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Museums and the nation

leadership, hallmark events

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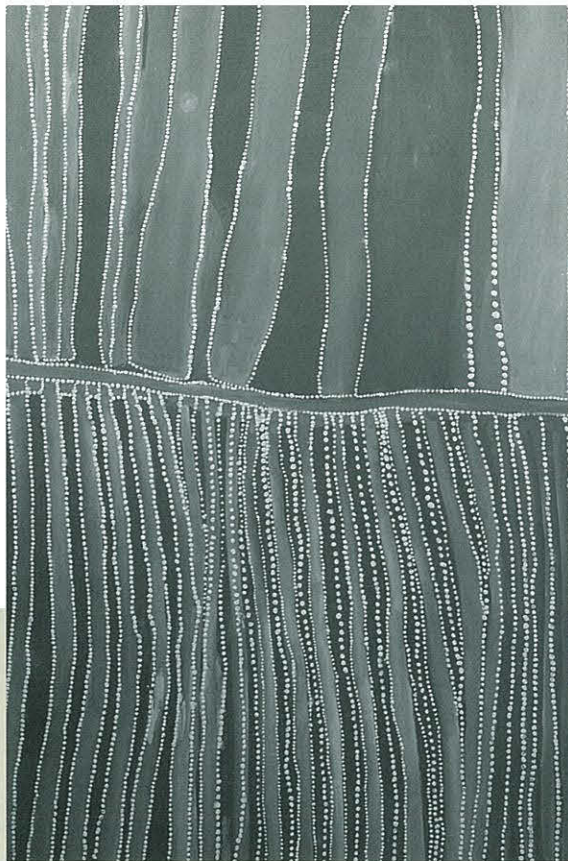
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CONTENTS



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Contributions from those involved or interested in museums and galleries are welcome.

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Cover: 'Granny Brown' quilt, displaying the 'unofficial' Australian coat of arms. One of two quilts known to have been made by Amelia Brown, possibly on her voyage to Australia with her husband John and seven children, arriving in Sydney on 27 July 1857. This quilt is displayed in the *Plain and Fancy: Quilts from the National Quilt Register* exhibition showing at the Powerhouse Museum Sydney until 21 October 2001.

Courtesy of Powerhouse Museum

→ NEWS AND COMMENT

- 2 Richard Speed and Carol Scott on Museum Leadership Program
- 4 Peter McGauran on the Centenary of Federation
- 4 Cheers for volunteers
- 5 Art News
- 6 Maxine Holden on East Timor
- 7 Brian Shepherd on Professional Development
- 8 Rhana Devenport on CIMAM meeting, Budapest

→ MUSEUMS AND THE NATION

- 10 Ann Curthoys on national history
- 13 Dawn Casey on Indigenous identities
- 16 Mickey Dewar on Northern Territory collections
- 19 National Quilt Register

→ OTHER FEATURES

- 20 Obituaries
- 21 Max Dingle and Carol Scott on hallmark events
- 24 MA in Action
- 26 Adelaide conference 2002
- 27 Reviews
- 32 Lisa Jones on Police Museum conference
- 33 Noticeboard

PREPARING THE FUTURE: THE MUSEUM LEADERSHIP PROGRAM

THE MUSEUM LEADERSHIP PROGRAM (MLP) WILL BE HELD AT MELBOURNE BUSINESS SCHOOL BETWEEN 11-19 AUGUST 2001. THE PROGRAM IS PRESENTED BY MELBOURNE BUSINESS SCHOOL IN ASSOCIATION WITH MUSEUMS AUSTRALIA. THIS YEAR'S PROGRAM HAS RECEIVED SIGNIFICANT FINANCIAL SUPPORT FROM THE GORDON DARLING FOUNDATION, THE JOHN T. REID CHARITABLE TRUST, THE AUSTRALIA COUNCIL, AND ARTS VICTORIA.

The MLP is now the leading management development program for the museum sector in Australia. It draws on the best teachers from around the world, and it offers the senior museum professionals who participate a building block for their institution's future and their own career development.

History

Developing high quality museum leadership in Australia has been an issue of primary concern for over a decade. In the early 1990s the Council of Australian Museum Directors recognised the need for leadership training, and spearheaded the initiative that resulted in the Museum Leadership Training Program offered through the Mt Eliza Business School. Many museum professionals currently in senior positions remember this early program and the high standard that it established for future initiatives.

The current MLP program developed more recently. The first step in this process was a Museum Leadership Symposium held in Melbourne in 1997, and conducted by Stephen Weil, the co-founder of the J. Paul Getty Trust Museum Management Institute (MMI) program. The MMI is held in July each year at the University of California at Berkeley, and is recognised internationally as a leading museum management development program.

The Melbourne Symposium sought to identify how to further develop sophisticated

and appropriate leadership training for high level museum professionals in Australia, New Zealand and Asia. As a consequence of the Symposium's deliberations, a week-long Museum Leadership Program attended by 40 participants was held in August 1999 at the Melbourne Business School, under the auspices of Museums Australia. The Gordon Darling Foundation subsequently provided support for a refresher program at the Melbourne Business School in September 2000.

Objectives

The objectives of the MLP are simple: to deliver a world-class, dedicated management development program to a key group of senior museum professionals from Australia, New Zealand and Asia and, through them, to improve the management resources available to the museums sector in this part of the world.

A key feature of the current leadership program is the faculty team, consisting of internationally recognised management lecturers, all of whom have a strong commitment to the museum sector. This year the program welcomes back David Bradford from Stanford University and Jeanne Liedtka from the University of Virginia. Jeanne specialises in the development of strategy and direction for museums, while David focuses on the building and management of effective leadership teams. They will be joined by two professors from the Melbourne Business

School, Richard Speed and John Alford. Richard specialises in the management of external relationships with visitors, sponsors, members and other stakeholders, while John is an expert on the special issues involved in managing within the Australian public sector environment.

Selection

Participant selection is a key part of ensuring the success of the program. The participants are selected on the basis of their ability to use the benefits of the program to influence their organisation. The program is taught through interaction and discussion, so participants are also selected on the basis of their experience. To bring detailed knowledge of the Australian museums sector to bear on the selection process, selection is actually done by an advisory panel of senior museum professionals that includes the current President of Museums Australia. The specific criteria for selection are:

- Applicants should be in a position to influence policy and effect change in their museums. They should have experience with staff supervision, project planning and management; audience development, service and outreach; and with financial planning and control;
- Applicants should be museum directors or be drawn from senior management;
- Applicants should have at least five years of challenging work



Frith's cartoon of Sir Robert Menzies, 'End of the Joust', celebrates the retirement of Australia's longest serving prime minister. Cartoon by John Frith, *The Herald*, 1966 Courtesy of Old Parliament House

CARTOONS

A brush with politics: the life and work of John Frith, an exhibition on display at Old Parliament House, Canberra until 25 November 2001, displays the work of one of Australia's most influential cartoonists from 1929 to 1969.

Frith worked alongside Norman Lindsay at the *Bulletin*, and was the first daily cartoonist to work for the *Sydney Morning Herald*. His work brought him close to powerful people, including his friend Sir Robert Menzies, and other leaders — Chifley, Curtin, Evatt, Fraser, Whitlam and Hawke. He was a talented artist, and an astute observer with the ability to capture the essence of a character in cartoon and caricature. Frith's work influenced many of today's cartoonists.

- experience in museums. At the discretion of the advisory committee, highly qualified applicants with less museum experience may be considered for admission, providing they have comparable experience managing other complex organisations;
- Applicants employed by organisations providing support and services to the museum sector may also be considered at the discretion of the advisory committee;
- Applicants should be supported in their application by their institution;
- Since the effectiveness of the Museum Leadership Program relies on extensive discussions and interaction amongst the class participants, applicants must be highly fluent in

conversational English. Balance is at the heart of the MLP selection. On the one hand the advisory panel is seeking to ensure that the whole class has a similar level of experience and seniority, and so are all able to contribute and to implement their ideas on completion of the program. On the other hand, the advisory panel is seeking to ensure that the class has diversity in terms of the type of institutional experience and geographical location.

Coverage

At its core the curriculum seeks to better equip senior management in the museum sector for leadership positions. The initial focus is on the strategy-making process — articulating the best possible strategy for their institution to achieve its objectives. The

class explores how a direction can be articulated for museums through strategic thinking and strategic planning, and how the concerns and competing demands of stakeholder groups can be identified and managed.

Later in the week the program examines the challenges of implementation. External challenges can be understood and imaginatively addressed through the appropriate use of marketing techniques. The program concludes by looking at the internal challenges of strategy, and how these can be addressed through personal leadership skills and through the tools of organisational development. This core curriculum will be complemented with shorter guest lecture sessions

focusing on particular issues of relevance to participants.

Conclusion

While excellent facilities and first-rate course leaders are important in developing the program, the most important resource is participants. At the conclusion of MLP 1999 participants were quick to identify the network of fellow professionals that they had formed as a key benefit of the program. MLP 2001 looks forward to facilitating a similar exchange of outstanding professionals this August.

RICHARD SPEED
MELBOURNE BUSINESS SCHOOL
CAROL SCOTT
PRESIDENT, MUSEUMS
AUSTRALIA

One of the most gratifying aspects of this Centenary Year has been the enthusiasm with which Australians have engaged with questions of national identity, and the awareness they have shown of the need to preserve and make accessible our national heritage.

The opening of the National Museum of Australia was the most visible manifestation of this rekindled interest. On present trends, more than a million people are likely to have visited this newest national institution by the time it celebrates its first birthday.

That's a million people — most of them Australians — participating in a dialogue which continues to intrigue and enchant.

But if the National Museum is one of the most visible legacies of the Centenary Year, it is also just one repository in a linked web of collections dispersed throughout the nation. And as the digital future becomes the digital present, the question of where a particular piece of our

heritage is located becomes less crucial than the question of whether its existence is sufficiently widely known, and the ease with which access can be gained to it by all Australians.

Initiatives like the new Culture and Recreation portal and Australian Museums Online have revolutionised the way in which museums make their presence felt. Moreover, these initiatives are slowly changing the way in which institutions view themselves. No longer is a website just seen as a means of conveying bald information about a particular collection or a particular object. Digitisation has affected the very nature of the interaction between a visitor and an institution.

We see this happening in the bricks-and-mortar institutions themselves, with computer terminals proliferating everywhere, adding a new dimension to the physical engagement of visitors with collections upon which they once would have simply mutely gazed.

And we see it online, in the interactive and educative elements of web sites, which allow visitors to trace their family history, or curate their own virtual exhibition, or add to their nation's story.

Conferences like the recent OzeCulture Conference presented by the Commonwealth Department of Communications, Information Technology and the Arts, help ensure that lessons are shared and experiences are not wasted, as cultural institutions attempt to deal with the constantly shifting parameters of their work and the convergence of what were once discrete methods of information delivery.

This is an exciting period for museums — for all heritage institutions. It is a time of challenge, but also of opportunity. And it occurs at a time when the Australian community is more receptive than ever.

Governments must respond to the challenges, no less than the institutions themselves.

My colleagues on the

Cultural Ministers Council agree that it is time to take stock of what is being done to help cultural heritage institutions at both government and non-government level, and to learn whether these existing programs properly reflect and address the challenges being confronted by the institutions.

A momentum has been generated in 2001 that we would be foolish not to capture. In communities throughout the country, the Federal Government's \$1 billion in Federation Fund grants has helped existing cultural institutions make important changes and improvements. In some cases, brand-new institutions have been created.

The challenge facing all of us is to ensure that the public fascination generated by a special year is sustained and satisfied next year, and every year after that.

PETER MCGAURAN MP
FEDERAL MINISTER FOR THE
ARTS AND THE CENTENARY OF
FEDERATION

VOLUNTEERS

CHEERS FOR VOLUNTEERS

The Australian Bureau of Statistics report, *Museums 1999–2000*, released early in July, has prompted much debate online throughout the museum sector. A question about the number of volunteers in local museums and the time they were prepared to devote to museum skills acquisition sent Linda Young to the report, and to a previous report from 1997–98, *Selected Museums*,

to find the answers.

At the end of June 2000 there were 37,402 people working in 2049 museums.

6956 of these workers were employed, 59 per cent of them full-time (68 per cent full-time in the larger museums). 29,963 were volunteers. 484 were paid by other related organisations.

1188 museums (58 per cent) paid no-one at all — they used 49 per cent of the volunteers.

Volunteers worked an average of 13 hours a month.

Compared with the 1997–98 ABS report, *Selected Museums*, which covered 1473 museums, 57 per cent then had no paid staff — same proportion, though fewer museums.

In 1997–98, 328 museums employed people with training, and 305 employed people without training — perhaps this

refers to the café staff? 401 museums had some trained volunteers; 636 museums had no trained volunteers.

Of the volunteers with training, 1032 had less than 40 hours of training; 393 had more than 40 hours. Linda Young suggests 'a round of applause and grateful acknowledgement is called for those excellent people'.

Website: abs.gov.au

YUENDUMU DOORS RETURN TO SOUTH AUSTRALIAN MUSEUM



Yuendumu door
Courtesy of South Australian Museum

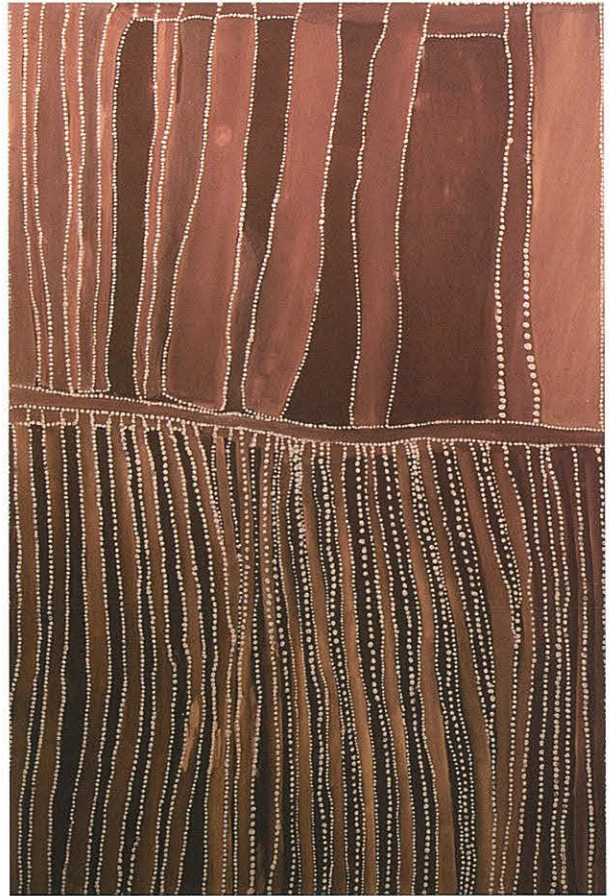
A unique set of Aboriginal paintings on doors from Yuendumu, Northern Territory, has returned to the South Australian Museum. The doors were taken from a local school on the edge of the Tanami Desert and painted by the Warlpiri people who live in the small district of Yuendumu.

THESE PAINTINGS ARE KEY PIECES OF CONTEMPORARY ABORIGINAL ART.

The Warlpiri people began transferring their traditional ochre ground paintings to canvas, and then to the 30 doors of the Yuendumu school in 1983. Now the doors are unhinged; after 12 years' exposure to sun, wind, dust and schoolchildren's graffiti, the entire set of 30 Yuendumu Doors was acquired by the South Australian Museum.

Twelve of the best doors were then selected for a travelling exhibition that has been touring Australia for three years, and included the Museum of Sydney, Tasmanian Museum and Art Gallery and the State Library of Queensland. These paintings are key pieces of contemporary Aboriginal art. They are doors into the religious and social landscape of Warlpiri people.

ABORIGINAL ART MAKES NEWS



Collection: National Gallery of Australia, Canberra

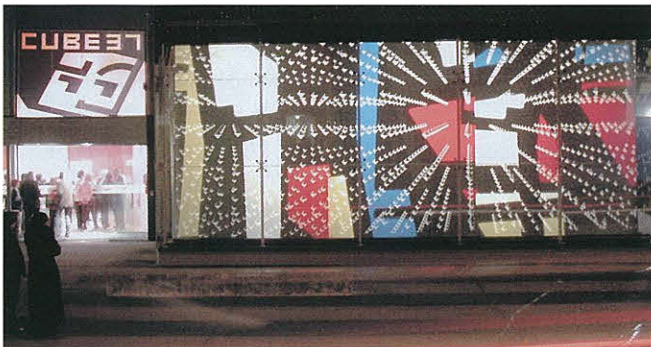
Rover Thomas
Kukatja, Wangkajunga people, 1926-1998
All that big rain coming from top side, 1991
natural pigments on canvas; 180 x 120 cm

The purchase of a Rover Thomas painting by the National Gallery of Australia has set a new record price for Aboriginal art.

On 9 July Sotheby's auctioned the painting, *All that big rain coming from top side*, by the late Turkey Creek artist to the Gallery for \$786,625, exceeding the previous top price for an Aboriginal painting, paid last year for a painting by Johnny Warangkula Tjupurrula, by \$300,00.

The Gallery has focused on Thomas for in-depth collecting, and now has 35 of the works of this major Aboriginal artist, who was artist-in-residence at Canberra Grammar School in the early 1990s, and visited the National Gallery many times.

SPEED OF LIGHT AT CUBE 37



Speed of Light, projection Ian de Gruchy, soundscape Dan Whitton
Courtesy of Frankston Arts Centre, Frankston City Council

Speed of Light, a major projecting and imaging installation by Ian de Gruchy based around the theme of Frankston and Federation, is one of the opening pieces on display in a specially designed rear projection glass studio at Cube 37, a new multimedia arts venue in Davey Street, Frankston, Victoria.

Cube 37, opened recently by the prime minister, John Howard, is a new kind of gallery space, publicly accessible from the street, and exploring new ideas and ways of involving the community in greater artistic dialogue. It is an initiative of the Frankston City Council.

Speed of Light is on show at Cube 37 from 6pm-3am until September 2001.

EAST TIMOR

At the recent Museums Australia annual conference, ICOM's Australian National Committee was delighted to present two speakers at the Plenary Session held on Thursday 26 April 2001. The moving presentations, by Virgillio Simith and Domingos De Sousa, outlined critical issues facing the East Timor people as they come to terms with the destruction and looting of cultural items during the 1999 uprising.

Both speakers provided the Australian museum community with a background to the event and an outline of their most pressing needs since. Curator of the East Timor Museum (based in Dili), Virgillio Simith, spoke to the audience through interpreter Nat Gorman. He appealed internationally for recognition of decades of pillaging, desecration and subordination of the historic and cultural heritage of East Timor that culminated in 1999's violent upheaval. Images of scant remains collected by the Museum Propinsi Timor Timur (and now relegated to the back rooms of the building once housing a complete collection) gave the audience a stark reminder of the massive task ahead. Generations of East Timorese have lost the sense and significance of traditional objects, rituals and symbols relevant to cultural identification.

General Director of Education, Domingos De Sousa, pleaded for assistance in training and educating members of the East Timorese community, along with inviting Australian museum professionals to offer hands-on assistance and advice *in loco*. Working in solidarity for the successful progress of this



THE AIM WILL BE TO ESTABLISH A RICHLY DIVERSE REPRESENTATION OF THEIR REMAINING HISTORICAL AND ETHNOLOGICAL COLLECTION

project is clearly the primary objective. The Board of Uma Fukun Timor need global assistance and Australia is clearly their closest neighbour capable of a positive response. The presentation at our national conference provided both speakers with the best place to commence an appeal.

Since then, the direction of assistance has shifted slightly. The East Timorese wish to recognise issues of human rights and aim to demonstrate the diversity and resilience of their culture through the preservation of their heritage. Rather than a museum, in the traditional sense, the aim will be to establish a richly diverse representation of their remaining historical and ethnological collection — a place that will serve as a permanent reminder of the importance of safeguarding cultural heritage.

As the Australian National Committee of ICOM represents Museums Australia at an international level it is vital we keep members informed on global issues, in particular matters such as this. At the same conference and during the Museums Australia AGM, a resolution was passed that 'Museums Australia support in all practical ways the ICOM ANC initiative in developing programs of assistance in the restoration and redevelopment of East Timorese museums'. We aim to ensure all members are kept up to date on future strategies and methods of support.

Conference participants also responded to the call for assistance by generously donating to the ICOM fundraising initiative held over the first three days of the conference. Over \$2300 was raised and this money has

Life begins to return to normal for these East Timorese school children, after the horrific events of 1999.

This photograph is reproduced courtesy of AusAID, the Australian Government's Overseas Aid Program

been donated directly to the East Timor Cultural Centre Appeal. A website, established with the aid of the Australian National University, is one way to stay in touch with the appeal and can be found at <http://etcc.anu.edu.au>.

MAXINE HOLDEN
NATIONAL SECRETARY
ICOM AUSTRALIA

INTERNATIONAL MUSEUM DAY

ICOM Advisory Committee members meeting in Barcelona have chosen the themes for International Museum Day 2002 and 2003.

For 2002 the theme is 'Museums and Globalisation'.

For 2003 the theme is 'Museums and Friends'.

WHO'S QUALIFIED TO WORK IN A MUSEUM?

There is gathering concern across Australia over the need for greater clarity and coordination of professional qualifications for the museum profession, and their recognition within the industry. This stems in part from the initiatives of the Australian National Training Authority, which have resulted in the Museum and Library Industry Training Package organised as generic competency-based training. It also comes from an increasing awareness that museum work is indeed a profession in its own right.

Recruiting staff with specialist qualifications — whether they be in academic disciplines, marketing, education, graphic design or whatever — is simply not enough to qualify them as a museologist. On the other hand, seasoned museum staff have, understandably, remained somewhat sceptical of museum studies courses, aware that of themselves they rarely deliver the specialist skills so vital in every area of the museum's work.

Perhaps there are useful analogies to professional qualifications in education. Today's teachers require a postgraduate diploma in addition to a field of academic specialisation. The diploma imparts a broad understanding of the nature of educational institutions, their history, philosophies, the nature of learning and learners, and many other aspects of educational theory and practice. Perhaps museum staff also need a parallel introduction to the nature of the museum as a social institution? Whether this should be a full year added to an academic degree is

debatable. Indeed, given the diversity of museums in terms of type, size and funding base, a one-size-fits-all approach is problematic.

It is neither surprising nor unhealthy that there should be debate about what constitutes appropriate training for specific procedures and levels of professional performance in museums. Practical workplace requirements are very diverse, in keeping with the variety of museum types and their different scales of operation. In large institutions, where staff are mainly employed in specialist capacities, there tends to be an emphasis on academic qualifications in particular fields of knowledge. Small regional museums have fewer opportunities to develop expertise in this way, and are usually dependent on volunteers, who are not always able to undertake traditional kinds of formal training. Yet small museums recognise that local communities can benefit in tangible ways — for example, through increased tourism — if they can enhance the professional knowledge and skills of those who staff their museums.

We need a range of opportunities, delivered in a range of flexible forms by a range of providers, carefully situated within a national framework of coordination. It is important to recognise the relative roles of tertiary institutions, the vocational education sector, and the museum industry itself in determining appropriate course content and outlines, as well as the means by which courses obtain accreditation. In contrast to the library profession, there is little agreement or recognition of

these matters in the museum profession.

Museums Australia, as it is the peak body, organised nationally, is well placed to progress the debate over professional qualification. Further, it is at one remove from individual institutions, and can therefore take a more unbiased approach, drawing on wide industry representation. The Professional Development Standing Committee of Museums Australia is drawing together information on all training presently being delivered, and would be pleased to receive information or opinions from readers.

Find out about professional museum training opportunities at AMOL —

http://amol.org.au/craft/craft_index.asp and follow link to Employment and Training AMOL Resource Finder — <http://www.amol.org.au/resourcefinder>

State Branches — see contact details on Museums in Action pages 24-25

Museum Studies SIG — The Honorary Secretary of the Museums Studies Special Interest Group is Dr Andrea Witcomb, witcomb@spectrum.curtin.edu.au The President is Moira Simpson, moira@e-vocative.com

BRIAN SHEPHERD,
PROFESSIONAL DEVELOPMENT
STANDING COMMITTEE OF
MUSEUMS AUSTRALIA

TRAINING

Museums Australia offers training and professional development opportunities for regional museums and galleries. By way of an example, the program for this year for Queensland.

Business Management Skills

Policies and Planning workshops: Strategic Planning and Collection Policy workshop offered through MAQ and RGAQ. Disaster Planning workshop offered through MAQ and RGAQ.

Funding and Sponsorship

Marketing offered through 'Significant Events' two-day regional training program in seven centres.

Collections Management

Caring for Photographs and Paper workshops offered through MAQ and RGAQ.

Exhibition Development

Thematic Interpretation of Collections and Events offered through 'Significant Events' two-day regional training program in seven centres.

Installing Exhibitions offered to regional museums and galleries through MAQ and RGAQ.

Curatorial workshops offered through RGAQ.

Museum Accreditation Program

Museum Training and Assessors Program ('Framing the Future') offered to regional museums and galleries.

Projects in progress

Application in to the Foundation for Rural and Regional Renewal to fund 'Willing and Able', a series of regional workshops and manual to develop skills in recruiting, selecting, managing and retaining volunteers in collaboration with RGAQ.

Public Programs

Volunteers Guiding and Promoting Exhibitions workshops offered through MAQ and RGAQ.

Indigenous Training

Indigenous Training workshop offered through MAQ and RGAQ.

DOES CONTEMPORARY ART NEED MUSEUMS ANYMORE?

Report on the CIMAM General Meeting, Budapest, Hungary 2000



CIMAM IS THE INTERNATIONAL COMMITTEE OF ICOM FOR MUSEUMS AND COLLECTIONS OF MODERN ART AND INCLUDES AROUND 1000 MEMBERS. THE CONVENORS FOR THE 2000 MEETING, HELD FROM 21–26 SEPTEMBER 2000, WERE DAVID ELLIOTT, PRESIDENT OF CIMAM, CURRENTLY DIRECTOR OF MODERNA MUSEET, STOCKHOLM BUT RECENTLY APPOINTED DIRECTOR OF THE NEW MORI MUSEUM IN TOKYO, AND KATALIN NERAY, DIRECTOR OF LUDWIG MUSEUM BUDAPEST, MUSEUM OF CONTEMPORARY ART, ALSO THE VENUE FOR THE MEETING.



Top: Statue Park: Gigantic Memorials from the Communist Dictatorship, Budapest, Hungary Above: Hotel Gellért, Budapest, Hungary

Possibly the most marvellous aspect of this week-long talkfest was the fact that most of the delegates were accommodated at the Hotel Gellért. Built in 1918, this opulent art nouveau hotel continues to be one of 20th century Europe's most adored destinations for devotees of therapeutic bathing. I realised, after my first restorative dip in the hotel baths after travelling 24 hours on the train from Paris, that I had just seen all the female delegates of the conference naked. These celebrated baths also feature in a video installation piece, 'The Bathhouse' by Polish artist, Katarzyna Kozyra, presented in the Polish Pavilion at the 1999 Venice Biennale. The artist masqueraded as a bloke, and filmed herself partaking of the watery pleasures in the men's section of the baths — not an easy task!

Around 80 museum directors and curators attended the Budapest Meeting, primarily from Europe but also from the USA, Latin America, Asia, UK and this lone Australasian delegate. The keynote address, 'Does contemporary art need museums anymore?' was given by media artist, curator and philosopher Marina Grzanic, from the Scientific and Research Center of the Slovenia Academy of Science and Art in Ljubljana, Slovenia. Grzanic's provocative paper initiated engaged discussion and set the tone for the debate. Grzanic described the present moment as the time of the end of the historical definition of the museum — not the end of museums in themselves, but the way they have been historically known. She described 'the devil of transparency' as something occurring today as museums, through disclosures

— of finances, intentions, commercial partnerships — are making themselves even more enigmatic and slippery. She also warned us of the falseness and illusion of faceless, abstract internationalisms.

Nicholas Bourriaud gave an overview of soon-to-be-opened Palais de Tokyo in Paris where he is Co-Director. Andrei Erofeev, a curator from Moscow, highlighted the problematic nature of Russian institutional support for new art. Paulo Herkenhoff, Curator, Painting and Sculpture with MOMA in New York asked 'Do contemporary museums need artists anymore?', highlighting the museum as an important site for doubt and questioning. Frank Lubbers, Deputy Director of the Van Abbemuseum in the Netherlands spoke about plans for a new building and the structural versatility required for contemporary art spaces. Gerald Matt, Director of the Karlplatz Kunsthalle in Vienna, described the astonishingly conservative and restrictive political environment that exists for contemporary art practice in Austria. Alfred Pacquement, newly appointed Director of the Musée National d'Art Moderne in Paris, talked about the complexities of collecting contemporary and ephemeral art. Kcstutis Kuizinas, Director of the Contemporary Art Centre in Lithuania, used wry story-book analogies to highlight the complexity of cultural interplays within the international art scene, describing the museum as 'watchdog'.

János Szoboszlai, Director of the Institute of Contemporary Art in Dunaujvaros, Hungary saw the role of contemporary museums as active agents rather than static spaces. Yuko Hasegawa, Director of the Istanbul Biennale 2001, outlined the thinking behind her concept for the Biennale, 'EGOFUGAL: Fugue from Ego for the Next Emergence'. Sunhee Kim, one of the curators

for the Kwangju Biennale and Chief Curator, Kwangju City Art Museum, spoke about the problems of funding and presenting the Biennale in Korea. I spoke about issues concerning the Asia-Pacific Triennial and the Gallery's plans for the new Queensland Gallery of Modern Art, due to open in 2005.

There were dinners in castles and lunches in palaces, and architectural walks through the extraordinary wonder world of Budapest. A highlight was the extraordinary 'Statue Park: Gigantic Memorials from the Communist Dictatorship'. Established in 1993, this outdoor museum in the middle of an industrial wasteland features 40 monumentally kitsch sculptures. These former beacons of the political and ideological culture of socialist Hungary that changed radically in 1989 are arranged in a nicely designed park, complete with a red flowery star at the centre. The State Park is literally a graveyard for expired red sculpture and offered quite an interesting take on museology.

For information on Katarzyna Kozyra's 'The Bathhouse', video installation see:

http://www.polishculture.org.uk/archive_kozyra_rev.html and <http://owa.chefingredients.com/postUK/20/kozyra.htm>

Full references for this paper are available from the editor, *Museum National*, email editor@museumsaustralia.org.au

RHANA DEVENPORT

SENIOR PROJECT OFFICER,

ASIA-PACIFIC TRIENNIAL, QUEENSLAND ART GALLERY

(ATTENDANCE AT THE CIMAM MEETING WAS SUPPORTED BY THE QUEENSLAND ART GALLERY)

MPRG

Mornington Peninsula
Regional Gallery

SPRING | 2 SEPTEMBER – 28 OCTOBER 2001

Arthur Boyd: The emerging artist

Mornington Peninsula and Port Phillip
Bay 1930s – 1970s

A MPRG Exhibition

SUMMER | 4 NOVEMBER – 2 DECEMBER 2001

Home-Made Treasures

Museum of Childhood, Edith Cowan
University Travelling Exhibition

For more information on the Gallery's program visit our website www.mornpen.vic.gov.au/gallery

Mornington Peninsula Regional Gallery
Civic Reserve Dunns Road Mornington Victoria 3931
Tel 03 5975 4395 Open Tuesday - Sunday 10 am – 5 pm

ARTS
VICTORIA

 Mornington
Peninsula Shire

HISTORY FOR THE NATION, OR FOR THE WORLD

THIS ARTICLE PRESENTS THE FINAL SECTIONS OF PROFESSOR ANN CURTHOYS' KEYNOTE ADDRESS, 'HISTORY FOR THE NATION, OR FOR THE WORLD', TO THE MUSEUMS AUSTRALIA CONFERENCE, 24 APRIL 2001.



Looking at Australia's past at Salter's Farm (1796), Parramatta Park, NSW
Courtesy of Linda Young

Strengths and weaknesses of Australian national history

Understanding of the past has now acquired immense political, social, and cultural importance. This is evident in the media coverage of disputes over massacres and the stolen generations. The past has become central to debates over Aboriginal policy, the question of an apology, assimilation policies, and much more. The most difficult aspect of this has been for non-Indigenous Australians to come to terms with a past in which they were neither heroes nor victims, but rather agents of a

colonising and institutionalising process that destroyed the lives of many Aboriginal people. White Australian mythology has tended to portray Australians as battlers, underdogs, and victims, from the tales of convict transportation, through narratives of battling the forces of a hostile nature in the task of settlement, reaching its apotheosis in the story of Gallipoli.

It is not only on questions of Aboriginal policy that history matters so much. It is a force in the heritage and tourist industries, in public celebrations, war commemoration, and popular culture. The role of history in the Opening Ceremony of the 2000 Olympics, for example, was profound, acting as a basis for staging a representation of a dynamic multicultural society aware of its pasts, present, and futures, be they Indigenous, colonial, or postcolonial. A national focus ensures us a large and interested audience, and enables our historical work to count in current debate and contemporary local culture.

Yet I don't want to offer a narrative of progress here, or at least not only a narrative of progress. National history in general, and Australian history in particular, has some severe limitations. National histories tend to focus on what is distinctive about the history of the nation, what seems to hold it together. In our case, there is a focus on the development of distinctively Australian institutions, character, sense of identity, cultural expression, and so forth. There is an implicit assumption that this — the discovery of what makes us distinctive — is the task of national history, rather than a focus on what is shared with histories and societies elsewhere. National histories have an inherent tendency also to give primacy to the effects of geographical proximity and character, and do not help much with the investigation of those global forces for which geographical proximity matters relatively little.

Thus Australian national history has seen, relatively speaking, a decline in interest in Australia's place in the British Empire and later Commonwealth, and a decline of interest overall in international contexts and referents. In some ways, while Australian history has become more independent, autonomous, critical, and interesting, it has also become more inward looking. One result is that it continues to be of interest mainly to Australians, and to have relatively little purchase or relevance abroad. The more it matters to us, it seems, the less it matters to others. Just as Australian history in both universities and museums has become influential in and subject to public debate, it is beginning already to look a little old-fashioned, a little out of date, rather isolationist in a globalising world.

Towards supra-national histories

Historians in Australian universities and museums are beginning to share with historians in many countries a desire to escape the national boundaries that mark our work. Our deep concern with the nation and national history — our focus on local anxieties and debates — runs counter to some important tendencies in recent scholarship and commentary. These tendencies I would describe as a response to internationalisation and globalisation.

We are all becoming increasingly interested in trying to understand growing world cultural interaction, world history, international flows of people, ideas, cultures, and the internationalisation of the economy. We wish to understand a world in which the powers of national governments seem to diminish and the exchange of people, goods, ideas, and culture continues to expand. We want to know what are the long-term historical trends that make this possible. We want to be able to think outside and beyond the nation.

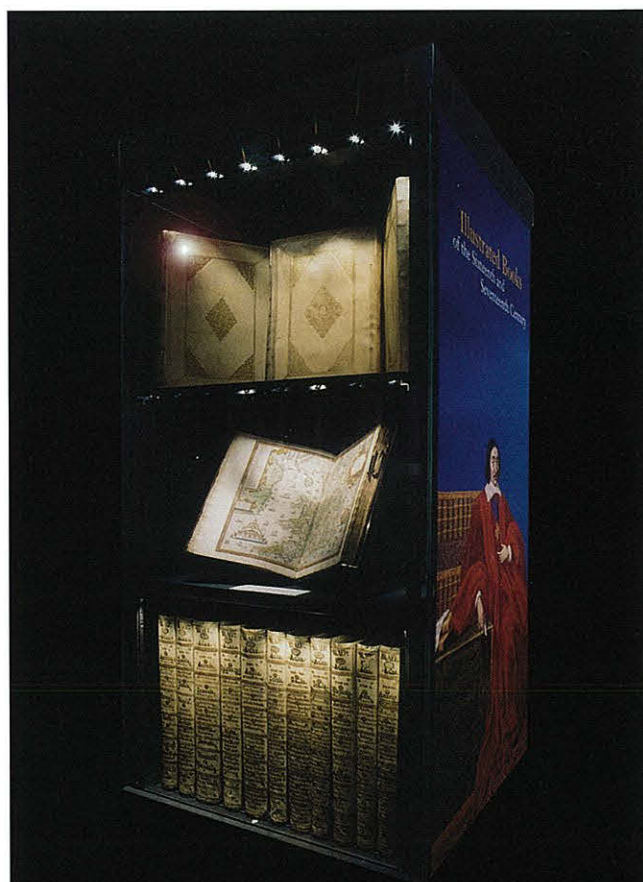
Intellectual trends that support this beyond-the-nation approach focus on issues such as postcolonialism, diaspora, identity, religion, gender, class, and environmental change. There is a growing interest in earlier forms of globalisation, in comparative histories, and in thematic histories that transcend national boundaries. Yet it seems to me that the growing attention to non-national histories — from the local to the global, the comparative to the imperial — will refigure rather than displace national histories. The nation will remain an important imagined community and an important political reality for a good while to come.

How this might happen, and what might the implications be for history curators in museums? My first example is the question of genocide, and my second that of immigration.

The question of genocide has been raised frequently in our current debates. An increasing number of Indigenous people and some non-Indigenous scholars argue that the concept of genocide can be applied to Australian history in two ways: first, in relation to the frontiers of settlement, and second, in relation to the policy of child removal in the 20th century. Some have found this suggestion abhorrent, either because they think any comparison between Holocaust and Australian history reveals a failure to understand the unique horrors of the Holocaust, or because they think Australian history witnessed few atrocities and no desire to exterminate Aboriginal people.

Much of this debate has rested on a very inadequate understanding of the term 'genocide', and of international history. There is a case for some serious consideration of the relevance of genocide to Australian history. This has to be based on a full understanding of the meaning of the term, and of what is going on when we relate Australian history to world history in this way. The term 'genocide' refers very specifically to that of intent. In 1944 the Polish international jurist, Raphael Lemkin, coined the word for the destruction of a genus of people. The UN Convention on Genocide of 1948 defines genocide as something that is committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious groups, as such through one of five means, ranging from murder to forcibly transferring children of the group to another group.

It is perfectly reasonable to discuss when and who and to what degree the settlers on the frontier in the Australian colonies wanted to destroy Indigenous groups, in whole or in part, or to debate whether the policy of child removal was motivated by a desire to destroy Aboriginal identity through the raising of children within white rather than Aboriginal communities. These debates are far from over, but they are important ones. What they entail is knowledge of international legal and historical debates, and a desire to learn from those debates in order to understand Australian historical experience. Museums, like those who write history, are going to have to take issues like these on board.



A little light reading

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Exhibiting Australia's environmental history at Esperance Forest and Heritage Centre, Geeveston, TAS
Courtesy of Linda Young

My second example is that of immigration. Past models of immigration have tended to focus on the movement of people from one society to another, and on their experiences in their new country. There has been an emphasis on the contribution of migrants to the Australian economy and cultural life. The past society forms a kind of background to the story, represented in the kinds of objects and cultural practices that migrants bring with them.

How might a more transnational approach to history affect this story? It would place heavier emphasis on the notion of diaspora, which recognises that migration does not always mean the transfer of a sense of belonging from one society to another, but rather to the formation of a diaspora of people with similar origins to various parts of the world, who maintain a sense of identity and practical links across national boundaries. Many people maintain and develop multiple forms of belonging, with attachments both to their country of origin, and their country of residence. This is what British migrants have done in Australia for almost two centuries. Vast numbers of people — whether Jewish, Indian, Armenian, Chinese, or whatever — now constitute groups with this diasporic sense of the world. Their diasporic experience undermines the simple notion of a single nation with a single history, morality, and conscience.

A global or transnational approach would also look at the history of migrants from the perspective of the country of departure. It would place their history not only in the context of Australian history but also in the context of other national histories. Chinese migrants would be understood in terms of Chinese history, Vietnamese in terms of Vietnamese history, and so forth. Mino Hokari gives a wonderful example of this in his discussion of Japanese workers in the pearl-shell industry in northern Australia. His argument is not that we need both national histories, but rather forms of history that de-centre the nation, and that focus on particular interactions across space and time.

I have previously argued that Australian histories need to be rethought to put histories of migration and histories of colonisation in perspective. They need to see that migration of all kinds, however desperate the circumstances of particular groups of migrants, has been part of processes of colonisation, and

conversely that histories of colonisation have influenced the experiences of immigrants generally. Too often we see Aboriginal history and immigration history as two separate endeavours, when in fact both would be enhanced and made more interesting and complex by association with the other. Not only the Japanese divers but also the Aboriginal communities with whom they interacted gain a new history when these two histories are brought together.

Museums are beginning to look at just these histories, to place Australian experiences in broad international contexts. I think of the National Museum's Indigenous exhibitions, the Museum of Sydney's sense of Sydney's Pacific context, the Powerhouse Museum's new exhibition on Lucien Henry, the participant in the Paris Commune of 1870 who was exiled to new Caledonia in 1871, released in 1879 and came to Sydney, contributing to its art, design, and education before returning to Paris in 1892.

Australian history and culture can be represented as something autonomous, or as part of worldwide history and cultural exchange. If we take the latter approach, museums can help refigure the meanings of Australian culture, and help create an international and world understanding which does not forget the power of the local, the specific, and, indeed, the national.

ANN CURTHOYS IS MANNING CLARK PROFESSOR OF AUSTRALIAN HISTORY IN THE AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA

A copy of the complete keynote address is available from the editor, *Museum National* email editor@museumsaustralia.org.au

NEW WEBSITE FOR CERAMICS AND GLASS

Another Web site for you to bookmark is the Ceramics and Glass Circle of Australia at www.ceramicsglasscircleaustralia.org.

On this site you will find dates and speakers for their next monthly meetings as well as information on previous meetings, study days and study weekends. Dates of future exhibitions and contacts are mentioned also.

Summaries of many speakers are included in some of the past issues of the Circle's monthly Newsletter.

This web page is an excellent example of how a voluntary organisation can be run in a very professional manner.

Oh yes, it can offer assistance to curators, too. Just ask.

INDIGENOUS IDENTITIES IN THE NATIONAL MUSEUM OF AUSTRALIA

An abridged version of a keynote address by National Museum of Australia Director, Dawn Casey, to the Museums Australia Conference, Canberra, 25 April 2001.



Dawn Casey and visitors in the National Museum's Gallery of First Australians Photograph by George Serras © National Museum of Australia, 2001

The new National Museum of Australia opened in Canberra in March as a major project of the Centenary of Federation. We have as our vision statement 'exploring the past, illuminating the present and imagining the future'. This signals the belief that we are very much about tomorrow as well as yesterday. We link the future with the past by helping our visitors to understand Australian history and nationhood better and by so doing, use that insight as they set about designing the future.

The National Museum includes a 1700 square metre permanent exhibition gallery dedicated specifically to Aboriginal and Torres Strait Islander histories and cultures, but Indigenous issues and stories have been integrated throughout the other exhibition spaces. The stories of non-Indigenous people similarly appear where appropriate inside the Gallery of First Australians. After all, those stories are closely interconnected.

We are the first museum devoted to stories of the whole of Australia and all Australians, exploring key issues, events and people that have shaped us and the landscape and influenced the nation. We have also created the Museum quite consciously as a forum, a place for dialogue and a social agent, for the benefit of Australians who visit the Museum in Canberra or encounter our programs in some other form, perhaps on the Internet. We intend the National Museum to speak with many voices and promote useful debate about questions of diversity and national identity.

In short, we are part of that museological phenomenon of national introspection which can be seen worldwide at the turn of the century. We too are asking the really big questions: 'Who are we?' and 'How did we get to be like this?'. We recognise that Australia's national museum, like others of its era, is a

consciously nation-building exercise. Much therefore depends on the kind of nation we envisage, and how successfully we can carry out the admittedly challenging task of engineering social and political change. But the means we use, while they may well be based on the latest historical research and delivered by the new technologies, are essentially those which good social history museums have always employed, presenting objective and well-researched facts and then inviting discussion. I am not saying that this is easy to do, merely that the method is well understood.

In re-telling the stories of Australia for a new audience we have therefore sought for ways to ask significant questions about history and identity by setting up a conversation with our audience through exhibitions, staff interaction, publications or special events. We want to ensure that our visitors are not just reassured by the familiar, but also challenged by the new. We want to show them the Australian identity they are familiar with and then stretch the edges a little bit. In a sense we are saying to them, 'Australia has been this, which you know — but also this, which you didn't know. What then shall we make of Australia in the future?'

You will not be surprised that, during this exercise, the most challenging aspects have been issues arising from the depiction and interpretation of Aboriginal and Torres Strait Islander identity. Let me remind you what makes this factor special.

For all Australians, we are in a historical period where the place of Indigenous people in the nation's history as well as its present life is being debated as seldom before. Not just the facts, even the language in which we are able to describe past events is problematic. Do we talk about settlement or invasion? Massacre or dispersal? Were children stolen or removed? Can we talk about 'generations'? I have well informed opinions about these matters, as I'm sure you do, but we know that they have become issues of debate and therefore, for some Australians, of uncertainty.

Even more problematic for some is the place of Aboriginal and Torres Strait Islander people in the nation today. What are their rights? How are those rights different from the non-Indigenous? What is an Indigenous person? Should Aboriginal and Torres Strait Islander people be at the forefront of national affairs as the inheritors of the unique and ancient cultures which make Australia special, or is their share in the nation no more than the two per cent of its population which they currently represent? Do they deserve recognition for past wrongs and present disadvantage, or must they take their chances for health, housing, education and employment along with the other battlers? This is the social and political battleground in which we have planned and constructed our own interpretation of Indigenous history and identity.

For Indigenous Australians themselves, we have entered an era in which the collection and interpretation of Aboriginal and Torres Strait Islander culture is also under unprecedented scrutiny. The days when museums could collect and display ethnographic material from the viewpoint of a dominant culture depicting an exotic minority culture are well and truly over. Today, Indigenous communities also have an increasingly sophisticated understanding of the value of their intellectual property, and may therefore have quite definite opinions about the kind of reproduction rights they will or will not allow — just ask my Copyright staff.

WE WANT TO ENSURE THAT OUR VISITORS ARE NOT JUST REASSURED BY THE FAMILIAR, BUT ALSO CHALLENGED BY THE NEW. WE WANT TO SHOW THEM THE AUSTRALIAN IDENTITY THEY ARE FAMILIAR WITH AND THEN STRETCH THE EDGES A LITTLE BIT. IN A SENSE WE ARE SAYING TO THEM, 'AUSTRALIA HAS BEEN THIS, WHICH YOU KNOW — BUT ALSO THIS, WHICH YOU DIDN'T KNOW. WHAT THEN SHALL WE MAKE OF AUSTRALIA IN THE FUTURE?'

Australian museum practice in respect of Indigenous collections had already entered a period of major change when the Museums Australia policy document *Previous Possessions: New Obligations* was first published in 1993. Since then museums have accepted central principles such as the right of Aboriginal and Torres Strait to self-determination in respect to cultural heritage matters. In practice this obviously means involving Indigenous people in all decisions affecting the manner in which we store, research, use or display Australia's Indigenous collections and information. We achieve this not just by employing a number of staff who are themselves Aboriginal or Torres Strait Islander people, but by consulting carefully and over time with communities whose material culture is represented in the Museum. Increasingly, Indigenous people are equal partners in discussions about what material is to be exhibited, and how. Questions of Indigenous identity are firmly in the hands of Indigenous people themselves.

Changes in the ways in which Australian museums approached and negotiated with Indigenous communities were a substantial step forward. However when the National Museum commissioned audience research last year, it revealed that Australian Indigenous communities still had very mixed feelings. Museums in their experience had appropriated and frequently misrepresented Aboriginal and Torres Strait Islander culture. Worst of all, Indigenous people themselves were not made to feel welcome as museum visitors. One respondent complained: 'Everyone is watching you, and security guards look at you as if you are going to steal something'.

On the other hand, the communities and individuals we surveyed also acknowledged that, given the right approach, museums could be an important means of promoting and celebrating Aboriginal and Torres Strait Islander cultural diversity and history, both to themselves and to others. Sensitively managed, cooperative museum exhibitions and programs could assist all Australians to understand the past and to contribute to a sense of pride and belonging — a major contribution to Reconciliation.

In our own work, we were determined that Indigenous communities should be able to expect the best from the National Museum. After all, we are naturally interested in maintaining our good working relationship with all the people whose material and intellectual property is in our care. We understand and accept that the concept of cultural integrity is paramount in any reproduction of Indigenous cultural material. Indigenous custodians must therefore be consulted to ensure that images and themes are being used in proper and meaningful ways and not represented inappropriately.

Is our new interpretation of Australian Indigenous identity successful? Is our bold experiment in well-informed discussion leading to social change actually working out?

So far the answer is both yes and no. Some journalists were quick to understand what we were attempting. Susan McCulloch-Uehlin in the *Australian* of 24 March paid us the great compliment of identifying our Indigenous gallery as 'rich in material culture, but also ripe with ideas'. She concluded 'if through educational programs and temporary exhibitions it lives up to its aim to raise and debate issues, educate and inform, it should remain a significant player in Australia's cultural and sociological development'. We hope so too.

But other commentators were fierce in their criticism and accused us of being trivial and even of mocking white culture. While we were mystified by the deliberate misreading of Miranda Devine in particular, who claimed in the *Daily Telegraph* that 'the underlying message of the National Museum of Australia ... is one of sneering ridicule for white Australia', we understood that this may indeed be the response of people who don't like to be confronted by new or different interpretations of Australian identity and therefore reject them. So be it. At least the issues raised by new museum exhibitions are out in the open and being debated.

Visitor responses have been overwhelmingly positive, but of course they too are mixed. People regularly name the Gallery of First Australians as one of their favourite experiences, and congratulate us for being 'honest about history'. One woman came to our interviewer in tears, saying that she had just had the reality of the stolen children brought home to her by a simple eyewitness account within the exhibition. However a minority of visitors complain that there is 'too much about Aborigines'. I imagine that, for some people, any amount of Indigenous content would always be too much.

But I prefer to quote the kinder and, I think, more astute words of *Canberra Times* journalist Robert Macklin:

There is now a place in Australia where we can all go to gain an appreciation of the people who first settled here perhaps 60,000 years ago. It is both a shrine and a celebration of Australia's Aboriginal roots. It is the Gallery of First Australians in the National Museum of Australia. It is, I believe, the most important place in our nation.

DAWN CASEY, DIRECTOR, NATIONAL MUSEUM OF AUSTRALIA

A full version of this paper is available from the Editor, *Museum National*. Email editor@museumsaustralia.org.au

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IDENTITY, ARTEFACT AND THE NORTHERN TERRITORY IN A NATIONAL CONTEXT



Left: Gun emplacement, Darwin, NT Right: Equipment associated with mining at Tennant Creek, NT Courtesy of Mickey Dewar

How do we locate ourselves and our experiences through our collections? One of our areas of concern in the Northern Territory is how we fit into the national context. An ironic saying around the Museum and Art Gallery of the Northern Territory (MAGNT) regarding internal museum practice goes something like, 'Hey, that's like in a real museum!' The cultural cringe in Darwin is still pretty strong. When members of the public ring up with inquiries or comments about historical displays or exhibitions, they often say 'You should be like the Powerhouse'. This indicates a sense of insecurity about exactly what role the museum should play within the community: as a museum and art gallery, it is more pluralistic in content than most institutions of this type.

I tend to see more local visitors who focus on the non-Aboriginal history in the Territory than visitors from interstate or overseas. Local people sometimes express uneasiness when they walk through the large Aboriginal art gallery before coming to the more reassuring Cyclone Tracy Gallery (although this, in fact, has an Aboriginal art component). Overseas visitors and official or diplomatic visitors, in contrast, usually focus on Aboriginal art and South-east Asian art. Every now and then letters to the editor of the *NT News* (or to the Director of

MAGNT) ask why more isn't done to celebrate the role played by Europeans in developing the region.

Once the visitor leaves MAGNT and goes beyond Darwin, what is the feeling in the way history and heritage are interpreted? In the regions, Aboriginal art is evident in galleries, or community arts centres or associated museums. Most Aboriginal museums or keeping places also include sections on contact history. Similarly, the regional museums that focus upon European heritage do usually include some Aboriginal material culture. Primarily though, visitors to local museums on the main roads and access points in the Territory see the European history of the region. I am interested in examining what sort of histories they see, and how these contribute to a view of Territory identity within a national context.

To give substance to a vague feeling about collections held in the Northern Territory, I have attempted a breakdown of the collections, orientation and direction of some of the smaller museums. In the Northern Territory it is difficult to actually pin down which places should be called museums. Are community groups with collections but no building museums? Are heritage buildings open to the public but with no clear collection policy museums? Is a pub with a collection a museum? In the Territory

at least, the boundaries are not clear-cut. The Northern Territory does not have large numbers of museums, although most towns have at least one and many have more than one. They are not necessarily concentrated in the areas of greatest population. Alice Springs, for example, has more museums than Darwin. MAGNT has its main facility in Darwin, but there is also the associated Museum of Central Australia in Alice Springs.

The Northern Territory has been governed from afar for much of its political life. Most resources collected in the Northern Territory before 1978 (and even some after that!) were collected on behalf of museums from outside the Territory. This, coupled with the high rate of transience of its non-Aboriginal populations, means that not much material has been retained in the region, and what has been tends to be monumental stuff, too heavy to shift.

Although the desert is a good environment for preserving material, the Wet/Dry tropics of the Top End are not. Darwin, the main population centre for the Northern Territory, is also the most difficult for preserving fragile materials such as paper, textiles and organic material. The city suffered extensive bombing during World War II and has been almost totally destroyed by cyclones on at least three occasions (1897, 1937 and 1974).

What then can be said about collections in the Northern Territory? From the list of regional museums that MAGNT assists, I assembled a list of 43 non-profit museums in the Northern Territory that hold collections and are open to visitors under a variety of circumstances. Of the museums, seven, or a little over 16 per cent of the museums, are Aboriginally-run. I have assumed that, for the majority of regional museums, the items displayed represent the bulk of their collections. Most regional museums do not have extensive storage facilities, and often have a policy of displaying collection items as a priority. I have also assumed that the collections displayed represent a positive collecting initiative by the museums.

Of those Aboriginally-run museums, six of the seven collect and display Aboriginal art as well as other items of Aboriginal material culture and contact history. Only one non-Aboriginal museum looked at missionary history in any sustained way, but five of the Aboriginal museums had this as a major theme. Technology (of European origin) collections were not evident in the Aboriginal museums.

Of the 36 non-Aboriginal museums, 15 of them, or about 42 per cent, displayed what can be described as a social history focus. A section of the museum displays material relating to an individual or families that have taken prominent or enduring roles in the region. Items include newspaper cuttings, personal possessions or work-related objects. Most of these museums have a primary focus within the social history area that is, to a large extent, dictated by either the previous use of the building or the location of the museum. Timber Creek and Borroloola museums, for example, are housed in old police station buildings owned and managed by the National Trust. Correspondingly, they have a (but not necessarily exclusive) police focus. Esey Homestead Replica (built for the film *We of the Never Never*) at Mataranka, and Jones Store at Newcastle Waters, exhibit a pastoral theme that indicates the relationship of these sites to the pastoral industry.

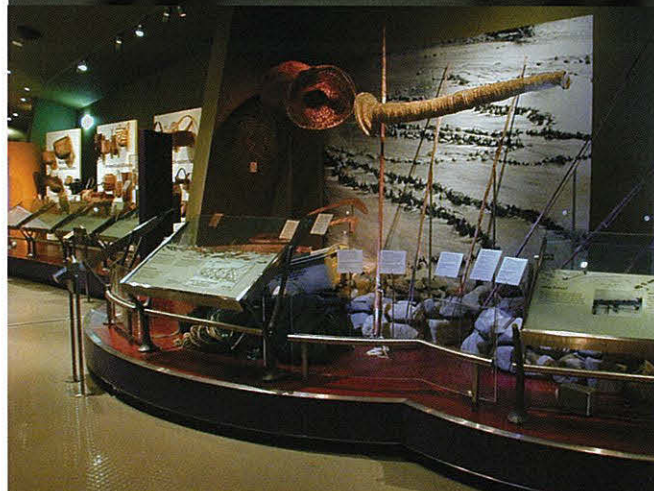
Probably the most important focus of the non-Aboriginal museum collections is technology. Aviation, railway, mining and military collections predominate. When the museums with

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significant collections in these areas are totaled, they amount to 15 of the 36 or again, 42 per cent. If those museums that collect road transport (automobiles, road transport, motorbikes) are also included, they amount to 18 of the museums listed, or half. In addition, three additional museums also hold technology collections associated with, among other themes, the Overland Telegraph Line. This brings the total number of museums in the Northern Territory with a significant technology collection to 21 out of 43, almost half the total number of museums, and more than half the non-Aboriginal museums.

Outside the technology collections, a number of museums hold other specialist collections: medical (four), domestic items or hardware (four). Two museums have collections associated with education (again site specific as they are located in schools or buildings previously used as schools), and there is one museum dedicated to Chinese history in the Northern Territory (in Darwin), and one dedicated to Australian women's history (in Alice Springs).

BUT WHAT SORT OF AN IDENTITY ARE WE SUPPORTING AND PERHAPS, PROMULGATING, WITH THESE COLLECTIONS? A WORLD WHERE ALL THE ABORIGINAL PEOPLE ARE ARTISTS AND THE EUROPEANS ARE MALE MILITARY-ORIENTATED TRAVELLERS?

Looking briefly at MAGNT's collections to put this into context: the Territory History collections include an aviation collection, weapons and military collections and transport collection. Balancing this, the collection of domestic equipment is about equivalent in size to the aviation collection. The handcrafts and jewellery collections would both be a roughly similar size to the transport collection. The weapons and military collection would be the largest single collection, and the most valuable in financial terms. The collection at MAGNT thus mirrors the collections of the regional museums. In addition MAGNT holds a large collection of Aboriginal art and material culture, perpetuating the pattern outside the main collecting agency.

How can we make sense of this information? I am not sufficiently familiar with collections held by state institutions and regional museums across the nation to determine whether this pattern is typical or not, but I think it says a few things about museums and collections in the Northern Territory.

One aspect that strikes me is that these are very 'safe' directions for collecting. The influence of the military on the Northern Territory's development is unquestioned, from strategic British settlement of the north coast in the 19th century, to the use of Darwin as a UN base during the peace-keeping mission in East Timor. The importance of the Aboriginal art industry — economically, socially and culturally — within the Northern Territory, nationally and internationally, cannot be overstated. The focus on transport — planes, trains and

automobiles — also makes sense in a sparsely populated region covering vast distances.

But what sort of an identity are we supporting and perhaps, promulgating, with these collections? A world where all the Aboriginal people are artists and the Europeans are male military-orientated travellers?

To a degree, there is a vested interest in maintaining this image of the Territory. Ambiguities and inconsistencies are difficult to deal with through collections. In some ways it is easier just to collect the tried and true: to tell a single story rather than the multiplicity of events and interactions that make up most events in human history.

Attempts to collect or exhibit less predictable interpretations of the Territory's past are not popular with locals or tourists. If material reminds people of an aspect of our history that is no longer seen as acceptable, it is probably not collected or displayed. A colleague with considerable experience of the Tiwi Islands has pointed out that there is little or no evidence of the 'embroidery once cross-stitched at the Mission school beneath the palm trees of Bathurst Island'. This was a tradition that existed for nearly 60 years, but was also a strong indicator of the missionary presence, with all that implies. A visitor to the islands today could leave with the impression that nothing happened in this area before the beautiful silk-screen fabric printing at Tiwi Designs began to develop in 1978.

Museum collections are iconic. Collections are more than an archive or record, but are a tangible product of community, culture and lifestyle. They can offer substantive evidence of success and structure, and provide an identity that is persuasive and appealing. This can be consciously constructed through collection, access, acquisition and exhibition.

Most people gain their ideas about the Territory from outside the region. There is not enough continuity or critical mass of population to generate anything but a stereotypical sense of the region's past. If material is collected that appears anomalous to the accepted notion, then it is seen as wrong. If a view is offered of Territory history that even hints at ambiguity, failure or unresolved issues, it is almost seen by the community as a betrayal.

Everyone who works in museums understands and appreciates the difficulty of collecting material *now* for the *future*. In many respects the reality is dealing with collections acquired by a predecessor! Sensitive curatorial input has and will offer more challenging interpretations to visitors. Collections are not the sum total of the museum experience. But a quick look at the collecting policies and practice of museums in the Northern Territory offers few alternatives to a Crocodile Dundee view of our region. It presents a real challenge for us now and in the future.

DR MICKEY DEWAR, CURATOR TERRITORY HISTORY, MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY

Thanks to Sue Harlow, MAGNT Regional Museums Coordinator, for assistance in compiling data about regional museums in the Territory.

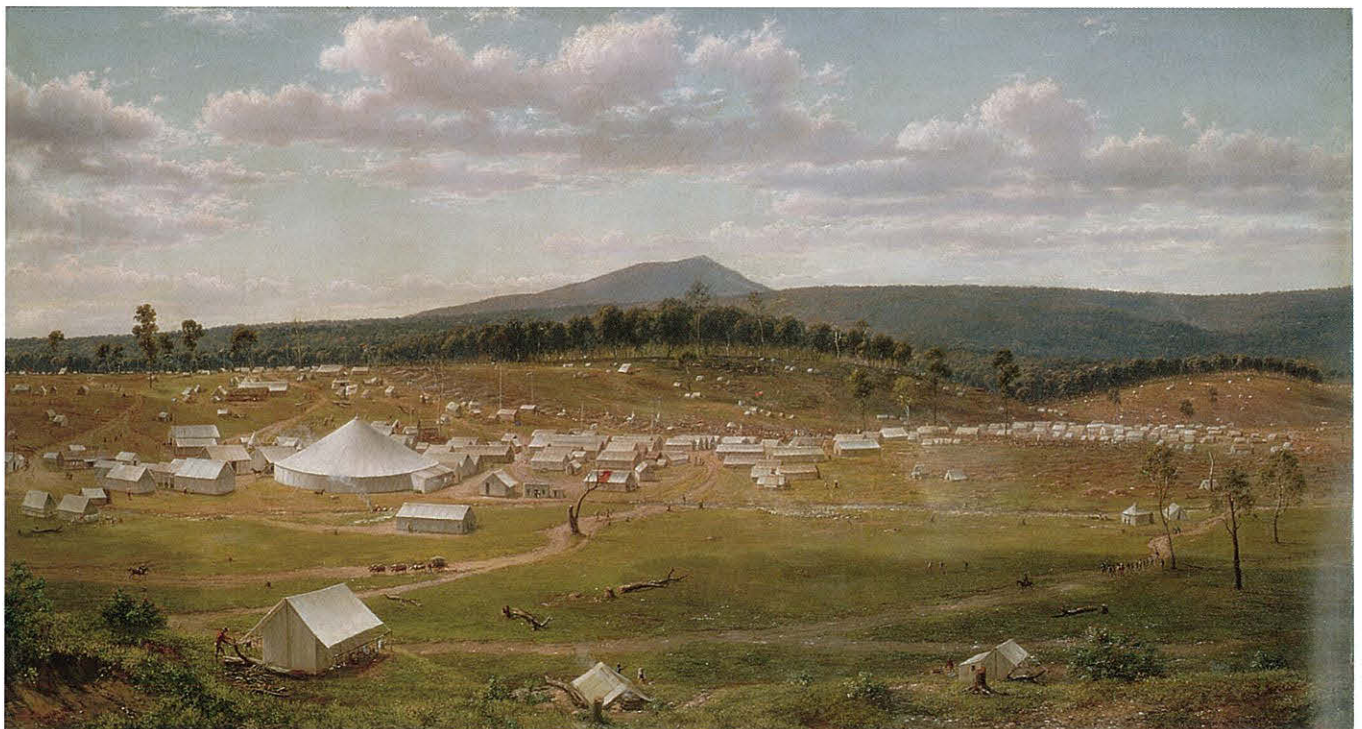
A full version of this article is available from the editor, *Museum National* email editor@museumsaustralia.org.au

NATIONAL QUILT REGISTER

Wendy Hucker of the Pioneer Women's Hut, Tumbarumba, NSW, initiated the National Quilt Register — now the subject of an exhibition at Sydney's Powerhouse Museum until 21 October — five years ago. She aimed to document Australia's quilts, recording stories and information and collecting photographs of quilts made or brought to Australia before 1965, and publish the findings during the Centenary of Federation.

More than 1000 quilts had been registered by 2000, representing the lives of Australians over the last 150 years, and telling a multitude of stories. The National Quilt Register website tells over 950 of these stories, giving insights into the lives of Australian women, particularly those from rural areas. The website can be accessed at <http://www.amol.org.au/nqr>

Granny Brown's quilt, the cover picture for this issue of *Museum National*.
Courtesy of the Powerhouse Museum, Sydney



Eugene von Guérard, *Old Ballarat as it was in the Summer of 1853–54, 1884*.
Oil on canvas mounted on board. Collection: Ballarat Fine Art Gallery, gift of James Oddie on Eureka Day 1885

GOLDRUSH IN VICTORIA

The 1850s saw a massive goldrush to the Victorian diggings, leading to the dramatic events of the Eureka Stockade, now a symbol of Australia's burgeoning democracy. Life on the goldfields was captured by a number of artists, and a stunning array of their work can now be seen at the Melbourne Museum's

first blockbuster touring exhibition, *The Seductive Treasures of Gold and Civilisation*. As *Gold and Civilisation*, it was the first temporary exhibition at the National Museum of Australia, where visitors were dazzled by the array of sumptuous gold objects on display. The exhibition is reviewed in this issue on pages 30–31.

OBITUARIES

Joan Rutley, d.2001

Wardrobe Supervisor,
Performing Arts Museum,
Victoria, 1978-2000

Joan Rutley joined the Performing Arts Museum, Victorian Arts Centre in 1978 as the museum's inaugural wardrobe supervisor. One of her early assignments was the presentation of the Dame Nellie Melba stage wardrobe for the museum's first exhibition in 1982, *They call me Melba*.

Over 22 years, Joan worked with dedication and energy to develop the collection from its small beginnings to its status today as one of Australia's premier costume collections holding over 700 items. Joan continued to work extensively on the museum's exhibition program, preparing costume material for display, always



committed to the highest standards of presentation. In 1998 and 1999, as part of the museum's multimedia project, Joan and her team photographed and catalogued the entire costume collection, an enormous task which she was determined to complete before she retired in November 2000.

Joan generously shared her knowledge, expertise and enthusiasm for the Performing Arts Museum with the broader community, lecturing widely to

community groups including Probus and the National Trust of Australia (Victoria).

In 1999 Joan was awarded a Queen's Birthday OAM 'for service to the performing arts and museums through documentation, conservation and exhibition of the Performing Arts Museum Costume Collection'.

Joan will be remembered by us not only for her contribution as a museum professional, but as the most wonderful mentor and friend to successive generations of Performing Arts Museum staff. We honour her contribution to the Performing Arts Museum.

JANINE BARRAND, FRIEND AND COLLEAGUE OF JOAN'S SINCE 1983, AND CURRENTLY MANAGER OF THE VICTORIAN ARTS CENTRE ATTRACTIONS, INCLUDING THE PERFORMING ARTS MUSEUM.

Annabelle Cameron

Annabelle Cameron, who died on 14 June 2001, was one of the early members of the team that developed Australian Museums On-Line (AMOL). She supported the On-Line Working Party through her work on the then Heritage Collections Committee Secretariat of the Department of Communications and the Arts.

Annabelle strongly believed that AMOL would make Australia's museums, especially those in regional areas, more visible and accessible to the global community. Members of the On-Line Working Party and her colleagues across the museum sector pay tribute to her for her important contribution to AMOL and other museum sector projects.

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BUILDING PROFILE

Ways museums can maximise their involvement with hallmark events

This article focuses on one part of a larger study exploring the impact of *mega* and *hallmark* events on museums. But first, some definitions. *Mega* events have a global focus, are regular but infrequent in occurrence and, though they are frequently major international sporting events such as the Olympic Games and the World Soccer Cup, can also include World Expos and World Fairs. On the other hand, *hallmark* events have a local or a national focus, occur yearly or bi-annually and include festivals of all types as well as sporting events.

Though this study was initially precipitated by the advent of the Olympic Games in Sydney, it was considered useful to extend the original brief to include those events which happen more frequently and which usually originate closer to home. These are the *hallmark* events.

Because of their regularity and proximity, the opportunity exists for museums to develop important strategic relationships with hallmark event organisers that can result in audience building and profile extension.

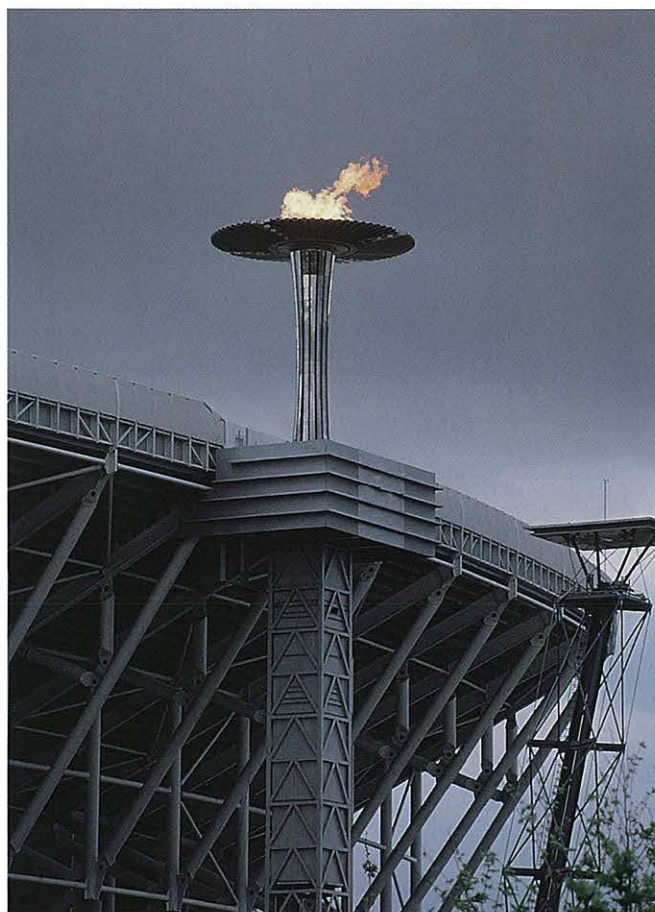
Background

In 1999, the Powerhouse Museum and the National Maritime Museum in Sydney formed a partnership to investigate whether visitor profiles to museums change as the result of the presence of the Olympics in a city. While this was the main impetus for the study, the brief was soon extended to include the additional phenomenon of hallmark events and to address some pertinent questions of interest to all museums:

- what are the *range* of impacts of both mega and hallmark events on museums;
- what *factors* affect the relationship that museums and galleries have with mega and hallmark events;
- How can museums *capitalise* on these factors to benefit from these events

A quantitative part of the study has been structured to sample visitors to museums prior to, during and after the Olympic period. Seven sample times have been organised with the final one taking place in September this year.

PRE GAMES	DURING GAMES	POST GAMES
Sept 15–Oct 1, 1999	Sept 15–Oct 1, 2000	Jan 1–15, 2001
Jan 1–15, 2000		July 1–15, 2001
July 1–15, 2000		Sept 15–Oct 1, 2001



The qualitative part of the study has involved depth interviews with directors and marketing managers in museums throughout Australia and New Zealand as well as the directors and marketing managers of major arts festivals. The focus of this part of the study was to determine what impact (if any) a mega or hallmark event had on a museum, what factors contributed to the impact and what could be done to capitalise on the presence of mega and hallmark events in the future.

Hallmark events

One of the significant findings from the research has been the diversity of events that can be categorised as hallmark events. Museum directors and marketing managers who took part in the study listed an astonishing array that covered all the major arts festivals (Adelaide, Perth, Sydney, Brisbane, Wellington), show days in all states and territories, festivals such as Carnivale, the Gay and Lesbian Mardi Gras, local festivals in Fremantle and Darwin, and themed festivals in Tasmania as well as other events including:

Annual	Grand Final Sports	Adelaide
Annual	NT Expo	Darwin
Annual	Darwin Cup	Darwin
Annual	Indy 500	Gold Coast
Bi-annual	South Australia Day	Adelaide
Bi-annual	Biennale	Brisbane
Bi-annual	Arafura Games	Darwin



Different Impacts

The research revealed that hallmark sporting events appear to have a relatively minor or negative impact on museum attendances. In part this is due to the fact that hallmark sporting events take up a large part of the day, with event patrons focused solely on the event for its duration. In addition, sporting events such as the Indy 500, which take place in the city centre, result in road closures around the area in which cultural institutions are located, discouraging visitation.

Respondents did distinguish between two audiences participating in hallmark sporting events. The primary audience is the main attendee with a focused and passionate interest in sport and low level interest in cultural pursuits (at least during the period of the sporting event). The second audience is often accompanying the primary attendee and includes wives, family and/or friends. These 'significant others' may be more likely to seek cultural alternatives while their partner is viewing the game.

a lot of the rev heads who come down will not come near us because they are focusing on a four day car event, not sort of going, 'Oh well I will just nip out for a while and get a little bit of colonial arts and culture into me and be back in time for the Formula One'.

Public Relations Manager at a museum.

By contrast, hallmark cultural events can have a significant effect on the numbers of tourists and locals who attend cultural institutions.

In almost every instance, cultural institutions could say with a degree of certainty that cultural hallmark events had impacted during the period they were on. The tourist and

local visitors attending cultural festivals were perceived to have similar profiles to their visitors outside of the cultural Hallmark Events. (Mega and Hallmark Events Report, 2000)

The study identified three major reasons for this:

- 1 Most cultural institutions increasingly choose to invest time and money promoting their institution during hallmark arts events. For the most successful, this is usually done via cross promotion with the festival organisers, becoming a sponsor of a festival event, becoming involved in the festival, advertising in the festival program and tailoring exhibitions, and other features such as café and restaurant menus to the festival.

This event has a significant impact on museum attendance for the two week period in which the Festival is held. This to a large extent can be attributed to the fact that the Museum is a sponsor ... as such the museum is in all festival programs with write ups on exhibitions being held at the museum during the Festival. (Manager Visitor and Market Research)

We opened it [exhibition on the costumes from Mardi Gras parades] for the opening of the Mardi Gras in February, we had the best numbers for February since we have been taking figures and it was directly attributable to that exhibition. (Director of Exhibitions)

- 2 In addition to increased visitation, other services benefit, particularly when café and restaurant menus are tailored to the festival theme.

We see the same people coming to the café, they start coming every day for coffee, you know we become a meeting place, so we really see that very, very clearly. (Public Relations Manager in a museum)

- Arts and cultural festivals attract visitors with similar profiles to museum visitors. These visitors are more likely to be interested in attending a museum or gallery.

There were only a few instances where attendances at cultural institutions were thought not to increase during the time in which the cultural hallmark event was taking place. In these instances factors such as distance of the museum from the event, the profile of visitors to the event and the weather were considered important contributing factors.

Building relationships

When the directors and marketing managers of arts and cultural festivals were interviewed, they indicated several ways in which museums could build the relationship with hallmark events of this type. Suggestions included:

- Collaborate with Festival organisers and use the resources of the festival to advertise the museum.

They could make more effort to get their material into our information booths and collaborate with us more. They try but could do more. (Director of a Festival)

- Plan specific programs for the period of the event.

... make sure they have something in the program ... it would have to have some impact on attendances and the fact that it is included everyday in a guide that says what's on today. There are huge benefits ... (Director of a Festival)

- Work with festival organisers to arrange a package for visitors to come to both the festival and to the cultural institution.

... if there were special events that were late in the afternoon that would allow people to come in prior to an evening show, get to the museum before it closed, maybe they could extend their hours ... the special exhibition could packaged in the Festival price. (Director of a Festival)

- Participate in discussions with the festival organisers to embrace a theme that is acceptable to both parties.

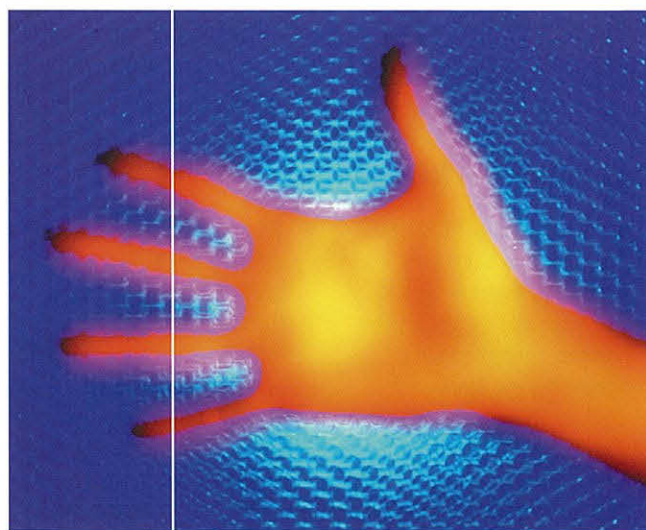
It is obvious from attendance at the art gallery. Any institution that enters into arrangements with the festival shows a marked increase in visitors during that period. (Director of a Festival)

- Increase the quality of the interpersonal relationship between the two parties.

One of the key determinants of success of a relationship between a high profile event and an institution like a museum is the quality of the interpersonal relationship ... in the end it comes back to interpersonal relations and our desire to hear what they are saying and their desire to hear what we are saying. (Director of a Festival)

The full research findings on the impact on cultural institutions of both hallmark and mega events, including a section specifically on the impact of the Sydney 2000 Olympics, will be published on completion of the project and will be available for purchase in mid-2002.

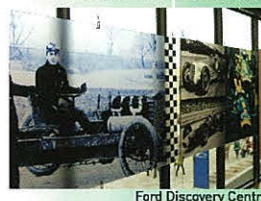
MAX DINGLE, AUSTRALIAN NATIONAL MARITIME MUSEUM AND CAROL SCOTT, POWERHOUSE MUSEUM



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PRESIDENT'S REPORT

I am happy to report that the Association has been very active on the membership's behalf since our exceptionally successful conference in Canberra during April.

1.0 New Council

The Association has welcomed a new Council with membership from a diverse range of museums (social history, science and art galleries) representing all states and territories in addition to three members who work in universities. The Council meets regularly by teleconference.

2.0 Standing Committees

The Council has endorsed the following Standing Committees:

Policy Standing Committee

Membership: Margaret Birtley, Ann Delroy, Suzanne Davies, Marie Boland and Russell Wilk
Terms of reference:

- Makes revisions to existing policies at the direction of Council;
- Advises Council on potential new policy directions;
- Develops new policies at the direction of Council

Professional Development Standing Committee

Membership: Brian Shepherd, Ian Watts, Ian Reid, Margaret Anderson, Moira Simpson
Terms of reference:

- Documents all professional development activities undertaken by Museums Australia Branches and Special Interest Groups;
- At the direction of Museums Australia Council, works with relevant training providers to develop professional development and training for the museum sector;

- Researches and documents existing opportunities for professional development (tertiary courses, internships, secondments and exchanges, etc.)

Regional, Local and Specialist Standing Committee

Membership: Jude Savage, Mark Whitmore, Brian Shepherd, Geoff Speirs, Megan Hicks or Judith Cornell.
Terms of reference:

- Advises Museums Australia Council on strategic directions to take in working with this sector;
- Undertakes specific initiatives at the direction of Council.

Editorial Standing Committee

Membership: Margaret Birtley (Chair), Linda Young (Reviews Editor), 5-9 voting members, Ros Russell (Managing Editor), Catherine Gardner (Advertising Manager)
Terms of reference:

- Oversees the production of the magazine within an approved budget;
- Recommends future magazine themes to Council;
- Approves (within limits delegated by Council) operational decisions;
- Manages the work of two consultants engaged by the Council: a Managing Editor, and an Advertising Manager.
- Appoints the honorary Reviews Editor;
- Approves the magazine in its final designed state, prior to its going to press.

Research Standing Committee

Membership: Andrew Kenyon, Carol Scott, Mark Whitmore, Russell Wilk and Moira Simpson
Terms of reference:

- Identifies issues of generic

concern to the museum industry that would benefit from major research projects and present these to Council;

- Identifies potential partners for research projects and present these to Council for discussion and approval; and
- Prepares draft submissions for ARC grants to undertake research projects.

3.0 Regional Arts Association Training Program

A one-day workshop was held on Friday, 27 April to refine the proposed RAA training program with specific emphasis on developing modules relevant to the museum sector. The workshop was attended by Colin Koch and Ken Lloyd (Regional Arts Association), Louise Biggs and Cheryl Watson (DOCITA), Anna Long, Geoff Speirs, Anne Baillie, and Elizabeth Hof (Museums Australia), Greg Wallace (ROOS) and Cassandra Parkinson (CREATE). The workshop was facilitated by Carol Scott, Museums Australia President.

Museums Australia will be represented on the Curriculum Development Working Group and the overall Steering Committee for the project. The Curriculum Development Group will meet in July and August to develop the consultant's brief for the preparation of training modules and resource packages.

4.0 Heritage Collections Council

The Heritage Collections Council met in Melbourne on 4 May. The resolution that was taken forward to the Cultural Minister's Council proposed a mapping and sector needs analysis and included the following points:

- to undertake an analysis consisting of a mapping exercise of existing programs and a study of the key needs of collecting institutions, especially those in regional and remote locations and specialist institutions.
- the analysis to be coordinated by the current chair of Standing Committee of Cultural Minister's Council (i.e. Victoria) in conjunction with the Commonwealth through a Steering Group of which three members to be HCC nominees.
- a two stage study:
 - a) museums sector key needs analysis to be conducted by a consultant funded by HCC under the management of the Steering Group to be reported by 30 September 2001; and
 - b) broad consultation with the museum sector to be undertaken to consider the issues reported in the stage 1 report.
- the Commonwealth to coordinate the mapping of all programs of support provided by the Commonwealth and State/Territory governments, large collecting institutions and sector associations.
- the HCC to meet later in the year to forward a consolidated paper to Standing Committee of CMC conveying possible options for future policies and structure.

5.0 Museum Methods

DOCITA has provided a grant of \$30,000 to review, re-edit and re-publish *Museum Methods*. The project Steering Committee consists of Tamara Lavrencic, Karen Coote and Susan Peacock (MANSW) and Carol Scott (MA President). An editor has been appointed and the revised edition will be available in the first quarter of 2002.

6.0 Museum Leadership Program

In association with the Melbourne Business School,

Museums Australia has been involved in the development of selection criteria, distribution of publicity material and choice of applicants for this prestigious course. 43 people were selected from a competitive field of museum professionals working in museums, art galleries, botanic gardens, libraries, heritage sites and centres, regional and specialist museums and visual arts and crafts centres. Four of the successful applicants are from overseas, demonstrating the international profile that the course is developing.

The program will be run from 11–19 August at the Melbourne Business School.

7.0 National Gallery of Australia

As an initiative of the National Gallery of Australia, and in association with Museums Australia, Professor Norman Palmer from University College, London, visited Canberra in July. Prof. Palmer is Professor of Commercial Law at University College London. In particular,

Professor Palmer's scholarship has explored the issues associated with works of art looted from European collections during the Second World War. His recent research has focused on the repatriation of human remains.

During his time at the National Gallery, Professor Palmer delivered two presentations:

- a) 'The recovery of Nazi looted art' on 18 July
- b) 'Stolen art and human remains: The issues for museums' on 19 July

The session on 19 July for museum professionals and arts ministries was introduced by Brian Kennedy, Director of the National Gallery of Australia and Carol Scott, President of Museums Australia. In the light of the recent review of the major Museums Australia policy on the repatriation of indigenous cultural material, *Previous Possessions, New Obligations*, Prof. Palmer's remarks were timely and informative.

Respectfully submitted,
Carol Scott
President

MUSEUM NATIONAL EDITORIAL STANDING COMMITTEE

The current committee

Margaret Birtley is the Coordinator of the Museum Studies program at Deakin University.
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Robyn Sloggett is Deputy Director of the Ian Potter Museum of Art and the Chief Conservator at the Ian Potter

Conservation Centre, The University of Melbourne.
r.sloggett@art-museum.unimelb.edu.au

Ian Watts has recently resigned from the Museum National Editorial Advisory Committee. The Committee wishes to thank Ian for his many years of service and the valuable contribution he has made over the life of the magazine.

CONFERENCE

ADELAIDE CONFERENCE 2002

Once Upon our Times: exploring the role of cultural institutions in creating, perpetuating and selling social, political and national myths

**7th National Museums Australia Conference
Adelaide 18–22 March 2002**

The conference organising committee is working energetically and enthusiastically to bring you a terrific National Conference in Adelaide in March 2002.

To date, Aboriginal activist Lowitja O'Donoghue has agreed to speak. Peter Sellars, Director of the Adelaide Festival in 2002, has also been booked as a keynote speaker. Following a recommendation from the Visual Arts and Craft SIG we have approached Associate Professor Maria Herrera (known as Boots!) from the Philippines and we are now trying to source funding to ensure that she can attend.

The Evaluation and Visitor Research Special Interest Group have recommended Zahava Doering as a keynote speaker. She is the Senior Social Analyst at the Smithsonian. Again we are seeking funding to bring Zahava to Adelaide.

We are also pursuing Professor Nguyen Van Huy, Director of the Museum of Ethnography in Vietnam, on the recommendation of the South Australian Museum education officers. Barbara Piscitelli has also been recommended by the Education SIG as a keynote speaker.

Two other keynote speakers attending the Adelaide conference will be Professor Lola Young and Dr Lynda Dyson. Professor Lola Young is Director of the Archives and Museum of Black Heritage in London. Dr Lynda Dyson works at the University of Middlesex and her area of expertise is media and cultural studies.

Following the successful exhibition critiquing session at the Canberra conference, the committee intends to include a similar session in the Adelaide program. The program is developing with SIG sessions available on Monday 18 March, Tuesday 19 March and Thursday 21 March from 2.00pm until 5.00pm.

There will be the possibility of 15 parallel sessions on a range of themes developing out of the main conference theme. At this stage we are looking at sub-themes around areas such as The Myth of War, The Myth of Museum Practice, Commemorations — Choosing to Remember, Choosing to Forget, Australian Icons, Frontiers, Big is Better, Small is Beautiful. As these themes progress we will be distributing guidelines to those who may wish to present papers. These should be available by the end of July. A reminder that the call for papers has gone out and the closing date for abstracts is Monday 17 September 2001.

A conference highlight will be a debate on the motion 'That museums and art galleries create, perpetuate and sell social, national and cultural myths', to be held on Wednesday 20 March 2002 at 6.00pm. A lively night is guaranteed.

For further information contact:

**Louise Carnell, Museums Australia National Conference
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Ph 08 8363 4399 Fax: 08 8363 4577
ma02@hartleymgt.com.au**

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Applications close towards the end of November, for commencement in February 2002.

The Cultural Heritage and Museum Studies program director is Professor William Logan, UNESCO Chair in Cultural Heritage. The Museum Studies coordinator is Margaret Birtley.



For further information, contact Marion Hansen,
School of Australian and International Studies on
telephone (03) 5227 1328, facsimile (03) 5227 2282 or
E-mail sais@deakin.edu.au
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MUSEUM EDUCATION

Bonnie Pitman (ed.), *Presence of Mind: Museums and the Spirit of Learning*, Washington, American Association of Museums, 1999. ISBN: 0-931201-58-6

The American Association of Museums standing committee on Education, or 'EdCom', celebrates its 25th anniversary with the publication of this collection of 17 essays. EdCom has long honoured individuals with awards for excellence in practice or leadership. All these essayists are winners of an award and are leaders in their field. Many names will be familiar, some from Museums Australia conferences, such as Eileen Heumann Gurian. Certainly the issues raised are familiar in Australian museums and galleries. Who in museum education hasn't discussed at some time the need to constantly invent and re-invent programs and means of communication, entertainment and commercial influences, the impact of physical spaces on museum visitors, social and family learning or the frustration of limited resources and lack of recognition.

The book is easy to hold and light to carry, well set out, clearly referenced, has useful biographies and a readily accessed index. The standard of writing varies from the prosaic to the occasionally stylishly eloquent. Museum educators are skilled at communicating clearly and concisely, so the essays keep the reader focused and although they occupy only some 150 pages, together they contain enough

information, diverse opinions and questions to provide any museum staff room with material to argue at length. Perhaps their concise nature reflects the universal reality that academic scholarship for museum educators is snatched between delivering programs or late at night.

In a time of accountability, vision statements, business plans and policy writing, educators will find some quotable quotes. Nevertheless, what shines through is the writers' respect for people, especially children, in all their diversity. Zora Felton uses that communication strategy of 'the-great-opening-line' in her essay. Zora was the Chief of Education, Anacostia Museum and Centre for African American History and Culture (Washington) and she writes: 'Had it not been for the children and the young people of the museum, there would never have been live rats in the rat exhibition'.

Reading these essays evoked much the same feeling for me as attending a Museums Australia conference. Colleagues gather to exchange ideas, articulate feelings and share experiences, to leave reassured that there are others facing the same challenges and knowing that support is to hand (often the most enduring benefit of conferences).

To be more than we are now is a great pressure. 'Make it more fun', we hear, or 'Bring in more money', 'Bring in more people', or 'Make it more relevant'. Susan Bernstein speaks from her experience of 16 years as education coordinator at the San Diego Museum of Man.

That museum educators meet these challenges and set their courses with passion and determination is

universal, or as Mary Ellen Munley, Director of Outreach and Education at the Field Museum, Chicago, concludes in her essay, 'Through our creative and purposeful improvisation it will be achieved'.

Encourage your staff and students to read these essays and go back to this book often for sustenance.

BARBARA BRINTON IS MANAGER OF EDUCATION AT THE NATIONAL GALLERY OF AUSTRALIA.

INTERNATIONAL EXHIBITION

Peter Proudfoot, Roslyn Maguire, Robert Freestone (eds), *Colonial City, Global City: Sydney's International Exhibition 1879*, Darlinghurst, Crossing Press, 2000. ISBN: 0-9578-2911-6

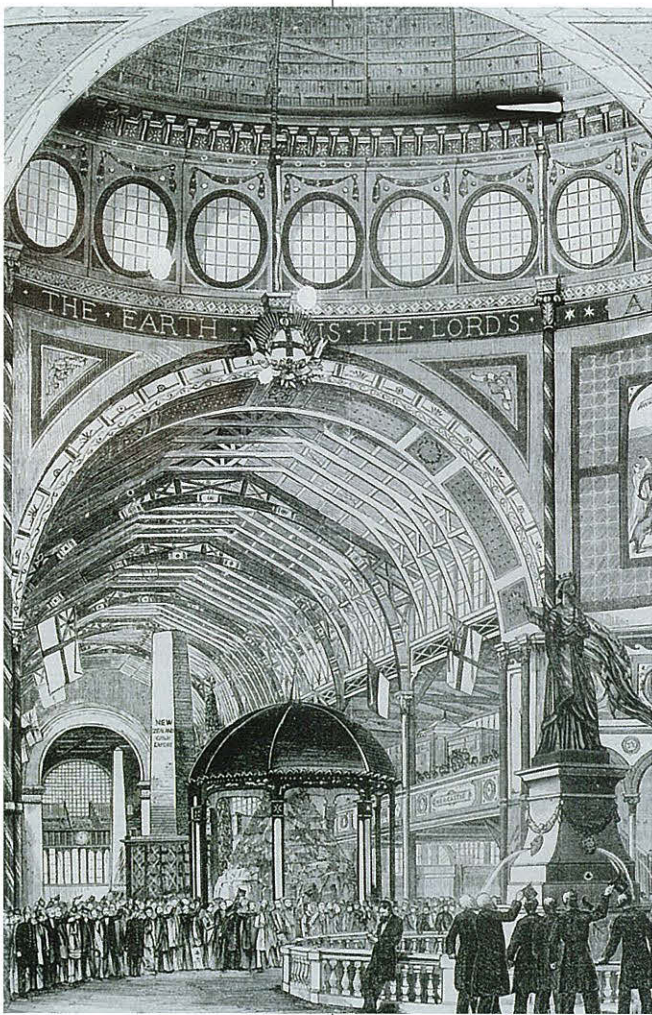
The 18 essays in *Colonial City, Global City* form a rich anthology on Sydney's International Exhibition of 1879, the first such exhibition to be held in the southern hemisphere. While over one million people visited the International Exhibition over its seven-month staging, it was forgotten relatively quickly by contemporaries, not least because the spectacular Exhibition building was burned down in 1882, just three years after its construction. Until now, historians have perpetuated that amnesia.

Sydney's International Exhibition was held in the Garden Palace, a monumental building erected in just nine months, situated on the city's best civic real estate, adjacent to the Botanic Gardens and Government House, and

overlooking the Harbour. The Exhibition was — like its international counterparts from the mid-19th century — a wondrous affair. 'Fairy-like and bewildering — it must be seen to be appreciated — for picturesqueness and diversity there are probably few landscapes like it in the world', goes one of many contemporary descriptions of the Garden Palace in the anthology.

A mixture of international diplomatic ritual, agricultural show, trade show, shop, museum, technological college, fair, sideshow, food hall, drinking festival, concert, art gallery, mechanics' institute, garden promenade, the international exhibition genre was a multi-dimensional phenomenon, jam-packed with a dizzying array of symbols and materials. Indeed, Graham Pont, one of the anthology's more interesting and prolific contributors, even suggests that, as the 'total art-work of the Industrial Age', its complexity might defy adequate historical analysis.

The 18 essays provide an outstanding word picture of the 1879 Exhibition. The strongest feature of the anthology is its abundant description of the Exhibition from a wide range of perspectives, accompanied by many images, some in full colour. The first essay, by Barrie Dyster, provides a useful international geopolitical context for Sydney's Exhibition. The following 12 essays describe, respectively, the spatial and civic setting for the Garden Palace, the architect James Barnet's civic vision, the builder John Young's engineering and design feats, the garden setting and layout of the Exhibition, the interior decoration of the Palace, the floor plan of the Exhibition,



Sydney International Exhibition, 1876

the Queensland Court, the music program, the gastronomic regime, the place of photography within and beyond the Exhibition, and the extant Colonial Secretary's collection that was developed by Sir Henry Parkes, starting with the purchase of items from the Sydney Exhibition and augmented by items from the two subsequent Melbourne International Exhibitions as well as overseas travels.

Other essays look at how the International Exhibition provided a template for the Powerhouse Museum and Sydney's main institutions of technical and higher education, while Helen Proudfoot outlines the epic tragedy of the building's demise, burnt down in two hours. Graham Pont, in

several essays (both as sole and joint author) demands that we recognise the influence of the French philosopher of gastronomy, Jean-Anthelme Brillat-Savarin (1755–1826), and the first philosopher of technology, Francis Bacon (1561–1626), on the epistemology of international exhibitions.

With some exceptions, such as Pont's work and that of Peter Kohane, the anthology is surprisingly light on theory and, despite promises made here and there, does not produce elaborate analysis or draw broad conclusions. Mostly, however, it is an eminently readable anthology, although it could have done with a more rigorous edit, especially to eliminate repetition. It certainly goes a

long way towards redressing historical amnesia of the event, achieving its intention 'to significantly advance ... understanding and appreciation of some of the key aspects of Sydney's International Exhibition of 1879'.

MARYANNE MCCUBBIN IS HEAD, STRATEGIC COLLECTION AND INFORMATION MANAGEMENT AT MUSEUM VICTORIA.

REVIEW JULIA CLARK

FEDERATION

The Federation Roadshow: A History, A Mystery, A Bird's Eye View. A travelling exhibition produced by the Migration Museum, Adelaide. Ceduna: 26 August–16 September; Port Lincoln: 23 September–28 October; Whyalla: 4–25 November; Roxby Downs: 28 November–3 February 2002; Salisbury: 10 February–1 April; Kingscote, KI: 12–28 April.

contemplating this splendid scene, is a solitary couple, a father holding his tiny, dressed-up daughter by the hand. In the face of all the self-congratulatory bombast and pageantry of Sydney and Melbourne, for me this image acts as a timely reminder that there were many, especially in the provinces, who feared this huge step into the unknown, and who still dislike 'Canberra' as interfering and uncooperative. But the tone of all the Federation shows I have so far seen is one of unmitigated celebration and self-congratulation: 'how clever/visionary/courageous/ we were, how right/inevitable it all was, and how self-evidently well it all worked out'. Well, yes ... and no.

This is the only Federation exhibition I have seen that actually acknowledges those fears and continuing difficulties, and questions that comforting vision of our Xanadu. And it is appropriate that it should come from the provinces, apparently



My favourite picture of Federation is of the Tasmanian Parliament building in Hobart, apparently floating in a sea of mud, festooned with banners celebrating the great event. In the foreground,

Federation Roadshow module
Courtesy of Migration Museum, SA

uncontaminated by all the smoke wafting from the Melbourne/Sydney/Canberra den of Federation madness. The introduction to the catalogue asks (p.7) asks:

'Federation. What impact did it have on the development of Australia?' It canvasses the driving forces for Federation — policies, personalities, events — and the entity that eventually emerged from a fraught process. But it does not shrink from the dark face of movements towards Federation, which frequently invoked 'the Australian people', but expressly excluded most women, Indigenous Australians, Chinese and other non-white immigrants, and which was voted in by only 43 per cent of registered voters.

The exhibition is not content only to look backwards to a glorious past, in fact, a relatively minor part of the installation. Its core is an attempt to assess the impact of Federation on Australia today. This it does under a series of headings: Indigenous Australians, Immigration, Australian Identity, Town and Country, Transport and Communications, Water, Defence and Taxation. There are many who will disagree passionately with the arguments put here — that we all need to acknowledge the history of Australia's first peoples; that immigration policies are at a crossroads; that the issue of identity will always be complex and contested; that our tax system is still not fair — but these are arguments infused with sound research, hard thinking, a fierce compassion and a willingness to have an opinion that can only be a welcome antidote to the otherwise ubiquitous exhortations to anodyne 'Celebrations of a Nation'.

This exhibition does not only break new ground within the topic of Federation. As we have come to expect of the remarkable team at the SA Migration Museum, it also breaks new ground in its

design process and product. The whole show fits into 100 square metres, sheltered under a silver pod-like modular structure which also serves as a screen upon which images associated with 1901 are projected. Each section within the pod is expressed by a model, made by artists who describe in the catalogue how they realised each curator's ideas in 3D. The models are quirky, evocative, charming and exquisite. The resulting diminished reliance on text makes this a show that will particularly appeal to children. The brief and punchy text is further hidden under an aluminium panel that the visitor lifts up to read.

As Director Viv Szekeres said of this ambitious concept: 'The engineering had not been done before and the small local company had to build the machinery to bend the metal to the right curves. Similarly the casting for the cradles that carried the art works. In the light of a number of Museum projects being given to interstate companies ... I was very keen to have all the research, design, construction and art works made by local people.' It's a neat example of how Federation has failed to make much headway against our loyalty to our original colonial identities!

There are also an educational CD-ROM and a website. Teachers should have a lot of fun working with students around the ideas here. Catch it if it comes anywhere near you. It's a welcome dose of bracing fresh air after the cigar-smoking fug of the Federation men's club.

JULIA CLARK MANAGES INTERPRETATION AT PORT ARTHUR HISTORIC SITE, TASMANIA.

REVIEW MICHAEL RICHARDS

CONTROVERSY

Steven C. Dubin, *Displays of Power: Controversy in the American Museum from the Enola Gay to Sensation*, New York University Press, revised edn, 2000. ISBN: 08-147-18906



Like it or not, American museums work in a post-*Enola Gay* world. The celebrated controversy at the National Air and Space Museum in 1991 over interpretation of the aircraft that dropped the bomb on Hiroshima now defines the limits of what is possible in publicly funded American museums and the pitfalls of engaging with powerful interest groups.

This reissue of an important survey of recent years has added material on the problems encountered by *Sensation*, an exhibition of the work of young British artists which was supposed to come to Australia but did not after encountering problems in Brooklyn. It raises many questions for an Australian reader. Do we manage things better in Australia? Are we more effective in engaging with powerful lobby groups? Or are we simply better at self-censoring?

Discussions among historians at this year's Museums Australia conference included these issues, stimulated by Henry Reynolds. Reynolds, who is no stranger to controversy, noted the differences in vitriol levels between anger at books and at exhibitions. Museums, as publicly funded spaces, attract a high level of

Reviewer Michael Richards at Port Arthur Historic Site
Courtesy of Michael Richards

engagement. Academic books, even if they stem from publicly funded research, exist within a domain in which freedom of speech and opinion is still the dominant paradigm — perhaps because they usually have little impact beyond the academy, sell few copies and are read by a handful of people.

Reynolds' own work is clear evidence that an historian committed to speaking to the public can make a difference to a great many Australians. But public polemics such as the recent bizarre attacks on his methodology and his assumptions about the deaths of Aboriginal people in the war between black and white that followed the invasion of Australia are actually quite rare in Australia. Is this evidence that ours is a culture

of free discussion and liberal values, or does it simply reinforce the judgment that matters of historical argument don't interest large numbers of Australians?

The underlying assumption of Steven Dubin's fascinating survey is that museums do matter hugely to American audiences. This is the flip side of the coin of the community ownership and interaction we are all committed to. Walking the fine line of consultation versus freedom of thought is an issue for every curator, every director. If this book is not on your shelf you are missing one of the key maps to the territory in which you travel.

But next to it you should shelve William Martin's *With God on Our Side: The Rise of the Religious Right in America* (1996). Martin does something that Dubin might have done in a more analytic tome: gets under the skin of the men and women who launched the American culture wars of the modern era. He shows that they are not just particular lobby groups, such as the psychotherapists who intervened in the Library of Congress Freud show, and the aging veterans and their commercial allies who were the key activists in the *Enola Gay* case. The most powerful challenge to the liberal intellectuals of America's museums and school systems comes from a reshaping of the American evangelical Christian right into a powerful and engaged political force over the last 40 years. We have no parallel to this militant political machine in Australia, not even One Nation, although the economic and social factors behind its rise have much in common with the dislocation and loss of a sense of ownership of the public polity

that Martin charts from the 1960s on in the USA.

What Dubin's book suggests to me is that many of the controversies he sketches could have been avoided or limited by less arrogant curators and administrations. What Martin makes clear is that there is an agenda abroad that would make any compromise or consultation difficult and almost certainly irrelevant.

MICHAEL RICHARDS MANAGES INTERPRETATION AT OLD PARLIAMENT HOUSE CANBERRA.

REVIEW JANE LENNON

GOLD

The Seductive Treasures of Gold and Civilisation. A National Museum of Australia exhibition, at Melbourne Museum, 19 July–21 October 2001.

The new National Museum of Australia is the federal government's gift to the nation for the Centenary of Federation: *Gold and Civilisation* (renamed for its Melbourne sojourn) is its first temporary exhibition. As the prime minister says in his foreword to the beautiful catalogue: 'It is fitting that the first temporary exhibition will explore how the discovery of gold in this country from 1851 not only transformed the economy and the society [he forgot to mention the transformation of the landscape] but marked the beginning of a modern Australia.'

Unfortunately the exhibition does not explore that transformation. Instead it presents the undeniably seductive allure of gold through the ages, portrayed as wealth, power and

glamour. *Seductive Treasures* opens with a collection of rare historic documents, paintings, photographs and actual gold nuggets to tell the story of Australia's gold rushes. It brings together the most comprehensive collection ever assembled of colonial imagery of the boom. There are big, familiar, polished oils by professional artists like Eugen von Guérard, watercolours and prints by amateurs on the spot and pencil jottings to illustrate personal adventures on the goldfields. The weakness of this pictorial largesse is that the images are not interpreted; as one critic commented, 'they become atmospheric wallpaper.' Their value as sources about the history of the gold rushes is ignored. They offered an opportunity to comment anew on the social and environmental impact of gold, 'the democratic mineral,' as Weston Bate has termed it, because it enabled ordinary people to journey to a new world in search of prosperity and a better life than that in Europe or China in the mid-1850s. The recently recognised Charles Doudiet watercolours of events at the Eureka Stockade illustrate this lost potential. They were discovered in Canada, Doudiet's home, and a footnote on a sketch annotates his role in this defining moment in Australian history, carrying a mortally wounded fellow-Canadian to the nearby hotel, where he died. Similarly ignored is the narrative potential of Edwin Stocqueler's few remaining paintings of Castlemaine, which reveal the impact of mining on the landscape.

Australian-made jewellery and racing trophies show how important Australian motifs were in design — Aborigines

and their weapons, kangaroos and emus, banksias and waratahs. Again, there is no interpretation of the lives and works of the designers and makers of these unique pieces, such as the digger brooches with their miniature picks, shovels, windlasses and sometimes even the name of the goldfield. Nor are there any clues as to the recipients of these pieces of early Australian goldsmithing, or the subsequent history of the objects, though such stories would be part of a rich Australian social history embroidered by exquisite material collections.

The next section of the exhibition displays golden objects throughout civilisation — a breathtaking array from the world's great collections, including the British Museum, the Vatican, Cartier and Fabergé. The collection overwhelms the visitor with its wealth and beauty: Irish gold collars, chic Roman snake bracelets, Turkish daggers, Vatican holy vessels, Regency English tankards, Thai buddhas, Indian amulets, African earrings, Inca necklaces and Indonesian pectorals. Again, there is no chronology or other context. The exhibition aims purely to overawe the visitor with dazzling displays of the magical glamour of gold. It is not surprising that most newspaper reviews of this elegant exhibition have been by art critics. The eclectic *Seductive Treasures of Gold and Civilisation* is not the result of an integrated curatorial concept but of loans to Australia from 35 countries as gestures of goodwill to celebrate our centenary of nationhood. This fact is not presented to the public, but gleaned from the prime minister's foreword to

the catalogue, where he thanks the lenders for their generosity.

The final exhibit is the amazing Normandy nugget — 25 kilograms of gold, found in 1995 by a prospector using a metal detector in Coolgardie, where 75 per cent of Australia's current gold output is mined.

The National Museum claims to present the story of our land, our people, our nation. However, this first temporary exhibition, while loaded with superb pieces, fails to provide the histories of those who rushed to this continent in search of gold, and of the impact of those rushes on our environment, social institutions and national psyche. A golden opportunity to present a more inclusive and integrated social history of Australia on its centenary was lost.

JANE L. LENNON IS A HERITAGE AND MUSEUM CONSULTANT IN BRISBANE. SHE REVIEWED THE EXHIBITION DURING ITS SHOWING IN CANBERRA UNDER THE NAME *GOLD AND CIVILISATION*.

REVIEW GLEN R COOKE

DECORATIVE ARTS

Rosemary Troy Krill with Pauline K. Eversman, *Early American Decorative Arts 1620–1860: A Handbook for Interpreters*, Walnut Creek CA, AltaMira, 2001; ISBN: 0-7425-0314-3

Australians feel they have so much in common with the United States that it is always a surprise to be reminded how much longer is the history of European settlement in that country. The collection focus of the Winterthur Museum, Garden

and Library terminates at the time Australian decorative arts began establishing an identity.

Henry Francis Du Pont (1880–1969) established the museum in his family home, 'Winterthur', outside Wilmington, Delaware in 1928 and opened it to the public in 1951. The museum is known for its grand 18th century rooms filled with American Chippendale furniture, but also contains many humbler settings, such as those of the Pennsylvania Germans. The museum contains more than 175 rooms which Du Pont rescued from demolished buildings along the eastern seaboard.

Early American Decorative Arts 1620–1860: A Handbook for Interpreters is simple and well set out. Chapters on objects of differing media follow the same pattern of looking at the object, thinking about its style, considering its making and marketing, and how it was used. This is the core of Winterthur's interpretive methodology — a technique that translates readily to Australian examples.

The book is of exceptional interest as a comprehensive history of the decorative arts on the East Coast of the USA. (The Spanish influence in the South-west receives no mention.) We could learn from the didactic clarity of the chapters but, because of the time frame, there is little connection with the development of the decorative arts in Australia.

The emphasis is on furniture, with eight of the 18 chapters documenting the changing styles from Mannerism (17th century) to the Empire (early 19th century). Reference is made consistently to design elements that link objects of a period. For instance, it is

noted that pewter tankards of the 17th century have flat tops, protruding handles and broad, multiple-reeded rims which show 'similarities to the horizontal emphasis in seventeenth century furniture, with its broad proportions, straight lines, and multiple mouldings of court cupboards and chests'. (p.199)

Occasionally the authors illuminate aspects of decorative arts history very simply. In regard to the change from the Federal style they remark 'Empire furniture fills space in a compelling manner' (p.113) — as pertinent a statement regarding the transition from Sheraton/Hepplewhite to Regency style in England (though with only a modest parallel in Australia)!

Apart from the elaborate use of marquetry, the best furniture made in the USA can match European cabinetry in terms of quality. Regional variation in furniture is discussed but it is also noted that variation tended to disappear during the 19th century.

Chapter 5, 'Owning objects', documents the social history of wealth and prestige, and is one of the most interesting sections. Even after 1790, only five per cent of the population lived in cities. The survival of this furniture is remarkable considering its rarity. 'On the eve of the American Revolution in 1776, a colonist held approximately 10 per cent of his wealth in such durable consumer goods as furniture, household equipment, clothing etc' (p.31): wealth was largely based on land. This approach to the historical consumption of decorative arts goods offers very interesting directions for research in Australia, where wealth was

much thinner, though status struggles were equally fierce. While it is acknowledged that the vast majority of ceramics, glass, textiles etc used during the period was imported, discussion of imported furniture is omitted. The mass production of furniture did not occur until the 19th century, but surely there would have been considerable movement across the Atlantic?

GLENN R. COOKE IS RESEARCH CURATOR OF QUEENSLAND HERITAGE AT THE QUEENSLAND ART GALLERY.

FUTURE ISSUES OF MUSEUM NATIONAL

November 2001

'Federation' in review

How museums and galleries have celebrated the Centenary of Federation.

Editorial copy deadline 15 September 2001.

February 2002

Collections: tangible and intangible

Editorial copy deadline 15 December 2001.

A special section guest-edited by the Membership (Friends and Volunteers) SIG is being considered for inclusion in 2002.

AWAY FROM HOME BUT AMONG FRIENDS...

a report on the Police Museum Conference held in Budapest, Hungary 23–25 April 2001

Not many people within the museum industry know how many police museums there are in the world. In our first meeting, of what we hope will be many, 12 police museums from 11 countries attended.

Over the three days of the conference, which the Hungarians named 'Museums with the Police PR activities' (PR being a recently discovered business in Hungary), I met delegates from Finland, Sweden, the Netherlands, France, Slovakia, New Zealand, Romania, Canada, Malaysia, Vietnam and, of course, Hungary. The Egyptian Ambassador also attended to gain information about setting up police museums.

Each kind of police museum was represented, from the small, volunteer-run establishments of France and Hungary, with three or less staff, to the largest of establishments such as Malaysia, with 64 staff and 1.6 ha of display area. Three different types of administrative management were also represented:

- 1) Police museums that are not directly linked to a police service and run by civilians or ex-police officers such as in Canada, Sweden, France, Hungary;
- 2) Those run by police officers within a police service structure such as in Malaysia, Hungary, Slovakia, Romania and Vietnam; and
- 3) Those run by civilians within a police service structure such as in Australia, New Zealand, the Netherlands and Finland.

Two main issues emerged. The first was the absence of any international chapter or body representing police museums,

and the second was the need for an ethics policy to cover all varieties of police museums in regard to exhibits, collections and our responsibilities to the visiting public. It became clear during our visit to the Hungarian Crime and Police History Museum that there are different views on what sorts of crime photographs and objects should be displayed for public viewing. I considered their photographs too graphic for general consumption; I would not be allowed to exhibit them in my museum. However the museum staff were confident that they had chosen the less offensive photographs for display. This inequality of thought prompted a discussion on a policy document to cover our ethics and responsibility to the visiting public — what should we be displaying, or not displaying, how should we display collection items, and what is our duty of care towards our visiting public?

Five actions were decided upon:

- 1) That a Police Museum chapter be created within ICOM. To achieve this end the next Police Museum conference would be held in 2003 to consolidate work on the ICOM application before the next General Assembly in 2004;
- 2) That subsequent conferences are held every three years;
- 3) That an Ethics Policy is written and a draft disseminated to all police museums for comment. (The Ethics Policy Committee is made up of delegates from New Zealand; the Netherlands; Canada and Finland);

- 4) That a list of police museums is collated from all available sources and that it be called the 'Blue Book';
- 5) That Malaysia hold the next conference in 2003.

The opportunity to network with fellow police museum workers was a very exciting and profitable one. All in all it was a very enjoyable conference in a very beautiful city. You really haven't seen Budapest unless you behold the Houses of Parliament backed by blue sky and the city by moonlight. Hungarian people are lovely and very accommodating, even to this Antipodean who thought she would try and speak their rather interesting language!

Hungary is experiencing an economic boom which was most evidenced by the

imposing nature of the new Hungarian National Police Department (HNPD) building and the fact that the conference, accommodation, and all meals for delegates were paid for by the HNPD. It should be said that the hospitality shown by Dr Sági Zoltán and his staff of the Hungarian Crime and Police History Museum and the HNPD was exceptional, and everyone should be commended for initiating this first conference and for organising it so well.

Please contact me if you would like to chat with a fellow police museum worker, by email at Jones.LisaA@police.qld.gov.au, by phone at (07) 3364 6425 or fax (07) 3236 0954.

LISA JONES, CURATOR,
QUEENSLAND POLICE MUSEUM

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NOTICEBOARD

CONFERENCES IN AUSTRALIA

Oral History Association of Australia Conference 2001

Voices of a 20th Century Nation
30 August–2 September 2001
National Library of Australia,
Canberra
Tel: 02 6257 3299
Fax: 02 6257 3256
Email: ausconvservices.com.au
Conference website:
www.geocities.com/oha_australia

Friends as Advocates Conference

3–5 October 2001
National Museum of Australia
and Friends of the National
Museum of Australia
Phone: 02 6281 6624
Email:
conference@conlog.com.au

New takes on Culture and the Arts in New South Wales

5–6 October, University of
Sydney
Presented by the Museums and
Galleries Foundation of NSW,
Regional Arts NSW,
Community Cultural
Development NSW (formerly
NSW Community Arts
Association), in conjunction
with the Local Government and
Shires Associations of NSW
Contact Jocelyn Payne,
Museums and Galleries
Foundation of NSW,
43–51 Cowper Wharf Road,
Woolloomooloo NSW 2011
Tel: 02 9339 9902
Fax: 02 9358 1852
Email: admin1@mgfnsw.org.au

Tracking Kultja

National Aboriginal and Torres
Strait Islander Cultural Festival
13–21 October 2001
National Museum of Australia
Tel: 02 6208 5000
Email:
trackingkultja@nma.gov.au
www.nma.gov.au

International Year of the Volunteer Conference

*Volunteering: Real Choice,
Real Change*
21–23 October 2001
Grand Hyatt, Melbourne
For more information go to
www.iyv2001.net/conference.html
or contact Volunteering
Australia, phone 03 9820 4100,
fax 03 9820 1206

Getting to the heart of it

Connecting people to heritage,
Interpretation Australia
Association National
Conference, 3–7 September
2001, Alice Springs. This will be
IAA's ninth annual meeting.
www.vicnet.net.au/~interpoz

Bridging the boundaries, 5th
National Regional and Remote
Museums Conference,
Kalgoorlie, 26–29 October
2001. Contact Museum
Assistance Program of the WA
Museum at
[RRRMuseumConference@mus
eum.wa.gov.au](mailto:RRRMuseumConference@museum.wa.gov.au)

South East Queensland Small Museums Conference

Landsborough, 30 November–
2 December 2001. This three-day

conference will concentrate on
two themes: People in
Museums and Kev Frenzi –
Movie Museum. Contact Wendy
Dixon, Landsborough Shire's
Historical Museum, 07 5494
1755 or email
museum@powerup.com.au

INTERNATIONAL CONFERENCES

**Enhanced realities:
augmented and unplugged**,
the 7th International
Conference on Virtual Systems
and Multimedia, VSMM 2001,
25–27 October 2001, University
of California, Berkeley, USA.

Also **Virtual Heritage
Colloquium**, 23–24 October
2001, hosted by UCB Center for
Design Visualisation,
International Society on VSMM,
San Francisco, USA. For three
consecutive years VSMM has
brought together researchers
from around the globe focused
on the new field of Virtual
Heritage. A special colloquium
will be held immediately before
the full conference to debate,
explore, and begin to address
including international
standards and metadata,
funding and collaboration, and
application of emerging
technology.

For more information on the
conference and colloquium
email the conference
secretariat at [vsmm-
sec@vsmm.org](mailto:vsmm-sec@vsmm.org)

MOVING ON

Tiffany Lee-Shoy has recently
been appointed Director of
Project Centre for
Contemporary Art, Wollongong,
NSW. She was formerly
Curator of Contemporary Art at
Wollongong City Gallery.

Leanne Willis has returned as
Director of Shepparton Art
Gallery, Victoria, after 11
months' maternity leave.

Alice-Anne Boylan, formerly
Director of Cairns Regional
Gallery, has been appointed
General Manager of
Queensland's new Judith
Wright Centre of Contemporary
Arts.

Martha Sears has moved from
the Powerhouse Museum to
Hay City Council as Community
Curator.

RELOCATED

Lady Denman, a traditional
wooden Sydney Harbour ferry,
has been refloated and moved
into a specially-prepared con-
crete bay at the Lady Denman
Heritage Centre, Huskisson,
NSW. The project was guided
by a conservation plan pre-
pared by the NSW Heritage
Office, and funded by the
Commonwealth Government
through the Federation Fund.

NATIONAL EXHIBITION VENUES DATABASE

The National Exhibition Venues Database (NEVD) is a database of touring and temporary exhibition venues around Australia. The database facilitates the planning of exhibition touring programs on a regional, statewide and national basis. Venues can add or modify details about their exhibition spaces online and temporary exhibition developers can also promote their exhibitions for hire.

Currently the NEVD lists over 400 diverse exhibition venues and promotes greater use of these spaces. It also encourages

larger institutions to reach new audiences by considering non-traditional locations such as regional and local government community centres for their touring exhibitions. The NEVD holds details on exhibition venues of every size, shape and theme, from community library foyers to exhibition spaces within Australia's largest museums and galleries. You can find the NEVD online at <http://amol.org.au/nevd>

SOPHIE DANIEL, NATIONAL GUIDE AND EDUCATION GATEWAY
COORDINATOR, AUSTRALIAN MUSEUMS AND GALLERIES ONLINE

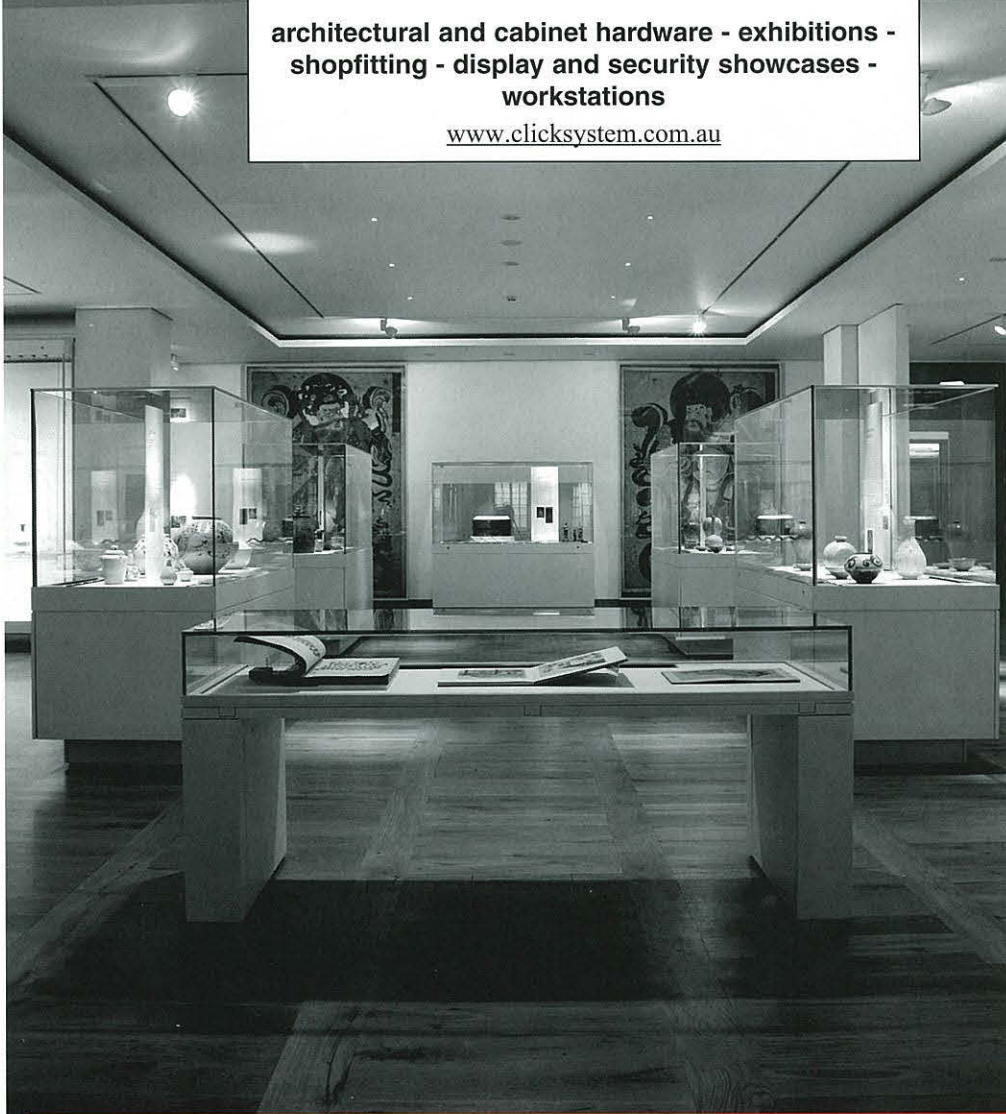


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