, public relations and

visitor services.

While the museum's overall budget has more than doubled under Jonaitis' tenure, the growth comes almost entirely from research grants, increased visitor revenue and private donations. State funding for the museum has remained relatively constant, but accounts for only 22 percent of the museum's operations budget today compared to 42 percent in 1993.

"I see hiring Aldona as the museum director as one of the best things I did at UAF," says former UAF provost Paul Reichardt, who served as acting director of the museum in the early 1990s. "She has transformed the museum and her work will have a long-lasting impact."

In addition to serving as museum director, Jonaitis was professor of anthropology in UAF's College of Liberal Arts and a scholar of Northwest Coast native art, with seven books to her credit. Prior to taking the helm at the museum, Jonaitis served as vice president for public programs at the American Museum of Natural History in New York City; vice provost for undergraduate studies at the State University of New York, Stony Brook; adjunct professor of art history and archaeology at Columbia University; and professor of art at SUNY-Stony Brook. Jonaitis received her bachelor's degree from SUNY-Stony Brook and her doctorate in art history and archaeology from Columbia University. Jonaitis plans to remain in Fairbanks when she retires, starting up a dessert catering business and working as a museum consultant. A national search for her replacement is underway.

CONTACT: Kerynn Fisher, University of Alaska Museum of the North communications coordinator, at 907-474-6941 or 907-378-2559 or via e-mail at k.fisher@uaf.edu.



Aldona's Museum, University of Alaska, Museum of the North, photo by Sharon A. Coultrap

PRESTIGIOUS DANISH INDUSTRIAL AWARD TO THOMAS SÖDERQVIST AND MEDICAL MUSEION

On May 6, 2008, Museum Director Thomas Söderqvist, Medical Museion, University of Copenhagen, received 'Medicoprisen 2008' from the hands of the Danish Minister of Science, Technology and Development, Helge Sander.

The award was given by the Danish industrial organization for medical devices (Medicoindustrien) as a recognition of the museum's efforts to preserve the Danish medical industrial heritage. Medical Museion is one of the few European museums which has a systematic acquisition programme for this important part of the cultural heritage. The museum collects and documents equipment, appliances and other products from the medical industry, and several member companies of the organization have contributed to the museum's collection.



Thomas Söderqvist accepts award

In her speech at the award ceremony, Ulla Wewer, Dean of the Faculty of Health Sciences, University of Copenhagen said: "Medical Museion has a position as one of the most innovative start-ups in the science, medicine and technology museum field. The museum is setting new agendas for the integration between research and museum activities, and is currently developing new and exciting avenues of research communication, both in exhibition form and on the web. Medical Museion is also about to establish new forms of contact between the University, the art world and the industry. We are happy to see that Medicoindustrien has chosen to reward a project with high potential for the future."

The full text is at <http://www.sund.ku.dk/sund-nyheder/medicopris2008>

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HOWARD COLLINSON RESIGNS AS DIRECTOR OF UNIVERSITY OF IOWA MUSEUM OF ART

Howard Creel Collinson, director of the University of Iowa Museum of Art (UIMA) since February 2000, has announced his resignation effective May 5.

Pamela White, director of UI Pentacrest Museums -- the Natural History Museum and the Old Capitol Museum -- will serve as interim UIMA director, according to UI Executive Vice President and Provost Lola Lopes. A national search for a new UIMA director will be launched at a later date.

Lopes praised Collinson's tenure as UIMA director: "Howard has done important work over the years in bringing unique, innovative exhibitions to the UIMA, and generally promoting greater public interest in the museum. He has also overseen the remodeling of the facility, making it an extraordinary space for bringing fine art to the public. We thank him for his commitment and efforts on behalf of the UIMA during his tenure at the UI, and wish him success in his future endeavors."

Collinson came to the UI from the Royal Ontario Museum in Toronto, where he was the Mona Campbell Curator in the Department of Western Art and Culture. Among the major exhibitions he brought the UIMA were "Lure of the West: Treasures from the Smithsonian Art Museum" (2001); "American Tableaux: Selections from Walker Art Center" (2004); "VOOM PORTRAITS Robert Wilson" (2008).

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A REPORT FROM MEXICO

by **Luisa Fernanda Rico Mansard**> For the past year, information on 76 university museums in Mexico has been collected. The first step was to establish direct contact – through phone and e-mail – with the people in charge of university museums and collections. We introduced them to ICOM and UMAC, emphasizing the advantages of becoming members of these organizations. Our conversations were focused on convincing people of the importance of creating a network of university museums in Mexico to strengthen relationships and improve our work.

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Two electronic surveys were sent to all the universities to be answered by each museum. It has not been an easy task. Except for a few states whose database is online and updated constantly, in many cases we could only obtain indirect information through inaccurate, electronic sources, or touristic brochures.

We also are organizing discussion sessions on matters related to university museums. It is important to mention that we are traveling outside Mexico City to involve people from other states: one session was organized in Toluca (State of Mexico), on July 2nd we will organize one in the city of Puebla (State of Puebla) and we have already received requests to do it in other places like the city of Durango (State of Durango). We are certain that by insisting on this, a consolidation of the institutional profile will be achieved.

Finally, we are preparing a publication that will include our results and some considerations on the social role of university museums.

Based on the initial works of Peter Stanbury and other information from UMAC, ICOM, and ICOM-LAC, we believe that it is necessary to establish a particular theoretical-conceptual platform – a university museology as field of analysis based on the national reality, and if possible to take it to the regional level. On these terms, both the Autonomous National University of Mexico (UNAM) and the Autonomous University of the State of Mexico have taken part in this process. We expect to reflect our first contributions in the publication mentioned above.

We plan to conduct a session as part of the Museological Research Seminar on Museums at UNAM, the oldest and most consolidated museums in the country, that will allow us to use previous experiences and perspectives of other partners and to integrate them to what has been done up to now.

THE D'ARCY THOMPSON ZOOLOGY MUSEUM

On Monday, 5 May, the newly relocated D'Arcy Thompson Zoology Museum at the University of Dundee was officially opened to the public as part of the Show Scotland events weekend for museums and galleries.

When D'Arcy Wentworth Thompson arrived at University College Dundee to take up the Chair of Biology in 1885, he set about creating a museum to help

[on the cover >](#) speckled caiman, D'Arcy Museum

the teaching of zoology students. Specimens soon filled every corner of his small department, but it was not until 1889 that sufficient funds were raised to create a proper museum within the original College buildings on Nethergate. Its collections represented every major group of the animal kingdom. They were drawn partly from D'Arcy's own expeditions and those of his students, as well as donations from friends and colleagues at home and abroad. A huge variety of models, charts and teaching preparations were also purchased.

After nearly 33 years in Dundee, D'Arcy left to take up the chair of Natural History at St Andrews in 1917. This was the same year that he published his most important work, *On Growth and Form*. Based on his research into the museum's collections, it was a ground-breaking investigation into the growth of organisms. The book pioneered the science of mathematical biology and has been described as "the greatest work of prose in 20th-century science." It has continued to influence both scientists and artists ever since.



Visitors at the opening of the new museum, May 8, 2008

D'ARCY THOMPSON MUSEUM CONTINUED ►

D'Arcy's successors continued to expand and care for the museum, but in 1958 it had to be demolished along with the other Nethergate buildings to make way for the University Tower. The larger specimens were dispersed to the Royal Scottish Museum and the Natural History Museum, and only a smaller teaching collection was kept. This moved in the 1960s to the Biological Sciences Institute in Miller's Wynd, where a much smaller version of the museum was created in the 1990s.

In 2007 the collection moved again as part of the relocation of the Life Sciences School of Learning & Teaching to the Carnelley Building, where Curator of Museum Services Matthew Jarron and honorary zoology curator Cathy Caudwell have been working on the new displays ever since. The new space has allowed far more specimens to go on show as well as the creation of themed displays alongside the taxonomic ones used in teaching.

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One of the new displays focuses on the museum's fascinating links to whaling and exploration. At the time D'Arcy Thompson began the museum, Dundee was Britain's leading centre of the whaling industry. Every year a fleet of ships sailed north to the Arctic, earning up to £100,000 a year in whale oil, whalebone and sealskins. Realising the potential for his museum, D'Arcy made friends with the whaling captains, and got them to bring back specimens for him, gradually building up one of the finest collections of Arctic zoology in existence.

In 1892, the Dundee whalers launched an expedition to the Antarctic, hoping to find new stocks of whale to catch. Although they failed in this, the discoveries made during the voyage caught the public imagination, and helped to start the so-called 'heroic age' of polar exploration. The success of the whaling ships in withstanding extreme conditions led the great explorers like Scott and Shackleton to use Dundee-built ships for their expeditions.

D'Arcy Thompson went on his own epic voyages to the Bering Sea in 1896 and 1897, representing the British Government in an international inquiry into the Fur Seal industry. He also acquired material for his museum from many of the other international expeditions of the time, such as the Challenger and Discovery missions.

Much of this material is now on show in the new museum, open to the public on Friday afternoons from 20 June – 12 September. For more information contact Cathy Caudwell at c.m.caudwell@dundee.ac.uk



From top to bottom: spiny anteater, scarlet macaw, and nautilus shell used by D'Arcy Thompson to demonstrate mathematical laws in nature.

TAMAYO DEACCESSIONED FROM MAIER MUSEUM, RANDOLPH COLLEGE, LYNCHBERG VIRGINIA, USA, BRINGS \$7.21 MILLION



Rufino Tamayo, "Trovador," 1945

Trovador by Mexican artist Rufino Tamayo was sold at Christie's Latin American sale on May 28. The painting was deaccessioned by the Trustees of Randolph College, from the collection of the Maier Museum, Randolph College, Lynchburg, VA, that were supposed to hit the block last November---Rufino at the college. The painting was to have been sold in November but the sale was stalled by a lawsuit filed by opponents, including alumnae. The opponents have now "unsuited" that legal challenge, but maintain that a broader lawsuit still pending in Virginia Supreme Court, which challenges the college's recent transformation from all-women to coed, could also protect the artworks.

John Klein and Lucy Hooper, the school's administrative president and board president respectively, wrote in the *Lynchburg News and Advance*: "The auction date for the Tamayo has nothing to do with the timing of the Virginia Supreme Court decision. In fact, the appeals recently argued before the Virginia Supreme Court are not about our ability to sell artwork; they are about the college's decision to become a coeducational institution.

The Tamayo and the other three paintings will be sold, not to fund coeducation, but to help a col-

lege that spent decades doing everything possible to remain single sex. Single-sex or coed, this artwork would still have to be sold."

The administration argues that the sales are both financially necessary and ethically correct. It still plans to sell, also at Christie's, three American paintings, including a highly important George Bellows. But no date has yet been announced.

Lee Rosenbaum wrote in her blog "CultureGrrl" <http://www.artsjournal.com/culturegrrl/> that an analogy might help them understand what's really at stake. If someone were to suggest that funds be raised by selling important books from the library, that (one hopes) would be a non-starter: Books go to the core of the college's educational mission. Artworks---particularly the highly important paintings that the college intends to sell---are the "books" for classes in art history, social and political history, and the fine arts. They too go to the heart of the educational mission and must be retained.

Sale opponent Anne Yastremski wrote in the *Lynchburg News and Advance* on May 13 that "Randolph's administration and trustees clearly have only one thing on their mind: money.

The ironic thing is that the college already has money. From the very beginning, when college officials first announced their intention to sell the Maier art in October 2007, they said they "had to" do it because the Southern Association of Colleges and Schools (SACS), the college's accrediting agency, had placed the school on financial warning. That's history. SACS upgraded the college's status in December without a sale of art and ended the financial warning.

Recently, Randolph College officials have been boasting about how successful their fundraising has been. In late February, they announced with much fanfare that fundraising during the past fiscal year increased 123 percent over last year to a total of \$7.6 million.

If fundraising is going so well, why the urgent need to sell art?

While boasting about their fundraising "successes" Randolph College officials have launched several costly, new non-educational projects.

For instance, in his Feb. 18 "President's Report," Randolph President John Klein announced the construction of a costly new artificial turf track and field facility. (Note: Randolph College has no track and field team).

TAMAYO DEACCESSIONED CONTINUED ►

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In the same report, Klein announced a "Presidential Inauguration" event being planned for October 2008.

With new athletic facilities breaking ground and a gala inauguration in the works, surely the college must have plenty of money in its coffers? What real difference will the approximately \$2 million from the Tamayo sale make to the college's bottom line?

Of course, some may argue that college officials are choosing to fund running tracks and parties over education — as they abolished the American Studies, anthropology, German, Japanese and Russian departments this year. Clearly, they aren't afraid to sell the college's educational art collection, one of the cornerstones of R-MWC for more than 100 years, to achieve their extra-curricular goals. One thing is certain: They have decided to sell the art — regardless of need, propriety, or questions of ownership — and will let nothing stand in the way."

The sale of paintings from the collection of a university museum runs counter to standards for deaccessioning in American museums. Both the American Association of Museums

and the Association of Art Museum Directors state that any funds realized from the deaccessioning of art collection must be used for the collection.

It is particularly galling that Randolph College apparently plans to use the money realized from the sale of paintings from the university museum's collection for athletic facilities and other non-art related purposes. It is also clear, that collections in American university art museums have little or no protection from the capricious decisions of university presidents and boards.

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UNIVERSITY BOARD OF UTRECHT UNIVERSITY, THE NETHERLANDS, CLOSES THE UTRECHT HERBARIUM

On March 26, 2008, the University Board of Utrecht University, The Netherlands, informed the employees of the Utrecht Herbarium that as of June 1, 2008, the Herbarium will be closed and with immediate effect, access to the collections, from national as well as international visitors, has to stop.



Isotype of Tulipa gesneriana L. (Herb. Van Royen)

Only the staff members who use the herbarium in their current research, will get permission to enter the herbarium for this research (not, however, for future projects).

The staff of the herbarium issued the following statement: "We regret the decision of the Board of Utrecht University to close the Utrecht Herbarium, making inaccessible this renowned research facility, especially invaluable for biodiversity studies in the Neotropics. This will obstruct progress in national and international projects within this field of research.

The Utrecht collections are part of the Dutch academic and cultural heritage. We trust that the realization of the Netherlands Centre of Biodiversity will provide an enduring solution." An international petition and more information is at <http://www.saveHerbariumU.nl>. The petition has 6,200 signatures.

UNIVERSITY OF PRETORIA, MAPUNGUBWE MUSEUM CELEBRATES 75TH YEARS OF ARCHAEOLOGICAL RESEARCH AND COMMEMORATES 100 YEARS OF THE UNIVERSITY

by Sian Tiley-Nel > The University of Pretoria has a long standing archaeological research tradition with the famous Iron Age site today known as Mapungubwe National Park World Heritage Site. The culmination of decades of research resulted in the founding of a Mapungubwe Museum and permanent public display of one of the most significant archaeological collections in South Africa at the University of Pretoria in June 2000. Over the past few years, the Museum has established a conservation facility, a permanent museum archive, and plans are underway to develop a Mapungubwe Research Facility, the latter developed in honour of the University of Pretoria's 100th birthday.

Mapungubwe is one of South Africa's earliest southern African states dating from about AD 900 – 1300 and is also regarded as both a well known national heritage site and national symbol brought about by the University of Pretoria's archaeological research.

On view in the Mapungubwe Museum are unique and rare archaeological collections, exhibiting the largest gold collection in South Africa, numerous Iron Age ceramics, trade glass beads, and clay figurines amongst other interesting archaeological finds. The Museum brings together new displays of palaeontological interest and expanding into a new exhibition hall on southern African archaeology, are original rock engravings, aspects of rock art and a new stone tool collection. The new exhibition in association with the Department of Anthropology and Archaeology is aimed specifically for the centenary year and is intended to integrate museum collections into the academic programme where there are also temporary exhibits developed by archaeology post graduate students.

The Mapungubwe Museum, under the auspices of UPArts, a new Art and Heritage unit of the University of Pretoria, welcomes visitors to explore this fascinating archaeological collection and celebrate a major milestone of a South African university—its research and conservation efforts in promoting a rich archaeological heritage.

Contact the Mapungubwe Museum: mapmuseum@up.ac.za. Explore www.up.ac.za/centenary to view centenary celebrations.

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Ceramic figure from the Mapungubwe Museum collection



View of interior of Mapungubwe Museum

NORTHERN CALIFORNIA NATURAL HISTORY MUSEUM ANNOUNCES GROUND BREAKING EVENT

After more than 10 years of planning, the Northern California Natural History Museum is taking a significant step in the construction of its building on the California State University, Chico campus adjacent to the Bidwell Mansion. There was a ground breaking ceremony on the building site April 24. The ground breaking ceremony was highlighted by a Mechoopda blessing of the project.

Construction of the museum building is expected to be completed by summer 2009. No public opening for the museum has been scheduled yet.

Planners anticipate Leadership in Energy and Environmental Design (LEED) certification at the silver level based upon many sustainable design elements of the building and its construction. Once it is completed, the museum will offer exhibits, educational programs and a learning resource for the community.



Paul J. Znigg, President of the University said about the new Museum: "In terms of its location in the northeast corner of the campus, the museum is a physical gateway to both the University and downtown Chico for anyone traveling south on the Esplanade. It heralds a historical and cultural corridor that embraces the Bidwell Mansion, Children's Park, the Bidwell Bowl, the Chico History Museum, the University Anthropology Museum, The Turner Collection, and the many art galleries of the campus and the downtown. Adjacent to Big Chico Creek, within view of the Coastal Range and the Sierra foothills, it is a powerful reminder of why human settlement occurred in our region and affords a window on the natural and social history of our immediate community and larger region.

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In terms of its purpose, it is a gateway to knowledge about our natural environment and its exploration. Through the physical sciences and natural history, the museum especially seeks to stimulate and

support our children's interest in science, to develop their confidence and to encourage their study of science K-12 and beyond. As a resource for teachers and a place of learning for all who visit and enjoy its programs, the museum aims to foster scientific literacy and the benefits of such understanding for the well-being of the North State.

The museum is a gateway between the University and the communities we serve. The dialogue flows both ways. It will welcome visitors, locally and beyond, and it will reach out through traveling exhibits, web-based materials, and educational

programs that support regional teachers and in-service teacher development. It will encourage study and research opportunities for Chico State faculty and students, who, following the example of the University's highly successful Hands-On Lab, will bring schoolchildren and their teachers into

the world of scientific investigation and discovery. It will be a destination attraction, adding to the many reasons why visitors come to Chico and the North State, further stimulating the local economy.

Perhaps most importantly, though, the Northern California Natural History Museum is a pathway to other partnerships of civic purpose, engagement, and service. For in this venture, dedicated citizens and a willing University recognized the needs that would be addressed and the benefits that would flow from this joint endeavor. Moreover, the campaign for the museum has always focused not on the funds required to build it, but on the positive consequences that would derive from it. Vision, in other words, has guided this project from the beginning. That vision underscores the compelling case for both the museum and the kind of partnership that is accomplishing it. This is a project formed in awareness of a problem to be solved and forged through trust in the ability to do so. . . . The Northern California Natural History Museum is a statement about what vision and resolve, mutually developed and keenly felt, can achieve. Its progress, as much as its promise, is worth celebrating."

UNIVERSITY OF WYOMING ART MUSEUM BRINGS LARGE-SCALE ART TO LARAMIE

The University of Wyoming Art Museum is mounting a major exhibition of large-scale sculpture for the Laramie, Wyoming community this summer. Sculptures will be on view at the Art Museum, on campus, and around the city of Laramie.

Sculptures are scheduled to be placed or created on location between May and July, 2008, Sculpture:

A Wyoming Invitational will be on view from August 1, 2008 through July 31, 2009. "The exhibition will offer extraordinary educational opportunities for students of all ages to learn about the artists, their creative process, and the behind-the-scenes view of just how these large-scale works are created and placed," said Moldenhauer.

At the Art Museum

Now on view is the life-scaled sculpture by internationally renowned sculptor Deborah Butterfield. Billings (1996) is made of found and welded metal, a process that pre-dates her transition to cast bronze. *Doolin Doolin*, the centerpiece of artist Ursula von Rydingsvard's solo New York exhibition at Galerie Lelong in 1997, will be lent by Neljte and installed on the museum's sculpture terrace. The sculpture is unique among von Rydingsvard's oeuvre, created from carved and constructed 2 x 4-inch cedar planks.

Two works from the museum's permanent collection join Billings and *Doolin Doolin*. Jun Kaneko's glazed ceramic *Untitled "dango"* (Japanese for dumpling) is on view in the James Forrest Rotunda. *Eclipse*, by Jesús Moroles, is located on the sculpture terrace.

On the University of Wyoming Campus

Four works are designated for Prexy's Pasture, a centrally located grassy area on the University of Wyoming campus. Charles Parson has created a new 65-ft long steel, glass, and plastic sculpture for the exhibition titled *Molto Allargondoro Horizon*. Low to the ground, it is inspired by the horizon of the Western landscape and our human relationship to it. Carl Reed's *Braced Ring with Outlyer*, is comprised of an 8-ft steel ring suspended by two stone structures and a disjointed component placed some distance away. Patrick Dougherty will be on location for three weeks in July to construct a new work from locally-found and harvested saplings. Sometimes free-standing, sometimes integrated with architectural or natural structures, his sculptures are a response to, and inspired by, the site on which they are created. Jesús Moroles will create a new, interactive work from a found steel tank, a reference to the extractive industries of Wyoming. Eight feet in diameter and seven feet tall, the steel tank will be lined in polished granite and rotate on its base.



Ursula von Rydingsvard's Doolin Doolin on the terrace of the University of Wyoming Art Museum., created from carved and constructed 2 x 4-inch cedar beams



Patrick Dougherty is known for his woven sapling site-specific installations. Stacks of cut saplings under nearby trees are kept wet so the twigs stay pliable and ready for use.

Photo courtesy of the UW Art Museum

UNIVERSITY OF WYOMING SCULPTURE CONTINUED ►

James Surls is creating a new work in stainless steel that will be placed on Prexy's Pasture. Linda Fleming's laser-cut steel work, *Refugium*, comes to the University of Wyoming from her recent New York exhibition. Wanxin Zhang's *Waiting*, a recent acquisition by the Art Museum, will be located in the President's Suite in Old Main.

In Laramie

Additional works will be placed off-campus. To the east, John Henry's 80-ft tall painted steel construction will be placed near the Laramie Recreation Center. The work is from his *Star Pointer* series. Scheduled for the Albany County Public Library, Charmaine Locke's *Open Book* will be visible from Grand Avenue and the large north windows of the library. Two works from the museum's collection are planned for off-campus locations. John Kearney's welded bumper sculpture, *Alligator*, will be located at the City Annex Building at 4th St. and Grand Ave. Robert Russin's bronze sculpture, *First Steps*, will be placed in Undine Park. On the West Side, Steven Siegel will create a work from found, recyclable materials. It is anticipated to approach 125 ft. long by 5 ft. in diameter and will be created on the Laramie Greenbelt near the Commerce Street access.

Additional Works

The University of Wyoming Art Museum is excited to be working with ARK Regional Services whose clients will create an outdoor work for their new building on North 4th and Shield Streets. In addition, UW Emeritus Professor David Reif is scheduled to install a new work on the grounds of the County Courthouse in October. Sculpture: A Wyoming Invitational has been organized by the University of Wyoming Art Museum in cooperation with the University of Wyoming, various agencies in the City of Laramie, and the Albany County Public Library. The exhibit is sponsored by the generosity of an anonymous donor with additional support from the Elizabeth Firestone Graham Foundation, the Guthrie Family Foundation, FMC Corporation, First Interstate Bank of Laramie, First Interstate Bancsystems Foundation, the UW President's Office, UW Office of Academic Affairs, UW Physical Plant, Laramie Park & Recreation, Laramie Economic Development Corporation, Main Street Laramie, Albany County Tourism Board, American National Bank, the Friends of Undine Park, Wyoming Public Radio, and the National Advisory Board of the UW Art Museum. Bringing the world of art to Wyoming, the Art Museum is located in the Centennial Complex at 22nd & Willett Drive in Laramie. The Museum and Museum Store are open Monday through Saturday 10 a.m. to 5 p.m. Admission is free.



MARTIN MUSEUM OF ART RECEIVES AWARD FOR "TEXAS MODERN"

The Martin Museum of Art at Baylor University, WACO, TEXAS, has been chosen recipient of the 2008 Exhibition Award by the Center for the Advancement and Study of Early Texas Art (CASETA). The announcement was made at the organization's annual symposium held in Austin, Texas, April 12 and 13.

The award for excellence recognizes the museum's 2007 exhibition, "TEXAS MODERN: The Rediscovery of Early Texas Abstraction". The exhibition featured over 50 paintings and sculptures from public and private collections representing Texas indigenous modernist art, circa 1935-1965.

A full-color, illustrated catalogue accompanied the exhibition with introduction and essays by art historians Katie Robinson Edwards, Mark L. Smith and Jim Edwards. TEXAS MODERN defined the evolution of abstract art in Texas. Featured were seminal works by well-known American artists who worked in Texas, including members of the 'Dallas Nine', the 'Fort Worth Circle' and others in Houston, Denton, San Antonio and elsewhere who were responding to contemporary advances in industrialization, technology and art making. Many of these works have been hibernating quietly for over a half-century. TEXAS MODERN offered a unique and timely assessment of Texas' contribution to American art history.

UNIVERSEUM NETWORK MEETING ANNOUNCED FOR KRAKOW, POLAND OCTOBER 2008

by Stanisław Waltoś Jagiellonian University Museum> Following the decision made at the Lisbon meeting the next annual Universeum meeting will take place in Krakow October 16-18, 2008. The following topic is suggested:

University museums – diversity or/and uniformity?
Creating a university museum's image.

We would like the meeting in Krakow to be a platform for consideration, how university museums are and how should they be perceived?

We should consider the role and the position of our museums, which are (in rule) obliged to fulfill the statutory duties of ICOM, among other state museums. In which ways are university museums "distinguished" from other similar institutions?

University museums, being incorporated into higher education structures, should "serve" the academic community (that is, university management, academic staff and students). It seems worthy to analyze, what is our possible influence on the development of the parent university, documenting its present day (this particular aspect seems to be crucial and very difficult in practice). The awareness, in which way a museum is accepted by the academic community, is of great importance to us. This will allow us to create an image of an "university" museum. We should answer the question, what is the responsibility and the position of museum staff—is it possible to build the sense of scientific and historical heritage in local community?

How does the society perceive our activities (local audience, tourists)? How should we participate and grow within the rapid social development we are witnessing presently? Should we reach for universal scientific, cultural and historical resources in our museum activity, or rather focus on narrow academic area? What are expectations of our audience? We will try to answer these questions from both local and global perspectives



PRESENTATIONS

During the sessions 20 minutes oral presentations would be given. The conference room is equipped with Power Point projector, video, slide projector and overhead projector. There will be no special poster session during the meeting, but in the conference room several panels would be prepared for those who would like to show posters.

ABSTRACT SUBMISSION

The abstracts must be submitted in English in an electronic form as a text file (preferably in MS Word) as an e-mail attachment (one page A4, for each abstract including headings with margins 2,5 cm above and below, 3,5 cm left, 2 cm right). Authors are requested to type the abstract according to the instructions below:

Title (type- Times New Roman, No. 14, Bold)

Author's first name and surnames (type- Times New Roman, No. 14, Bold)

Institution (type- Times New Roman, No.10, Italic)

Address (type- Times New Roman, No.10, Italic)

key words - max. 5 key words (type- Times New Roman, No. 10, Bold)

Text (type - Times New Roman, No12)

The text of the abstract should contain no more than 1600 characters (including space). Avoid any tables, figures and bibliography. The deadline for the receipt of abstracts is September 1, 2008. Abstracts received later cannot be considered for publication in the abstract book. At least one of the authors must be registered as an active symposium participant.

OFFICIAL CONFERENCE LANGUAGE

The official language of the conference is English. All lectures, talks, discussions and poster text must be given in English.

PRELIMINARY PROGRAM

Thursday 16th Evening: Welcoming Reception

Friday 17th Morning: Sessions
 Afternoon: Visit to the Wawel Royal Castle -
 the National Art Collection
 Evening: Session and reception

Saturday 18th Morning: Sessions
 Afternoon: Visit to the Salt Mine in Wieliczka

Sunday 19th Post-conference excursions:
 1. Auschwitz-Birkenau Concentration Camp
 (8-9 hour, 60 EUR, including lunch)
 2. Krakow Sightseeing Tour (5 hour, 50 EUR,
 including lunch)

ACCOMMODATION

The Jagiellonian University offers two comfortable and extremely well-located guest houses in Krakow: the Jagiellonian University Guest House at Floria ska 49 (17 single and double rooms reserved) and the Stanisław Pigo Visiting Professors' House at Garbarska 7a (23 rooms reserved). The approximate fees for the room are 70 (single) and 100 (double). Both locations are accessible in 15 minutes by walk from the place of the Symposium.

REGISTRATION AND DEADLINES

All registrations must be made on the official form provided with this Announcement.

Registration opens June 30, 2008

Submission of Abstracts September 1, 2008.

univers@maius.in.uj.edu.pl

FOR FURTHER INFORMATION

Check our web site <http://www3.uj.edu.pl/Muzeum/Universeum/index.htm> or send an e-mail: univers@maius.in.uj.edu.pl



Scenes of Krakow



UNIVERSEUM NETWORK MEETING

Krakow, Poland 16-18 October, 2008

Please mail or fax (both sides) this completed form to:

Jagiellonian University Museum

Jagiellonska 15

31-010 Krakow, Poland

fax + 48 12 422 27 34

univers@maius.in.uj.edu.pl

REGISTRATION FORM

4. Personal Data

Title and surname:	
First name:	
Institution:	
Street Address:	
Postal code:	City:
Country:	
E-mail:	
Phone:	Fax:

5. Presentation:

The deadline for the receipt of abstracts is **September 1, 2008**.

Type of presentation: Oral
Oral title
I will use: PowerPoint Projector Slide Projector Overhead Projector

3. Travel

Date of arrival: _____

Date of departure: _____

I intend to arrive to Krakow by: plane; train; bus; car; other

6. Accommodation

The Stanisław Pigon Visiting Professors House at Garbarska 7a

Jagiellonian University Guest House at Floriańska 49

Other

5. Post-Conference Excursion (Sunday October 19th) Yes No

Auschwitz-Birkenau Museum

Krakow sightseeing tour

THE WOLFSONIAN AT FLORIDA INTERNATIONAL UNIVERSITY IN MIAMI ANNOUNCES ITS 2008-2009 "CELEBRATING AMERICA" EXHIBIT SEASON

by Julieth Dabdoub > The Wolfsonian-Florida International University announces its upcoming exhibition season, "Celebrating America". Comprised of a series of exhibitions examining the social, political, and cultural American experience from the 1930s to the present, "Celebrating America" showcases four exhibitions: A Bittersweet Decade: The New Deal in America, 1933-43; Thoughts on Democracy; American Streamlined Design: The World of Tomorrow; and The American Automobile Scene.

A Bittersweet Decade: The New Deal in America, 1933-43 (July 5, 2008-January 19, 2009)

Commemorating the 75th anniversary of the New Deal, A Bittersweet Decade: The New Deal in America, 1933-43 considers the impact of Franklin D. Roosevelt's New Deal programs on American culture. The exhibition, on view July 5, 2008 through January 19, 2009, explores how the government's patronage of art, design, and architecture were integral parts of the larger project of the New Deal, which aimed to spur recovery from the Great Depression and change American society. Drawing largely on the resources of The Wolfsonian at FIU, and complemented by the collections of local and national supporters, including Martin Z. Margulies, Jason Schoen, Frederic A. Sharf, and Wolfsonian founder Mitchell Wolfson, Jr., this exhibition showcases the range of art and design generated by New Deal programs. Paintings, sculpture, prints, posters, mural studies, photographs, books, models, furniture and a variety of other objects will be on view. Special attention is given to the impact of the New Deal on South Florida, through murals for local post offices, the building of county parks, the establishment of the Key West artists' colony, and the construction of the Overseas Highway, among other projects.

The exhibition is accompanied by the book, *The New Deal in South Florida: Design, Policy, and Community Building, 1933-1940*. This compilation of essays, published by the University Press of Florida, explores how local organizations with federal assistance re-shaped the South Florida landscape. It is co-edited by FIU faculty members John F. Stack, Jr. and John A. Stuart and includes essays by landscape architect Ted Baker, Wolfsonian chief curator Marianne Lamonaca, and Cornell University professor Mary Woods, as well as by the two editors.

Thoughts on Democracy (July 5, 2008-December 7, 2008)

The Thoughts on Democracy is comprised of posters created by fifty-five leading contemporary artists and designers, invited by The Wolfsonian to create a new graphic design inspired by American illustrator Norman Rockwell's "Four Freedoms" posters of 1943, copies of which were recently gifted to the museum by Leonard A. Lauder. Some of the participating artists involved in the project are Neville Brody, Seymour Chwast, Wim Crouwel, Elliott Earls, Richard Tuttle, Lawrence Weiner, Paula Scher, Francesco Vezzoli, Chip Kidd, and Italo Lupi, among others. Rockwell's images, reproduced by the U.S. Office of War Information for mass dissemination, communicated FDR's vision of "a world founded upon four essential human freedoms,"—Freedom of Speech, Freedom of Worship, Freedom from Want, and Freedom from Fear. The exhibition will be on view and free to the public in the museum's lobby from July 5, 2008 through December 7, 2008. Thoughts on Democracy will highlight contemporary notions of democracy. The project will culminate with an event celebrating democracy during the prestigious 2008 Art Basel Miami Beach festival.



American Streamlined Design: The World of Tomorrow (October 23, 2008-May 17, 2009)

Running concurrently with the other two exhibitions, and on view October 23, 2008 through May 17, 2009, is American Streamlined Design: The World of Tomorrow. This exploration of the streamlined style in America is arranged thematically according to the spheres of life – the office, manual labor, home, and recreation. Although it focuses on the 1930s and '40s, the period during which streamlined design developed in the United States, the exhibition also presents streamlining in design today. The exhibition offers a fresh appraisal of its subject, placing the achievements of its best-known exponents – among them Norman Bel Geddes, Henry Dreyfuss, Raymond Loewy, and Walter Dorwin Teague – squarely alongside the contributions of lesser-known but significant designers such as Lurell E. Guild, Clifford Brooks Stevens, Harold Van Doren. The exhibition posits that the streamlining of the 1930s is properly understood as a unique stylistic expression.

The most comprehensive traveling exhibition on the subject to be circulated, it is comprised of more than 150 objects—many never exhibited before—including furniture, ceramics, industrial design, original drawings, and book designs. The

WOLFSONIAN EXHIBITS CONTINUED ►

exhibition makes a case for the vigor of streamlining in today's design. Among the contemporary designers represented are Jasper Morrison (Thinking Man's Chair, 1986); Ross Lovegrove (Go Chair, 1999); and Scott Patt (Air Max Contact sneakers for Nike, 2001).

American Streamlined Design: The World of Tomorrow is accompanied by a fully illustrated catalogue, published by Flammarion, Paris. The catalogue provides a scholarly account of the history of streamlining from the 1930s to the present, chronicles the social and stylistic thoughts of the periods, and provides detailed analyses of all the artifacts featured in the exhibition. Available in English and French editions, the 280-page book features 400 illustrations with essays by David A. Hanks and Anne Hoy, adjunct associate professor, New York University. It is for sale in The Wolfsonian's Dynamo Museum Shop.

The American Automobile Scene (April-September 2009)

The year-long celebration concludes with The American Automobile Scene, an engaging exploration of automobile design in America from the 1920s through the 1940s, to be presented from April to September 2009. The exhibition examines the role of the automobile in shaping modern American culture. On view will be skillfully and elegantly rendered artworks for concept and production cars; sculpted car models; drawings for automobile showrooms, filling stations, bridges, and roadways; and illustrations for automobile advertisements. These original artworks, together with advertising brochures, auto industry periodicals, and other printed ephemera, will provide audiences with the opportunity to explore how designers and manufacturers of automobiles influenced consumer perceptions. They will also convey the social, political, and economic context of this volatile time period characterized by the Roaring Twenties and the Great Depression through the Second World War.

About The Wolfsonian-Florida International University

The Wolfsonian is a museum, library, and research center that uses objects to illustrate the persuasive power of art and design, to explore what it means to be modern, and to tell the story of social, historical, and technological changes that have transformed our world. The collections comprise approximately 120,000 objects from the period of 1885 to 1945—the height of the Industrial Revolution to the end of the Second World War—in a variety of media including furniture; industrial-design objects; works in glass, ceramics, and metal; rare books; periodicals; ephemera; works on paper; paintings; textiles; and medals. For more information contact: julieth@thewolf.fiu.edu; www.wolfsonian.org

THE RECIPROCAL RESEARCH NETWORK, MUSEUM OF ANTHROPOLOGY, UNIVERSITY OF BRITISH COLUMBIA, VANCOUVER, CANADA



In 2006, the Museum of Anthropology (MOA) at the University of British Columbia officially launched its long anticipated Renewal Project "A Partnership of Peoples". http://www.moa.ubc.ca/RRN/images/sidebarImages/sidebar_MOA.png MOA is one of Canada's foremost museums, renowned for its Northwest Coast collections and collaborative approach to working with First Nations and other cultural communities. The Renewal Project will not only extend MOA's role as a public, university research institution, but it will also break new ground in devising inclusive and collaborative ways for museum work, interdisciplinary research and teaching across local, national, and international borders.

Plans for the Renewal Project had been in the making since 1999, when MOA received a 17.2 million dollar grant from the Canada Foundation for Innovation with a matching grant from the British Columbia Knowledge Development Fund, along with additional support from commitments from the University of British Columbia, UBC Faculty of Arts, and the Museum itself. The Project comprises both a physical and virtual infrastructure. The physical infrastructure includes a dramatically redesigned Research Centre, Community Suite, new exhibit galleries, visitor amenities, and state-of-the-art educational and public programming spaces, providing community members, students, scholars, visitors, and artists with unprecedented access to MOA's collections. The construction of a new wing and the renovations of old museum spaces are well under way and the building is slated to be completed in 2009.

RECIPROCAL RESEARCH NETWORK CONTINUED ▶

The Reciprocal Research Network (RRN) comprises the virtual research infrastructure of the Renewal Project. It is a web-based federated museum information system allowing geographically dispersed users to conduct individual and collaborative research on cultural objects held in institutions around the world. The goal is to re-connect objects, people, land, languages and traditions culturally and historically significant to First Nations community researchers and to create a collaborative, reciprocal and inclusive environment in which to explore museum collections of First Nations' cultural heritage. Through the RRN First Nations will be able to view and research cultural items from their own perspectives and add their own knowledge. The RRN social networking will facilitate collaboration and reciprocal communication between community, museum and academic researchers.

The principle ideas of community inclusion and collaboration are embedded in both, the project design as well as the process of development. The RRN is being co-developed by three First Nations communities in British Columbia, Canada (Musqueam Indian Band, Stó:l Nation/Tribal Council, and the U'mista Cultural Society), and the Museum of Anthropology at the University of British Columbia. On March 7 2008, the British Columbia First Nations Summit Chiefs in Council

passed a Resolution to encourage participation in the development of the RRN and to endorse a project by First Nations and an approach has broad support.

A dozen cultural institutions nationally and also participating process. The first organizational development is the co-developing partner institutions



to endorse the of the RRN and Museums to RRN. As far as we are time this group has been developed museums, and such been used to seek

institutions, both internationally, are in the development steps of both the and technological now completed, and communities and are in the process of

testing the RRN prototype and reviewing the RRN draft documents (Governance, Framework and Research Guidelines).

The challenge lies in developing a project that is able to access the diverse collection management systems of all participating communities and institutions. Furthermore, the user interface needs to support deep, comprehensive search explorations and yet has to be intuitive and geared towards users who have little experience with computers, databases and repository systems. The technical team successfully created a prototype that can now access two very different databases. It features an easy to use interface with faceted search capabilities and simple ways of creating individual collections. Community members, elders, experts in fields related to the RRN, museum visitors and volunteers are regularly testing the RRN pilot. Over the next year, more museum collections will be incorporated. We will also continue to work on the interface features and social networking tools. The RRN is a research project in itself, for each new system brings new challenges requiring innovation and flexibility.

For more information and updates on the Reciprocal Research Network please visit the RRN microsite at the Museum of Anthropology: <http://www.moa.ubc.ca/renewal/rrn.php>



by Claudia Feigl and Monika Knofler> The ICOM General Conference represented a break-through for the Austrian university museums and collections, because they were for the first time actively included in the UMAC community. A first listing of all collections was prepared for it and this will form the basis for a coordinating platform and network. This is needed to match the restructure of Austrian universities within the new university law. Due to the small size of Austria, with only 8.3 million inhabitants, universities are mostly limited to the major cities. There are in total 23 public and 8 private ones, and so far about 230 collections have been identified.

A leading role is played by the University of Vienna, which started a three year project to identify all its collections, publish the list on the internet and present each collection there. The home page is now on-line at: <http://www.ub.univie.ac.at/sammlungen/>. So far seven collections are presented, each with its own site where main information is given. Observatory: http://www.ub.univie.ac.at/sammlungen/universitaetssternwarte_und_sternwartemuseum.html

In addition to conservation, one of the most important tasks is raising awareness of the importance of the collections, not just as demonstration material but as objects representing the history of science at the University of Vienna, supporting communication and exchange of information and experience within the custodianship. At the end of November 2007 the second meeting of custodians took place at the Collection of the Department of Prehistoric and Mediaeval Archaeology. The main topic was "Digital



Management". More than 30 custodians attended the event to visit the collection, to get information about digitization, inventory and management of data and to discuss the main problems concerning collection management.

The Academy of Fine Arts Vienna is taking a leading role within the Austrian Collections. On November 26 and December, 6 2007 the Academy organized two colloquiums about the challenges to be faced. For the first one, the chair of UMAC, Cornelia Weber, was invited as keynote speaker to present the situation and role of University Museums and Collections.

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

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

Besides the construction measures, the position of the collections within the teaching programme and the e-learning-strategic project "Delta 3" are being discussed, as re-integration is vital for them.

It is evident that after the General Conference there is a broader understanding and recognition of the University Collections from the point of view of the Rectors, but there is still a long way to go to include the whole Austrian scene. The need and desire for a common platform is clear, but this can only be achieved with strong backing from the Ministry.

RURAL CRAFTS TODAY: A FILM PROJECT AT THE MUSEUM OF ENGLISH RURAL LIFE

by Roy Brigden > Based at the University of Reading with its long tradition of teaching and research in agriculture and related subjects, the Museum of English Rural Life (MERL) has for nearly sixty years been documenting and interpreting change in the countryside. Its collections span the full range of object, archive and library material and are Designated for their pre-eminence. The Designation scheme is run by the Museums, Libraries and Archives Council (MLA) – the government agency for the sector – as a means of recognising nationally important collections in institutions not directly funded by central government. Initially applied to museums, in recent years the scheme has been extended to include libraries and archives. To date, just over 100 collections have been Designated in England and of these about a quarter are in the hands of universities. Since 2002, a Designation Challenge Fund has used a total of £13 million of government money, channelled through the MLA's Renaissance programme, to support projects of benefit to designated collections in museums.

The 2006-8 round of the Designation Challenge Fund was run under a Hidden Histories theme. From MERL, we submitted a successful proposal for a £100,000 scheme to open up the hidden histories of our extensive craft collections by using the medium of film to link that material to rural crafts as practised in the countryside today. The collections are indeed astonishing, ranging across craft tools and products, business records, photographic archives such as that of the Rural Industries Bureau, and an exhaustive library on the subject. But what the collections lack is that sense of contact with, and relevance to, the present day and the lives of craftspeople today. Without those points of contact, making sense of the collection for today's audience becomes that much more difficult. The core of the project, therefore, has involved making ten films of craftspeople at work in different parts of rural England and taking the opportunity to explore both their way of life and their hopes and fears for the future. The crafts chosen, such as the blacksmith, wheelwright and hurdle maker, were those most heavily represented throughout the museum collections.

The resulting digital film footage, shot by a professional team, has been put to use in a number of ways. The raw footage, together with a long reference film lasting an hour or more for each craft, now forms part of the Museum's research archive for posterity. An edited and polished gallery version of each film, lasting about ten minutes, is on show via touch screen in a temporary exhibition about the project that will subsequently be incorporated into the Museum's more permanent presentation. These gallery versions, downloaded onto DVD



Hurdle making in Dorset, one of the traditional rural crafts filmed by the project. Alan Brown is a sixth generation hurdle maker.



Terry Davis being filmed in his workshop in Shropshire. He is one of the very few horse collar makers left in England.



and accompanied by a booklet about the project, have also been supplied to every other museum member of the UK's Rural Museums Network (www.ruralmuseumsnetwork.org.uk) as part of a process of ongoing mutual support and collaboration. Short two minute versions of each film have been included in an online Rural Crafts Today, accessible from the Museum's website www.merl.org.uk, and can also be downloaded as podcasts from iTunes.

The project provided an opportunity to carry out some more wide-ranging collections survey work. For the last five years, and under the auspices of the Rural Museums Network, a procedure has been evolving for identifying the Distributed National Collection of rural material in museums. The principle is that the cause of rural museums around the country is best served by taking a strategic overview of their collections as the first step towards a more joined-up approach to the collections management and development. A methodology has been developing through a series of pilot studies for gathering information. The survey of craft collections enabled by this project has taken the process a stage further. The results of the survey can be accessed via the websites listed above.

So this project has had a number of different aspects: it has been a contemporary collecting and recording project; an exercise in interpretation, exhibition and new technology; an opportunity to work with the wider community of rural museums. It has also been a wonderful excuse to spend time with some extraordinary craftspeople in some spectacular parts of the English countryside.



Ploughing with horses, Manor Farm, Cliddesden, near Basingstoke, Hampshire other photographs from the MERL online archive but not identified..

by **tatiana lankova**>The Museum of the National Academy of Fine and Applied Arts came into being as a part of the institution and this to a great extent defines its identity. Founded together with the State School of Drawing in 1896, it is one of the oldest museums in the country.

The museum's collection is unique as it was constituted a century ago and ever since, it has been constantly supplemented. The main part of it comprises paintings and graphic works gifted by the first professors and alumni of the school; a remarkable ethnographic collection, iconographic and wood carving stencils from the late Bulgarian Renaissance, as well as wooden matrices for engravings. There is a unique collection of gesso copies of antique and renaissance works of art. The collection was bought from Italy especially for the Gypsotheque of the Academy. Later on, the Museum started collecting students' works, which mirror the state of art teaching and education during the years.

The collection has always been updated until today mainly with selected students' works from drawing, painting, graphic design and illustration classes, as well as works from the Applied Arts Faculty. Competitions have been organized and the awarded and noted works have been included into the collection. The most outstanding graduation works are also kept in the Museum.

The Museum has a gallery, where it periodically organizes exhibitions. The most recent exhibition of that kind is "The Magic Power of Bulgarian Embroideries", held between 20th of May – 30th of July, 2008. There is also a detailed catalogue for the exhibition. Concurrently with it, the museum has organized related educational programmes and workshops for the students. The exhibits are 72 pieces of embroidered bridal head cloths - the so-called "sokai" head cloths, which are characteristic for only few regions in Bulgaria. The "sokai" head cloth is usually a long white hand-woven cloth, both ends of which are decorated with sewn, openwork or woven embroideries. Those embroideries are known as "sokai" embroideries. They are traditionally made by young unmarried girls. It is an obligatory part of the girls' dowries. After the marriage, women used to wear the "sokai" head cloths but did not work upon them any more.

The encounters with the rich treasures of the Museum Collection at the National Academy of Fine and Applied Arts are inspiring and exciting not only for professional audiences and for pupils and students from specialized art schools, but for the at-large audiences as well.



UPDATES AND PROFILE OF MUSEUMS IN THE VISAYAS, PHILIPPINES

by **Tonette Solatan-Panares**> The VAMGI Visayan Association of Museum Curators hosted the PAMI (Philippine Association Of Museums) 8th Biennial Conference on Museums and Sustainable Development; Bridging Museums and Local Development for the Visayas and Mindanao Regions in Cebu City, Philippines. I Presented "Policy Impacts on Cultural Resources as Assets on Development : Experiences at the Community Level in Cebu, Central Visayas Region."

In May, a joint project of the The National Museum, the VAMGI and the Provincial Government of Cebu in Cooperation with the St. Theresa's College Folklife Museum was a Museum Forum Museum, Heritage and Conservation at the Capitol Social Hall.

On the premise that through museums, cultural and tourism planners, tour guides, docents, curators and collectors will discover and preserve local heritage and history, landmarks and sites. Museum then, become a springboard for the development of sustainable tourism in the region.

Case studies were done at the STC Folklife Museum, the ST. Anthony Learning School Canton Museum in Talisay Cebu and the 17th century ancestral home of the Yap Family in Parian—a living Museum. The National Museum of the Philippines, and its regional museum situated at the oldest Fort in the Philippines, anchored a workshop on conservation while experts from the San Carlos University Museum and their interdisciplinary departments of Biology, Anthropology, Architecture and the Cebuano Studies and the Department of History discussed typology, exhibition design, and collection in the Visayas Museum Level.

This event culminated in a Testimonial Dinner and a resolution that ICOM International Museums Day will be celebrated by its museums, in a week long celebration with museums being open to the public for free. Celebrating the IMD in the Cebu Province and Island links us with the idea that Museums promote the understanding of cultural diversity among countries so that peace will prevail among nations. The inclusion of our ICOM International Museums Day in the Province of Cebu will indeed ensure the Museum initiative to start a program of recognising the strength of museums in the development of the Heritage, Culture its promotion and protections so that people knows the strength of their identity and their cultural soul.

A LETTER FROM UNIVERSITY OF KARACHI, PAKISTAN, TO UMAC

by **Nargis Rashid**> I am the one who attended the 2nd conference held at Sydney and Canberra in 2002. By attending the conference I certainly learnt a lot, met many people from the various corners of the world. And I must not hesitate to say that it become possible for me to attend the first international conference only because of Peter Standbury and his efforts, other wise I was neither the member of UMAC nor did my country have a national committee. People like him can promote the cause.

However, in the same conference I wanted to become member of any committee to create influence in my country for the betterment of university museums in my country, but I did not get any favorable response. And I think there they could have helped as we have a museum in my department.

In 3rd and 4th conferences I tried to get help but I think your organization is not interested in playing any role where it is needed, as all presentations are by those who have achieved their goals or they have national committees.

However I did not give up, I am trying my best to renovate the museum at my department into 21st century museum with no funds and no cooperation. I am fighting a sort of war with those who does not agree with the importance or existence of university museums.

In the end this is my request to UMAC. Please act creatively and effectively where it is most needed. To have get together, to visit other countries to see presentations only about successes, or publish journals of material available elsewhere, is not enough. I think you must have a conference on the role and situation of world university museums, both good and bad. To be effective, UMAC needs to have a positive role in places that really need help. It would be a great role for your organization.

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