



THE UNIVERSITY OF
MELBOURNE

Cultural Policy Statement





on, that hast swich love to me,
 cite, that loveth me so soore,
 I preye thee withoute moore,
 ve and pees bitwixe hem two,
 turne away hir herte so,
 boote love and hir desir,
 by torment and hir fir,
 or turned in another place,
 thou wolt do me no grace,
 tynee be shapen so
 edes have oon of hem two,
 hym that moost desireth me,
 ldease of clene chastitee,
 eres that on my cheries falle,
 mayde, and kepere of us alle,
 ede thou hepe and wel conserve,
 ve a mayde, I wol thee serve,
 brenne upon the auter cleere,
 nelye was thus in hir preyere:
 cynly she saugh a sighte

oon of the fyres queynte
 gayn, and after that, anon
 yr was queynt, and al agon,
 nte it made a whistelynge,
 wete brondes in hir brennynge,
 ndes ende out ran anon
 ty drops many oon;



for which so soore agast was Emelye,
 That she was wel ny mad, and gan to crye,
 For she ne wiste what it signyfyed;
 But oonly for the seere thus hath she cried,
 And weepe, that it was pitee for to heere,
 And therewithal Dyane gan appeere,
 And bowe in honde, right as an hunteresse,
 Among the goddes hye it is affermed,
 And by eterne word writt and confermed,
 Thou shalt ben wedded unto oon of tho
 That han for thee so muchel care and wo:
 But unto which of hem I may nat telle,
 Farwel, for I ne may no lenger dwelle,
 The fires whiche that on myn auter brenne
 Shulle thee declaren, er that thou go henne,
 Thyn aventure of love, as in this caas.

AND with that word the arwes in the caas
 Of the goddesse clateren faste & ryng,
 And forth she wente, and made a van-
 ysshynge;
 for which this Emelye astoned was,
 And seyde, What amounteth this, alas!
 I putte me in thy proteccioun,
 Dyane, and in thy disposicioun.
 And hoom she goth anon the nexte weye.
 This is theeffect, ther is namoore to seye.

THE nexte houre of Mars folw
 Arcite unto the temple walk
 Of fiersc Mars, to doon his
 With alle the rytes of his payen
 With pitous herte and heigh de
 Right thus to Mars he seyde l

O STROU
 in the r
 Of Cra
 and lo
 And h
 and e
 Of a
 in th
 And
 the
 Accepte of me my pitous
 If so be that my youthe
 And that my myght be
 Thy godhede, that I ma
 Thanne preye I thee to
 for thilke peyne, and t
 In which thou whilom
 Whan that thou used
 Of faire, yonge, fres
 And haddest hire in
 Although thee ones

1. Overview

This Cultural Policy sets out guiding principles which assist the University to configure its cultural resources to best serve the whole community. In establishing the Policy, it is recognised that cultural expression itself is, and should be, beyond institutional control, but that clearly articulated institutional values, principles and strategies can significantly influence development, understanding and benefits of cultural programs.



Untitled (Djankawu Story), possibly 1942.
Artist unknown, attributed to Dativuy clan
Natural pigments on eucalyptus bark.
Collected by Donald Thomson
The Donald Thomson Collection.
On loan to Museum Victoria from
The University of Melbourne. (DT51)
Image reproduced courtesy of Mrs Dorita Thomson

Opposite: *The works of Geoffrey Chaucer now newly imprinted* (Hammersmith: Kelmscott Press, 1896)
Text by Geoffrey Chaucer. Illustrated by Sir Edward Burne-Jones. Printed by William Morris at the Kelmscott Press.

Special Collections, Baillieu Library, University of Melbourne. Purchased 2005 with funds provided by the Ivy May Pendlebury Bequest, the Friends of the Baillieu Library and the Library Endowment Fund.

1.1 The Context

The University's Strategic Plan *Growing Esteem* recognises that the University aspires to be a public-spirited institution highly regarded for making distinctive contributions to society in research, teaching and knowledge transfer. The study, practice, publication and performance of cultural works is at the heart of the University's activities and will play a key role in determining whether the University's aspirations are met.

Engagement involves conceiving the University as in a two-way exchange of knowledge and skills with the wider community, to the mutual benefit of both. The challenge for the University is to become more accessible to non-academic communities and potential partners. Such parties bring other resources and expertise, along with their own agendas, but when it works well, Engagement results in academic forms of knowledge and expertise finding new applications, purposes and platforms beyond the typical reach of scholarship.

2 The University's portfolio of cultural resources plays a significant role in Engagement. Exhibitions by University collections, galleries and museums; performances by the Melbourne Theatre Company and University performers, dancers and musicians; publications,

lectures or short courses on cultural subjects by the University; the substantial output of Melbourne University Publishing; campus festivals, prizes, and awards; and the commissioning of new works of art and music all supplement the more formal types of disciplinary discourse taught in the University. These activities enrich the "Melbourne Experience" for students, and engage communities in collective experiences, providing opportunities for reflection and conversation on the never-ending questions of how we make our lives meaningful, our work valuable and our values workable.

The University is therefore an owner, patron, and agent in cultural life, as well as being an educational institution with a significant role in the training and showcasing of professional writers, visual and performing artists, filmmakers and designers, arts teachers, curators, conservators and administrators, and the education of their audiences.



Edison Company, United States of America
Edison standard phonograph (after 1903)
wood, metal, mixed media; 26.5 x 37.0 x 23.0 cm
Used by Percy Grainger to record folk songs onto wax cylinders.
Grainger Museum, University of Melbourne.

1.2 The Collections and Programs

The University has formal processes for establishing and managing its cultural collections and programs. Each is the responsibility of a single University division or entity, with a designated officer appointed as manager. As well as teaching collections and digital or virtual resources, the University currently has 31 cultural collections, many units offering cultural programs, and various applied research or outreach projects. These are listed at the end of the Policy.



Dr Kaare K. Nygaard (1903–1989)
Percy Grainger, c.1955
bronze; 79.0 x 32.0 x 29.0 cm
Grainger Museum, University of Melbourne.

2. The Policy



2.2 Principles

The manager of each University cultural resource is the primary advocate, planner and leader for that activity. Together, they affirm the principles of:

1. Conserving, documenting, and coherently developing the University's cultural collections and programs
2. Facilitating access to them for staff, students and the public
3. Advocating research on them within and outside the University
4. Supporting educational understanding of them for students and the public
5. Maximising support for them from external partners and public participation
6. Co-ordinating plans and programs to optimise benefit for the whole University
7. Celebrating and promoting the University as a distinctive cultural centre

2.1 Vision

The Melbourne vision of a fine university is one where a triple helix of sharply-focussed, well-supported research, teaching and Engagement remain tightly bound, each shaping and reinforcing the other. To be effective, therefore, cultural activities should both shape and shadow the University's research and teaching priorities, and be informed by active public engagement.

As a custodian and manager of cultural resources, the University is committed to the propositions that its cultural inventory should be documented and preserved, accessible to students and the general community, illuminated by research and teaching, and engaged with the community as widely as possible. As an agent in cultural life, the University seeks selective partnerships as a sponsor or patron where benefits are compelling. As a place of education, the University wishes to engender among its staff and students a sense of our cultural heritage, values and ideals, and an understanding of what the University has to offer among those who will deliver it to the community.

2.3 Strategies

The University's cultural programs encompass many dimensions of interaction between academia and wider society. A sharper focus ensures the institution is more widely connected to non-academic partners and better able to develop, co-produce and transfer a distinctive array of cultural programs to the community.

In setting priorities, structuring programs, and deploying institutional resources, Melbourne serves local and international communities best by selective engagement. A Cultural and Community Relations Advisory Group has been established, with the Deputy Vice-Chancellor (University Affairs) as chair, to provide advice on these matters. In allocation of resources, priority is given to cultural programs and projects:

- where the University has a distinctive contribution to make
- where the University's research and other activities are of the highest standard
- when the benefits for the University are compelling
- which are configured around those disciplinary and societal issues in which the institution can make a difference
- which combine the efforts of staff, students and external partners

The University has a Cultural Strategic Plan reviewed every three years, to elaborate its intentions in this area with specific tactics and targets.

2.4 Reviews

From 2006, the University has resolved to review its Plan on a three-year cycle. The Deputy Vice-Chancellor (University Affairs) will be responsible for determining the timetable and conduct of these reviews, which will be reported to the University Relations Committee of Council.



3. References

Christine O'Loughlin
*Cultural Rubble. A: Perfect Architectural Support ;
B: Perfect Woman ; C: Perfect Man ; D: Perfect Pots* 1993
reinforced polyester resin each part: 149.5 x 319.5cm
The University of Melbourne Art Collection.
Commissioned by the University of Melbourne with
funds provided by the Ian Potter Foundation 1993
1993.0019.A-D

*Growing Esteem: the University of
Melbourne Strategic Plan 2006.*

*Policy and Minimum Requirements for
the Management of Cultural Collections,
2006.*

R. 17.1, R14 Cultural and Community
Relations Advisory Group Terms of
Reference.

Cultural Collections Advisory Group terms
of Reference, 2010.



The University's Cultural Resources



Powell and Lealand (England)
Compound monocular and binocular microscope (c.1860)
brass, silver, gilt, glass; height 46.2 cm
Used by Professor George Britton Halford
at the University of Melbourne.

Medical History Museum, Faculty of Medicine,
Dentistry and Health Sciences, University of
Melbourne, MHM 0038. Gift of Mrs D.G. Banks,
grand-daughter of Professor Halford, 1979.

1. Cultural collections

Visual Arts, Music

- Classics and Archaeology Collection (at the Ian Potter Museum of Art)
- Grainger Museum
- Ian Potter Museum of Art (the University of Melbourne Art Collection)
- Louise Hanson-Dyer Music Library—Rare Collections
- Musical Instruments—Rare and Historic examples (Faculty of Music)
- Print Collection, Baillieu Library
- VCA Art Collection

Australian Aboriginal Culture and History

- Donald Thomson Collection (on loan to Museum Victoria)

Botanical, Natural Sciences

- Dookie Campus Historical Collection
- F.A. Singleton Collection (Earth Sciences)
- Godfrey Howitt Entomology Collection (on loan to Museum Victoria)
- Tiegs Zoology Museum
- University of Melbourne Herbarium
- Veterinary Science Anatomy Collection

Medicine, Dentistry and Health Sciences

- Henry Forman Atkinson Dental Museum
- Harry Brookes Allen Museum of Anatomy and Pathology
- Medical History Museum

Rare Books, Maps, Archives

- Architecture and Planning Library—Rare Materials
- Campus Photographic Collection, Property & Campus Services
- Classics and Archaeology Library
- Earth Sciences Library—Rare Books
- East Asian Collection, Baillieu Library—Rare Materials
- Land & Environment Library, Burnley—Rare Books
- Law Library—Rare Books
- Maps Library—Rare and Historic Maps
- Special Collections, Baillieu Library
- University of Melbourne Archives

Sciences, Engineering

- A.G.M. Michell Engineering Collection
- Electrical Engineering Education Museum
- School of Chemistry Collection
- School of Physics Museum
- Surveying and Geomatic Engineering Collection



Anatomical teaching model (probably French, c.1780–c.1850)
sectioned human skull and jaw, with teeth, eye and vessels, numbered pins inserted for identification of the parts;
30.0 x 32.5 x 30.0cm. Henry Forman Atkinson Dental Museum, School of Dental Science, Faculty of Medicine,
Dentistry and Health Sciences, University of Melbourne, reg. no. 2025.

2. Programs

Public Lectures, Courses, Educational Services

- Community Access Program
- Cultural Treasures Day
- Foundation Programs (VCA)
- Lectures and seminars of the Research Centres
- Public lectures, forums, conferences
- Public music testing, Australian Music Examinations Board (Vic) Ltd
- Short courses, summer programs
- University of Melbourne Extension Program

Performing Arts

- Concert Program, Australian National Academy of Music
- Concert Program, Faculty of Music
- Concert Program, School of Music (VCAM)
- Melbourne Theatre Company
- MUDFest
- Performance and Puppetry Program, School of Production (VCAM)
- Performance Program, School of Dance (VCAM)
- Performance Program, School of Drama (VCAM)
- Theatre Board—student theatre

Publications

- Alumni newsletters
- *Art, Events, Ideas* (magazine of the Ian Potter Museum of Art)
- *Bright Sparcs*
- Exhibition catalogues: Baillieu Library, Grainger Museum, Medical History Museum, Ian Potter Museum of Art, VCA Gallery and other cultural collections
- *Hoardhouse: News from the Grainger Museum*
- Lyrebird Press (Editions de l'Oiseau-lyre)
- *Meanjin*
- *Melbourne Art Journal*
- *Melbourne Journal of Technical Studies in Art*
- *Melbourne University Magazine*
- Melbourne University Publishing
- *University of Melbourne Archives Bulletin*
- *University of Melbourne Collections*
- *VCA News*
- Virtual Museum (for the Classics and Archaeology Collection)

Scholarships, Awards, Commissions

- Albert Maggs Composition Award
- Commission of new works of art program
- Dorcas McLean Violin Scholarship
- Kate Challis RAKA Award (Ruth Adeney Koori Award)
- Scholarships in the writing, visual and performing arts of Faculties of Arts, Music, VCA

Exhibitions

- Cultural Collections – annual program of exhibitions in the Baillieu Library
- George Paton Gallery – annual program
- Grainger Museum permanent and changing exhibitions
- Henry Forman Atkinson Dental Museum permanent and changing exhibitions
- Ian Potter Museum of Art – annual program (includes Classics and Archaeology Collection)
- Medical History Museum permanent and changing exhibitions
- School of Chemistry Collection displays, Chemistry Building
- School of Physics Museum displays, David Caro Building
- VCA Margaret Lawrence Gallery – annual program
- VCA School of Art – exhibition program of students' work
- Other Cultural Collections permanent and temporary displays around the campuses, including sculpture in the grounds and other artworks

Film screenings

- Annual film screenings by students of the VCA School of Film and Television

Partnerships

- Commercial consultancies to business and government on art acquisition, conservation, visual and performing arts events, musical entertainment, and other matters, including to State and national cultural bodies such as the National Gallery of Victoria and the Australian National Gallery.
- Lending programs of art works, artifacts and documents to external institutions through University of Melbourne Archives, Grainger Museum, Ian Potter Museum of Art, Medical History Museum, Special Collections and other Cultural Collections

- Participation by staff as judges of arts, dance, drama and music awards and competitions
- Participation in festival programs e.g. Melbourne International Festival of the Arts, Fringe Festival, Comedy Festival
- Participation by staff in advisory boards and committees and boards of Trustees of the Australia Council, Arts Victoria, National Gallery of Victoria, Public Records Office of Victoria, Heritage Victoria and other cultural institutions, and of commercial bodies such as art auction houses.
- Touring exhibitions by the Ian Potter Museum of Art, VCA Gallery and other Cultural Collections
- Partnerships between the Centre for Cultural Materials Conservation and collecting institutions in Singapore, Malaysia, Thailand, Vietnam, East Timor, Hong Kong, the Philippines, New Caledonia, the UK and the USA.
- Active contributions to professional organisations in the cultural field, including the Australian Institute for the Conservation of Cultural Material, Australian Society of Archivists, Museums Australia, and the Australian Library and Information Association.

3. Applied Research, Outreach

- Centre for Cultural Materials Conservation research collaborations in Asia-Pacific region and other ARC Industry Linkage grants
- Music Therapy Research Unit (Music)
- National Music Therapy Research Unit (Music)
- Risky Business (Creative Arts)
- Writing Centre for Scholars and Researchers (School of Graduate Studies)



John Gould (1804–1881)
Platyercus eximius (Rose-hill Parakeet)
From volume 5 of John Gould, *The Birds of Australia*, 7 volumes and 5 supplements, published London 1848–1869.
Special Collections, Baillieu Library, University of Melbourne. Donated by Miss Gladys Bell of Ocean Grove in 1954.

Authorised by: Deputy Vice-Chancellor (University Affairs) and
Chair of the Cultural and Community Relations Advisory Group.

The University of Melbourne
Victoria 3010, Australia
www.unimelb.edu.au

The information in this publication was correct at the time of printing.
The University reserves the right to make changes as deemed appropriate.

Published by: Marketing and Communications Office, October 2010.
© The University of Melbourne