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MAGAZINE

MAY 2005 → AUSTRALIAN MUSEUMS AND GALLERIES → ISSUES»NEWS»VIEWS

Museums
bridging
cultures

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Formerly *Museum National*.

ROSLYN RUSSELL, EDITOR

IN THIS ISSUE...

FROM THE EDITOR

The theme for this issue of MAM is 'museums bridging cultures'. But what do we mean and understand by this term? MA's new Vice-President, Viv Szekeres, has taken on the challenging task, informed by her many years as Director of South Australia's Migration Museum, of examining the assumption that museums can create bridges between cultures.

The establishment of Istanbul Modern, in Turkey, is in fact predicated on the assumption that museums — in this case a modern art museum — do have the capacity to signal a willingness to move outwards towards other cultures. The commencement of the process that will take Turkey into the European Union coincided with the opening of Istanbul Modern, a powerful signifier of the country's openness to Western culture. In this case the metaphor is of the museum taking the first steps across the cultural 'bridge'.

Here in Australia, Museums Australia's desire to honour the culture of this country's Indigenous people and provide sound protocols for their representations in and relations with museums is signified by the publication of *Continuous Cultures, Ongoing Responsibilities*. Read more about this major MA initiative on page 16.

The Indian Ocean tsunami disaster has seen the museum community rally to the support of our colleagues in institutions such as the Maritime Archaeology Unit at Galle, Sri Lanka. Staff of the Western Australian Maritime Museum and James Cook University have been involved in assessing damage to the collection and suggesting treatments for the affected artefacts.

One of our members, Andrew Simpson, saw the results of the tsunami for himself at Phuket, Thailand, and describes the situation for us on pages 13–14. He tells us that a Tsunami Memorial Museum is planned for Phuket, and suggests that those who have used the area as a tourism destination — including those of us who work in museums — might donate towards or otherwise assist this museum's development. What better way could there be to build cultural bridges than for our museum community to give such support, in both Sri Lanka and Thailand?

WHAT IS MUSEUMS AUSTRALIA?

CAROL SCOTT

There are a number of organisations working throughout the museums and galleries sector. Distinguishing the work that they do is important. In this article, we look at what makes Museums Australia different.

What is Museums Australia?

Museums Australia is the national professional association advocating on behalf of museums and galleries and supporting the people who work in them.

What does Museums Australia do?

1. Want to increase your skills or keep abreast of new developments in our sector? Through its Branches, Special Interest Groups, Chapters and its annual national conference, Museums Australia provides training and professional development for people throughout the country.
2. Want to make those important contacts? Museums Australia offers opportunities for networking at local, state and national levels through conferences, seminars, forums and meetings.
3. Want to be part of the bigger picture? Museums Australia fosters strategic alliances and works with partners on issues of common concern. Some of our partners are the Australian Federation of Friends of Museums, the Australian Council of National Trusts, the Federation of Australian Historical Societies, the Australian Library and Information Association, the Australian Society of Archivists, the Australian Institute for the Conservation of Cultural Materials and the Regional Arts Association.
4. Looking for that exciting new job prospect? Museums Australia provides information about job opportunities through a weekly members' bulletin and on our website.
5. Want to see the sector advance? Museums Australia undertakes research on issues of significance to the sector. We are currently partners in a successful ARC-funded project titled *Copyright and cultural institutions: digitising collections in public museums, galleries and libraries* and have managed the study for developing a national accreditation scheme.
6. Want to know what's happening? Museums Australia highlights issues of emerging significance to the sector through the *Museums Australia Magazine*, the national website, SIG meetings, state branch seminars and forums.
7. Want to make a difference? Museums Australia takes appropriate action on behalf of and in consultation with the sector through media releases, articles in MAM, responses to inquiries and reviews and participation on national and state government forums and advisory panels. Museums

Australia is a member of the National Cultural Heritage Forum and the Return of Indigenous Cultural Property Program.

8. Want to strive for excellence? Museums Australia sets standards through accreditation schemes and professional membership systems. MAVIC has implemented an institutional accreditation scheme which is recognised, well established and which provides the Association with both a framework and procedural guidelines for future national developments in this area.
9. Want to honour the best? Museums Australia rewards excellence. Annual awards for museum excellence are offered through three of our state branches (Queensland, Victoria and Western Australia) and the Museums Australia Publication Design Awards is a feature event at the annual conference.
10. Want to be rewarded for membership? Museums Australia develops affinity programs. There are benefits to joining Museums Australia including free entry to museums and galleries around the country.

Museums Australia is your professional association. You guide it. Your active participation helps it grow. Your membership fees make its work possible. You are its future!

CAROL SCOTT
PRESIDENT,
MUSEUMS AUSTRALIA

FREYA PURNELL

CENTRE FOR CONTEMPORARY PHOTOGRAPHY REOPENS

After being homeless for nearly a year, Melbourne's Centre for Contemporary Photography (CCP) has reopened at its new premises in Fitzroy.

The new centre, designed by architect Sean Godsell, features five exhibition spaces, ranging from small and intimate to large, as well as an education space to accommodate CCP's extensive seminar and workshop program, and a retail area offering secondhand books and contemporary prints.

And if you are passing by the new CCP after dark, a rear projection window visible from the street gives a hint of what treasures lie within.

On the relocation, CCP director Naomi Cass says, 'While a popular destination for eleven years, the Johnston Street premises were failing to meet increased expectations of artists and audiences as to what a public space can and should offer.'

Cass says the move also provides certainty for CCP going forward, with a thirteen-year lease secure, and the new centre provides 'a safe and effective place to work for artists, staff and the public who participate in classes, workshops, lectures and of course, viewing exhibitions'.

The centre's reopening on 28 April was celebrated with a

street party, which also served as a launch for the new venue's maiden exhibition — the Kodak Autumn Salon, showcasing the latest developments in photo-based practice from over 300 Australian artists.

Also on the program this year are exhibitions of the work of Selina Ou, Matthew Fleeph, Aaron Seeto and Brendan Lee, as well as the Leica/CCP Documentary Photography Award.

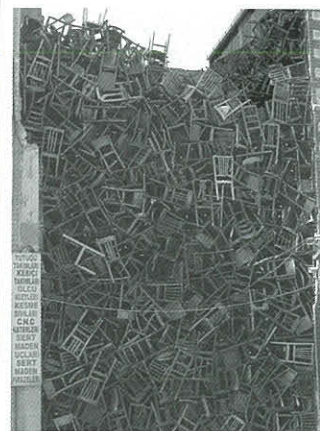
While CCP is fifty per cent publicly funded, a major fundraising effort was undertaken for the new centre, raising \$470,000 — with a \$100,000 contribution from Arts Victoria and major donations from the Helen Macpherson Smith Trust, Visy Foundation, Naomi Milgrom and John Kaldor and several anonymous donations adding to the \$79,000 raised by artists and collectors in 2002's Stellar Fundraising Auction.

The Centre for Contemporary Photography is at 404 George Street, Fitzroy, Melbourne. For more information visit www.ccp.org.au.

FREYA PURNELL IS A SYDNEY WRITER AND EDITOR

Above: Centre for Contemporary Photography interior [detail]
Photograph by Paul Knight

OUR COVER



Cover image:
Doris Salcedo
Persempapazan, 2003
Photograph by Rhana Devenport

Doris Salcedo's striking installation forms a 'bridge' between two buildings at the Istanbul Biennial in 2003. Turkey's welcome to modern art is a factor in bridging the gap between cultures.

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Left:
Aragorn [detail]
© New Line Productions, Inc

Right: Viktor & Rolf
Jacket, Spring/Summer 2002
Collection of the Kyoto Costume Institute [detail]
Photo: Hatakeyama Takashi
Photo Courtesy: The Kyoto Costume Institute

CAROL SCOTT, OUR RETIRING PRESIDENT — A TRIBUTE

ROS RUSSELL

When Carol Scott became President of Museums Australia in the latter part of 2000, the organisation had in her words, 'experienced some considerable challenges'. After restructuring, Museums Australia was ready to take up those challenges by the end of that year.

Four-and-a-half years later, Museums Australia's National Office has three staff and occupies its own offices within Old Parliament House. State and territory branches are active and the Association has twenty-three Special Interest Groups allowing members to participate in their specific areas of professional and personal interest. New by-laws passed in August 2004 have clarified the role of all these important divisions in relation to the national Association and have provided a much needed framework for risk management. Five Standing Committees to Council have realised major projects over the last four years with the most recent new development being the establishment of the Indigenous Standing Committee. Museums Australia has taken initiatives to develop products and programs, advocate for the museums sector in government and non-government fora, and provide enhanced benefits to its members.

Progress over these years has been led and guided by Carol Scott, who has been tireless in her efforts for the Association. She has been active in promoting and developing every major strategic initiative, and in



Courtesy of Carol Scott

shaping Museums Australia's response to issues that affect the museums sector.

Carol has promoted the development of key policies by Museums Australia, including *Museums and sustainability: guidelines for policy and practice in museums and galleries* (*Museum National*, May 2003). More recently, under her Presidency, Museums Australia has developed a successor to its pioneering policy on treatment of Indigenous issues and materials in museums and galleries, *Previous Possessions, New Obligations*. Our revised Indigenous policy document, *Continuing Cultures, Ongoing Responsibilities*, authored by Janey Dolan after extensive consultation with indigenous communities and the sector, is now on the Museums Australia website.

Carol has provided personal leadership to the museums sector, particularly in addresses to the annual Museums Australia Conference, where she has tackled such challenging themes as the role of museums in the twenty-first century and the social value of museums. She has also been a keen advocate

of leadership training and professional development for those who work in museums and galleries. Carol has taken initiatives to ensure that all who work in the sector have the tools to assist them in their efforts, for example, promoting and co-ordinating the reissue of *Museum Methods*. And she has been a key advocate of the Museum Leadership Program.

The well-being of those who work in museums in regional and remote areas has always been of keen concern for Carol. She has worked with the Regional Arts Association, the Regional Outreach Operators Forum and the Regional Cultural Alliance to promote the interests of our members outside the larger population centres. Carol negotiated the inclusion of the Remote and Regional Conference into the Association's annual conference and has seen it become one of the most successful components over the last three years.

Collections are at the heart of museums and galleries' activities. Carol has been a key player in the evolution of formal structures to assist in caring for Australia's heritage collections. She has been part of the process that has led, via the National Collections Advisory Forum, to the creation of the Collections Council of Australia. Margaret Birtley, who as Vice-President of Museums Australia worked closely with Carol throughout most of her Presidency, is now Executive Officer of the CCA.

Under Carol's leadership Museums Australia has made a wide range of benefits available

to its members. A new website has recently been developed. On the advice of Ian Watts, the Museums Australia Publication Design Awards were revived in 2003, allowing the industry's graphic design skills to be acknowledged. Carol has taken a keen interest in the evolution of *Museum National* magazine into *Museums Australia Magazine*, and has always been a willing contributor of articles in addition to her President's report in each issue.

When crises have affected the museums sector, Carol has been the public face of the Association, and has made effective public statements on areas of concern to the membership. She has also been to the forefront at times when cultural heritage is threatened. Most recently she has taken Museums Australia into a strategic alliance with other heritage organisations to assist in the relief effort for our colleagues around the Indian Ocean affected by the Boxing Day tsunami.

Museums Australia owes a great debt to Carol Scott's dynamic leadership and seemingly inexhaustible energy, and we wish her well as she takes up the position of Immediate Past President on the Museums Australia National Council. We are fortunate indeed that her skills, enthusiasm and indeed passion for the well-being of our sector remain available to Museums Australia. Our thanks to you, Carol, for your dedication to Museums Australia and to the museums sector over the last four-and-a-half years.

STATISTICS ON MUSEUM ATTENDANCE

The Cultural Ministers Council Statistics Working Group reported recently on its survey of 'Attendance at Selected Cultural Venues 2002'.

And it's official — more women than men visit art galleries and museums, and art gallery visitors generally are older than those who visit museums, zoological parks and aquariums, and botanic gardens. The largest gender difference occurs in the 18–24 year age group — the elusive 'youth market' — where females outnumber males by 39 per cent to 27 per cent.

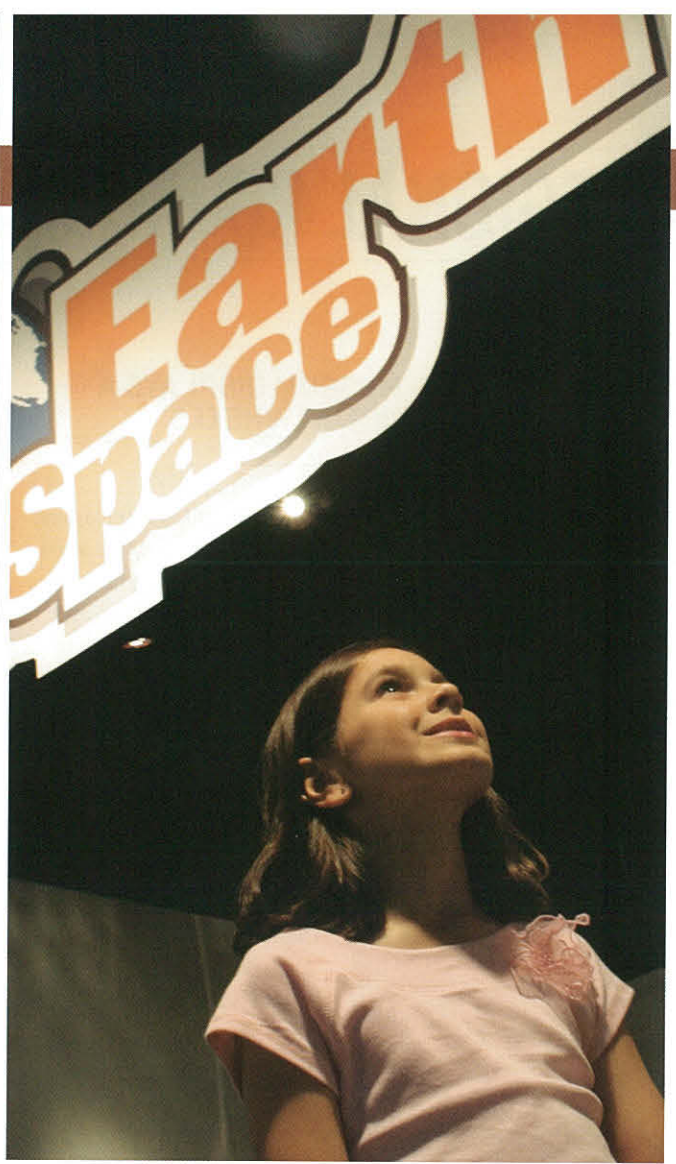
More than 3.6 million people visited an art gallery in 2002, with attendance rates increasing with age up to 65, then declining. Of the total number of visits, most people (64 per cent) visited art galleries on either one or two occasions that year.

The picture for museums is of a younger group of visitors in general. The same number of visits — 3.6 million — were made to museums in 2002, but the largest groups were those aged 25–34 years (27 per cent) and between 35–44 years (29

per cent). Museum visitors were characterised by high levels of employment, with 72 per cent of visitors in either full or part-time work.

Visitors to zoological parks and aquariums, not surprisingly, were younger than those who visited art galleries and museums. Overall visitation was also higher: 5.8 million people visited zoos and aquariums, with 50 per cent of these couples with dependent children. Those aged between 25 and 34 years accounted for 52 per cent of visitors, and the 35–44 years age bracket for 49 per cent.

Botanic gardens were the success story of the sector, with an impressive 6 million visits. Return visits were also high, with 63 per cent of respondents recording at least one subsequent visit. People who live in capital cities — each of which has a botanic garden, with Sydney's Royal Botanic Gardens claiming the credit for being Australia's oldest museum institution — are more likely, at 46 per cent of visitors, to visit a botanic garden than Australians living elsewhere



Sciencentre, South Bank, Brisbane
Courtesy of Queensland Museum

in the country (35 per cent). It is clear, though, that the requirement to walk in botanic gardens, coupled with the vagaries of the weather, deters many visitors over 75 years from frequent visits: this age group recorded an attendance rate of 24 per cent, nearly half the average rate for other age groups (42 per cent).

INFORMATION DERIVED FROM CULTURAL MINISTERS COUNCIL STATISTICS WORKING GROUP, AUSTRALIA'S CULTURE NO 13, *ATTENDANCE AT SELECTED CULTURAL VENUES 2002*, PREPARED WITH THE ASSISTANCE OF THE AUSTRALIAN BUREAU OF STATISTICS



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REGIONAL ROUNDUP

NATIONAL MOTOR MUSEUM DISPLAYS A HISTORY OF 'NURSING ON WHEELS'



Courtesy of History Trust of South Australia

The National Motor Museum in Birdwood, SA, is hosting a display by the Royal District Nursing Service (RDNS) in the Museum's 'Club Space', a specially designated area in which clubs and other organisations can tell the story of their members' vehicles.

Founded in 1894, the Royal District Nursing Services' story reflects the state's history — it expanded with the population. The organisation's role is to provide skilled nursing care to those in need. District Nurses at first relied on the community for donations to purchase their means of transport, including horses and buggies and even camels.

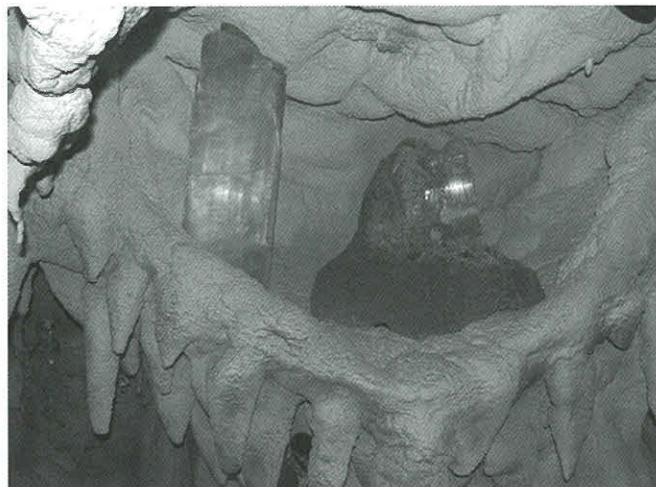
The Royal District Nursing Service celebrated 110 years of caring for people last year. Since 1894 it has made over twenty-one million visits to people of all ages in their homes and in the community. It now employs over 300 staff providing services twenty-four hours a day seven days a week. Each year District Nurses make on average over half a million visits in the fleet of over 185 vehicles.

On display at the National Motor Museum until 2 July 2005 are:

- A 1946 Austin 8, purchased by the RDNS Port Adelaide Branch and used by their nurse. The vehicle was found half buried in a back yard at Port Adelaide and restored.
- Items of nursing equipment dating from 1894 to the 1940s, and a range of current nursing equipment.
- Nurses' uniforms dating from 1894 to the present.
- Historical photographs showing groups of nurses and methods of transport including a camel, various old vehicles, bicycles and mopeds.
- A current RDNS vehicle, a Toyota Corolla.

The National Motor Museum is at Shannon Street, Birdwood, SA, and opens 9am to 5pm each day (except Christmas Day). Admission charges apply. See the History Trust of South Australia website, www.history.sa.gov.au for details.

CRYSTALLISING INTEREST IN MINERALOGY



Courtesy of Rene Boissevain

Getting up close and interacting with objects of natural history in an environment replicating their original context adds a unique dimension for museum visitors.

A collection of naturally formed crystals from around the world displayed in a series of man-made caverns is capturing the attention and imagination of natural history enthusiasts in Atherton in Far North Queensland.

The Crystal Caves Museum was born from the passion of Rene Boissevain and his wife Nelleke back in 1986, with an initial 'explosion' forming the caverns, although the museum was not officially opened until 1992.

The museum showcases a collection of rare and spectacular minerals, fossils, gems and gold nuggets from as far afield as Africa, Morocco, Madagascar, Mexico, Brazil, China, Uruguay, Peru, and from areas within Australia such as Tennant Creek, Winton, O'Brien's Creek, Mt Surprise, and Agate Creek, near Georgetown.

To get a true feel for the origins of the natural wonders on display, the Crystal Caves recreates an underground labyrinth, with visitors invited to don miners' helmets to illuminate their path. For a truly interactive experience, Boissevain uses the museum's 'nutcracker' to crack open forty-four-million-year-old geodes or 'mexican coconuts' to reveal the untouched crystalline structure within.

The museum also boasts a few extraordinarily large specimens, such as Australia's largest quartz crystal ball, a 525 kilogram boulder of rose quartz from Brazil, faceting quality amethyst geodes, a huge 100 kg plus pyrite crystal (known as fool's gold) from Peru and a giant water agate from Brazil holding almost two litres of water, trapped when the crystal was formed over eighty million years ago.

For more information on the Crystal Caves Museum, call 07 4091 2365 or visit www.crystalcaves.com.au.

CITY OF SOUTH PERTH CELEBRATES THE OLD MILL

An icon of British settlement in Western Australia, the Old Mill built by William Shenton in South Perth, is being celebrated in an exhibition at the Heritage House Cultural Centre, *The Old Mill 1833–1929 William Shenton to Margaret Forrest*.

The exhibition combines historical records, paintings and literature with interpretations of the Old Mill by six contemporary artists — Connie Petrillo, Barbara Chapman, Kevin Robertson, Marie Hobbs, Arthur Russell and Jo Darbyshire.

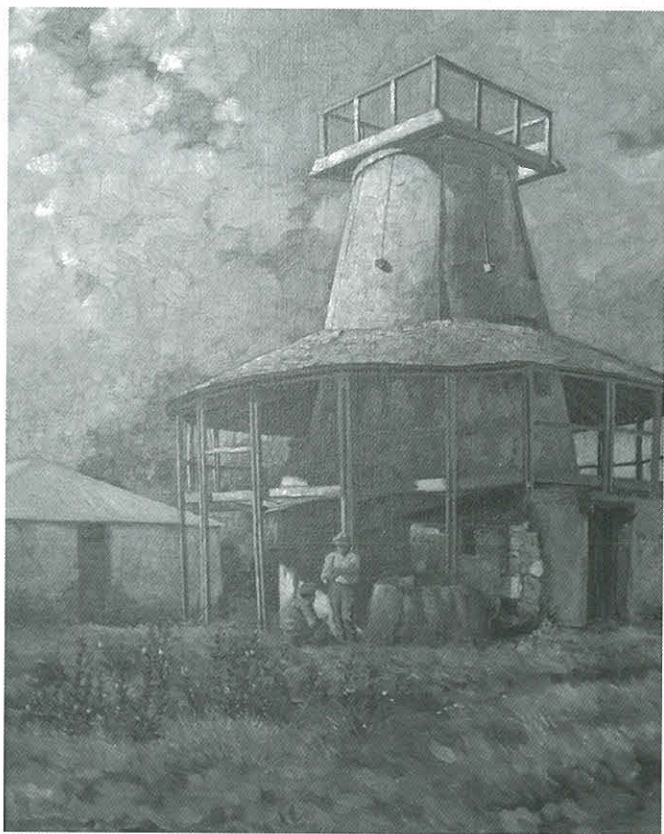
William Shenton migrated from Winchester, England to the newly-established Swan River colony in 1829, bringing mill machinery with him. (A plaque in Winchester's Royal Hotel marks the place where the Shenton family ran a hand-powered silk mill until 1793.) With his brother George, Perth's first chemist, he built the Old Mill at South Perth. Flour crucial to the colony's survival was milled there until 1859. Shenton owned the Mill until 1841, and it was bequeathed to Margaret Forrest in 1874.

Curator Christine Sharkey said that the Old Mill has long been a magnet for artistic interpretation: 'The first WA artists' society went on some of their many sketching jaunts from the Old Mill as a meeting point, and a convict artist, Thomas Browne, became the lessee of the Old Mill and attempted to run it as the Alta Gardens hotel'.

The exhibition is open until 18 June 2005, at Heritage House Cultural Centre, 111 Mill Point Road, corner of Mill Point Road and Mends Street, South Perth. Open Tuesday–Saturday 9am to 5pm. Entry free.

Top: HSP
Untitled (The Mill and cottage from the jetty, South Perth) 1892
oil on card
29.8 x 45.3 (image)
Private Collection

Bottom: James W. R. Linton
(b. London 1867; arr. WA 1896; South Perth 1898–1914; d. WA 1947)
The Old Mill c. 1895–1910
oil on canvas
76.5 x 61
Private Collection, WA



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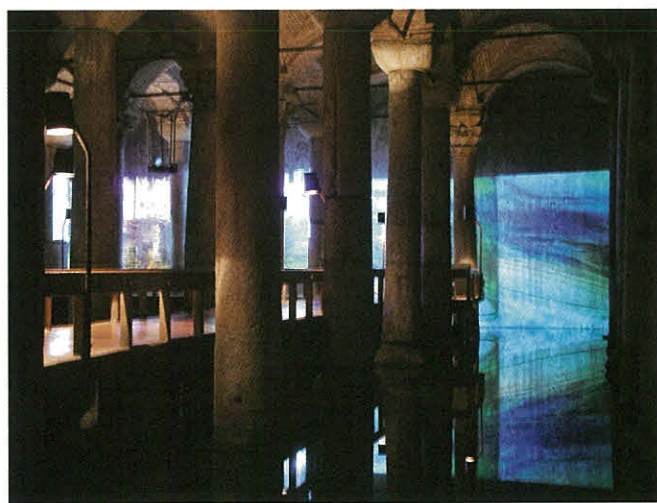
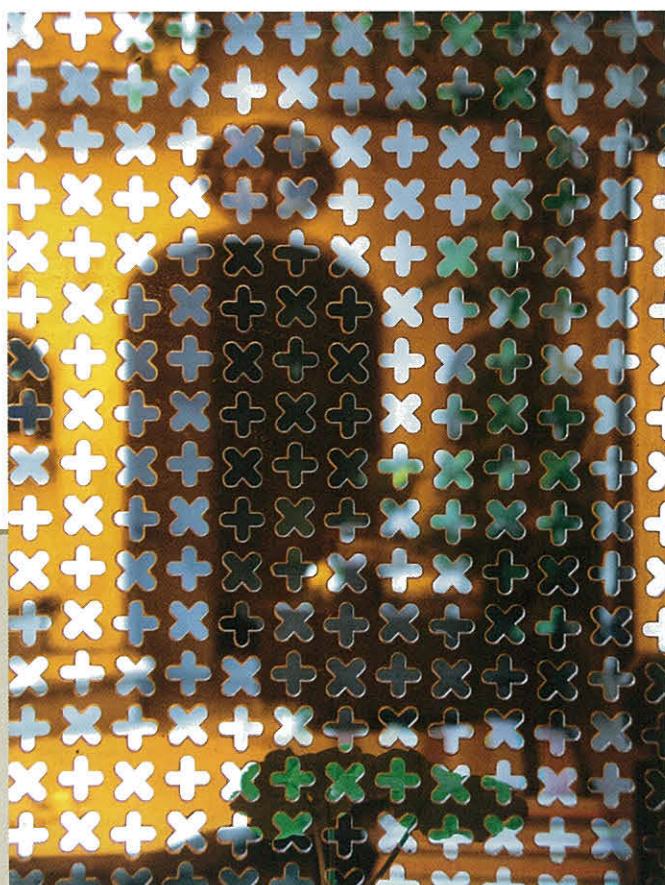
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MODERN ART BRIDGES CULTURES IN ISTANBUL

RHANA DEVENPORT



[Top left]
Doris Salcedo
Persembepazan, 2003

[Middle left]
Suh Do-Ho
Staircase, 2003

[Below left]
Lucia Koch
Cagaloglu Turkish Bath, 2003

[Top right]
Suh Do-Ho
Staircase, 2003, detail

[Below right]
Nalini Malani
Game Piece, 2003

All photographs by Rhana Devenport

Ninety years after the Gallipoli campaign — commemorated recently in Australia and on the Peninsula itself — brought a young Turkish officer, Mustafa Kemal (later 'Ataturk'), to prominence, Turkey has taken many steps to build bridges with the culture of the West. In the early 1920s Kemal Ataturk lifted

his country from the ruins of the defeated Ottoman Empire and forced it to modernise. Now ninety years later a museum of modern art and an International Biennial testify to his country's ongoing efforts to make connections between Eastern and Western cultures.

Rhana Devenport looks back at the previous Istanbul Biennial of 2003, and forwards to this year's event.

INTERNATIONAL ISTANBUL BIENNIAL — SHIFTING GROUND

Later this year the city of Istanbul, once the heart of Byzantium, will again be infiltrated with contemporary art. One of the impressive aspects of the 8th Biennial in 2003 was the artists' relationship to site. Many works were secreted in public spaces and embedded into the fabric of the city itself, offering unexpected rewards to those who persevered. Treasures included Columbian artist Doris Salcedo's spectacular and poignant installation of 1600 wooden chairs piled precariously high in an empty allotment in the hardware district, and Brazilian Lucia Koch's delicate optical interventions in the Cagaloglu Hamami, an eighteenth-century Turkish bath long favoured as a film location and haunt for faded movie stars.

The 9th International Istanbul Biennial begins on 16 September 2005. Initiated in 1989, the Biennial is one arm of the breathlessly active Istanbul Foundation for Culture and Arts — an independent organisation that also produces film, theatre, music and jazz festivals. Historically, Biennials are guest-curated: for 2005 it will be co-curated by curator/writer/editor Charles Esche and the curator of the 1992 Biennial, Vasif Kortun. Citing the city itself as the crux, the title of this Biennial is *Istanbul*, referring to both the urban location and to the imaginative entity that the city generates for those who live elsewhere. '*Istanbul* as a metaphor, as a prediction, as a lived reality, and an inspiration has many stories to tell and the Biennial will attempt to tap directly into this rich history and its possibilities.' See the curatorial statement at www.iksv.org/bienal/english

In 2003 the multiple historical sites in the city were indeed spectacular, although competing at times with the art for sheer visual splendour. The strong selection of artists negotiated the challenge astutely. The 8th Biennial was entitled *Poetic Justice* and was curated by Dan Cameron of New York's New Museum.

Rather than exemplifying a moralising or didactic tone on the idea of virtue triumphing over vice, much of the art rested with the idea of contemporary poetics pressing alongside a pursuit of justice and dignity, often in the face of immense turmoil.

The majority of artwork by the eighty-five artists was presented over two sites. Suh Do-Ho's *Staircase*, a dazzling piece in sewn translucent nylon was the first work encountered in the upper floor of Entrepo 4, a vast 1950s maritime warehouse on the Bosphorus. The lower space comprised over thirty semi-circular cells that proved to be a lucid presentation mode for video. The second key site was the fifteenth-century Tophane-i Amire Culture and Arts Center: the previous cannon foundry and barracks was the site for Michael Riley's *Empire*. Perhaps the most lyrical work in the astonishing sixth-century Haghia Sophia Museum was Tony Feher's restrained window interventions, while Araya Rasdjarmrearnsook's video *Reading aloud for female corpses*, succeeded as an evocative soundscape drifting through the cavernous spaces. In the subterranean underworld of the Yerebatan Cistern, Nalini Malani's *Game Piece* cast moving tiers of reflected imagery over the Roman walls and watery pools.

Marking a distinct switch from the previous Biennials, the 2005 curators will not site the work by fifty participating artists in the spectacular monuments located in the historical peninsula. Instead they will utilise sites more closely connected to the everyday, to the physical legacy of modernity and to consumer economies. Although this may seem disappointing for first-time visitors to the city, one can understand the momentum to shift away from these extraordinary sites that ache under the weight of history.

RHANA DEVENPORT IS AN INDEPENDENT CURATOR AND WRITER BASED IN SYDNEY. SHE IS ALSO THE EDITOR OF *OBJECT* MAGAZINE FOR 2005.

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Art&Archival

TURKEY OPENS ITS FIRST MUSEUM OF MODERN ART

Istanbul Modern, Turkey's first museum of modern art, opened in December 2004 in a former nineteenth-century warehouse on Karakoy Quay, across from the famed Topkapi Museum.

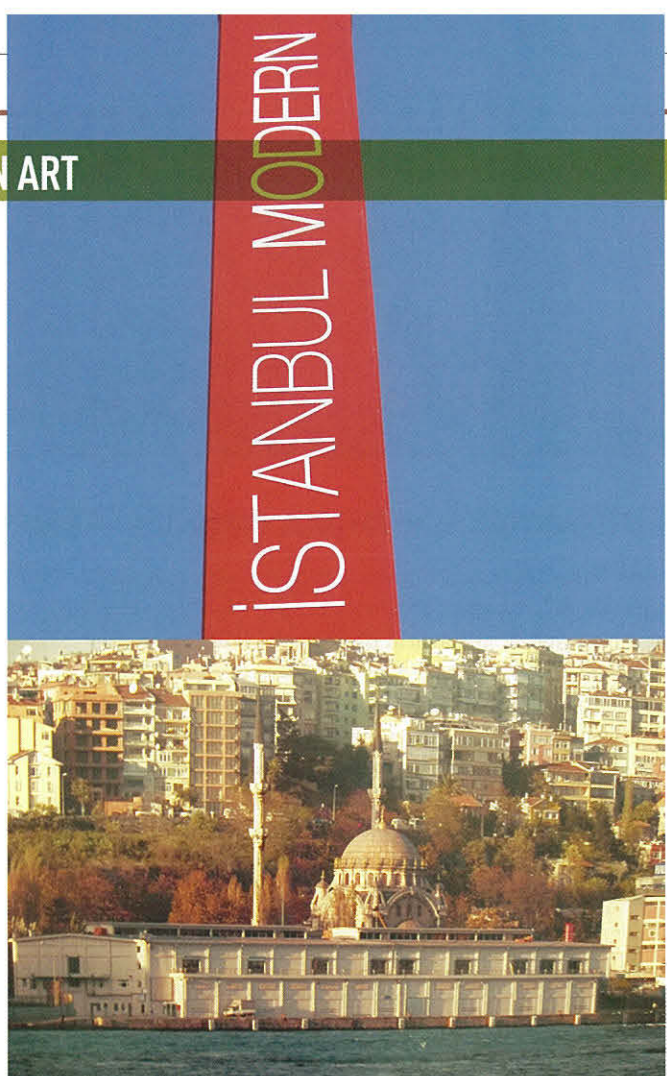
The building, now redesigned by Istanbul architecture practice Tabanlıoğlu, is no stranger to the modern art movement — it has been used as a gallery for the Istanbul Biennial since 1992.

Now it houses a permanent collection of around 4000 works in various media by Turkish artists working from the early twentieth century to the present. The ground floor includes an education centre, stores and a temporary exhibition space for works by international artists. The inaugural exhibition in this space opened in April, and is titled, appropriately 'This is just the beginning'.

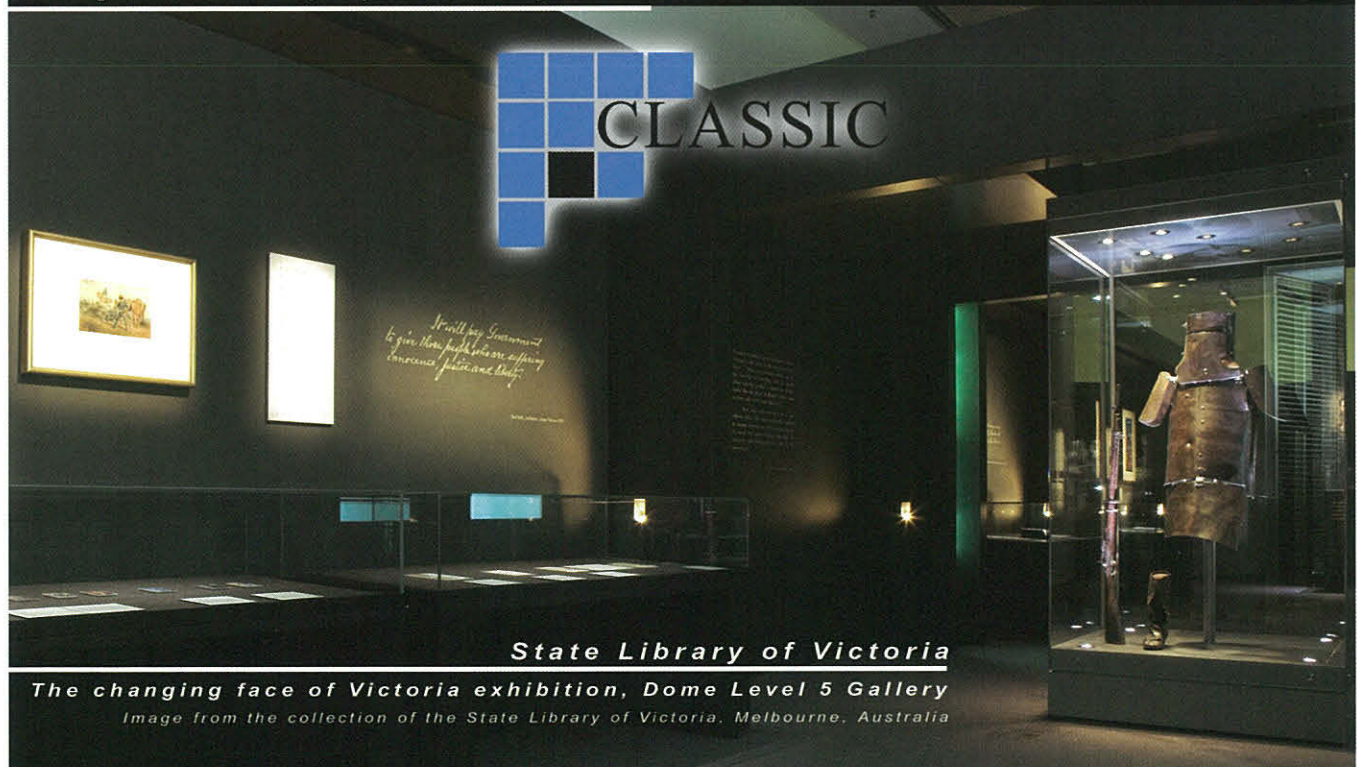
The Art Newspaper of January 2005, in its coverage of the new museum, said that 'The new institution is considered a key part of Turkey's ongoing campaign to demonstrate that the predominantly Muslim country straddles both Eastern and Western cultural traditions'. Oya Eczacıbaşı, the museum's director, reinforced this goal: 'The museum will show how much we belong in the West in a way the world doesn't realise'.

Right: Istanbul Modern, framed against the Istanbul skyline, is a visible token of Turkey's commitment to closer alignment with the West

Photographs by Harvey Broadbent



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The changing face of Victoria exhibition, Dome Level 5 Gallery

Image from the collection of the State Library of Victoria, Melbourne, Australia

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The photographs are from *Memories and Dreams*, an ongoing banners project involving a number of different cultural communities. These groups are NOT represented in the text.



BRIDGING CULTURES

VIV SZEKERES

WHAT DO WE REALLY MEAN?

Bridging cultures, the theme for this edition of *Museums Australia Magazine*, conjures up the image of the bridge as a solid construction between the supposedly tangible and identifiable concept of cultures. It is a 'feel good' phrase often used to suggest that we can easily make our way in a straight line on solid ground across and between cultures. Whereas in my experience at the Migration Museum this process is more like trying to navigate a crossing between ice floes. For it is indeed slippery and, depending on one's balance, the fall potentially can be hard and cold.

I once described negotiating our way around and between working with different cultural communities at the Migration Museum as akin to working in a minefield. The major difference is that it is challenging rather than life threatening, always interesting and mostly very rewarding. But it is also complex and many layered and requires us to be clear about what we mean when we use terms such as 'culture', 'cultural differences' or 'community/ communities'.

So firstly I want to look at what we mean by *culture*. A dictionary definition offers the following: civilisation, customs, lifestyle, mores, society, the arts, etc. In usage the word is also widely interpreted and could refer to someone whose passion and even identity is immersed in classical music or Australian Rules Football. *Culture* is also one of those all-encompassing words that go to the heart of defining who we are and where we come from.

At the Migration Museum we collect personal histories. This requires us to interact with many different peoples who have come from all over the world as immigrants and refugees. Seen as a large group they represent or mirror the *cultural diversity* that is contemporary Australia. Individually each person can claim one or multiple cultural identities and these identities may include country or region of origin, religion, class, gender, age or sexuality. Some years ago we worked with a group of women who came from Macedonia and wished to display objects that had particular meaning for them. The display which was finally mounted was about themselves as daughters, sisters, wives, mothers and grandmothers. The fact that they all came from a region in Macedonia was much less significant to their cultural identity on this occasion than the fact that they were all women.

The word 'community' (or 'communities') is bandied about a lot. Like the phrase 'bridging cultures', it is one of those positive-

IT IS A 'FEEL GOOD' PHRASE OFTEN USED TO SUGGEST THAT WE CAN EASILY MAKE OUR WAY IN A STRAIGHT LINE ON SOLID GROUND ACROSS AND BETWEEN CULTURES.

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sounding words that are actually fairly meaningless. Who are we talking about when we claim to be working with this or that community? In my experience a community can be one powerful and vocal leader whose version of the story is the only version. Or it may be a group of twenty people with twenty-five or more opinions. A community group can be forty individuals or 40,000. In no sense can they be described in a way that suggests homogeneity.

Every time we work with a 'community' the experience will be completely new and will usually involve tentative exploration rather

in a Ministerial complaint. The President's connections were wealthy educated people and she wished to see their story represented. The Museum addressed the complaint by inviting the President and her society to mount their own display from their own perspective.

The historical society booked the community access gallery, the Forum. As is the custom, the curator of the Forum began to meet with the group every month or so. Beyond the Museum's provision of biscuits with the coffee for the meetings which are held at the

WHAT BEGAN AS A CRUSADE BY THE SOCIETY TO HIGHLIGHT THE CONTRIBUTION MADE BY A SMALL MINORITY,
HAS BECOME A CELEBRATION OF A MUCH MORE COMPLEX PROCESS OF IMMIGRATION AND SETTLEMENT WHICH
HAS INCLUDED THE IMPACT THIS PROCESS HAD ON INDIGENOUS PEOPLE.

than hopping across a bridge. For example the Forum curator, Catherine Manning, recently had the interesting experience of working with a community which was in the throes of splitting between two powerful and competing egos. Each wanted to exert control over who could belong and the definitions of what constituted their history and culture. Obviously their personal disagreements threatened to tear more than the exhibition apart. It was a difficult situation and there wasn't a 'bridge' in sight. Diplomacy and negotiation was the only way forward and in the end won out, and the display went ahead. The situation felt like a microcosm of international politics where the rhetoric was at odds with the reality. The real sources of the disagreements were never public, but one suspected that they were territorial in the broadest sense.

The other example is quite different. Imagine a small working party organising a cultural festival. Each member comes from a different subgroup of the much larger community. The working party is a dynamic and disparate group of people united by their love of their cultural heritage. They managed to do the near impossible by working between and around two major factions who split apart into two quite separate camps years ago. The divisions were connected with religious church affiliation and had been zealously maintained by their leaders. The Museum had never managed to develop an exhibition about these communities, because if we worked with one group then the other group would not work with us. So it was especially heartening for the Museum to be able to launch the Festival and for the first time feel a glimmer of hope in overcoming some of these differences. A full-blown bridge no, but a small life-raft — maybe.

The third example I want to describe involves a suburban council's historical society. Membership of the society is predominantly Anglo-Celtic. A year ago the President of the society took issue with the Museum over our representation of the settlers that had come from her country of origin. The Museum had claimed that the majority of these nineteenth-century settlers were poor peasants. She expressed her displeasure

Museum, I do not believe undue coercion has been applied. Yet there has been a shift in the society's perspective about their past. In addition to the wealthy Celtic 'pioneers', there has been some recognition that to tell the story of their council area they should include Aboriginal occupation before the arrival of white settlers. Furthermore there has been an acceptance that, in addition to the few wealthy Celts, there were quite a lot of poor peasants, as well as new immigrants from Southern Europe and the Middle East who arrived later. All contributed to the area becoming one of the most culturally diverse in Adelaide.

It seems to me that what has happened is that the history of a group has been negotiated between members of the group, against a backdrop of the Museum's own position as put forward gently by the curator. What began as a crusade by the society to highlight the contribution made by a small minority, and the need to redress what they saw as an omission in the history of immigration, has become a celebration of a much more complex process of immigration and settlement which has included the impact this process had on Indigenous people. The tartan design around the text panels remains, but the story is more inclusive.

The last point I want to make is that Museums with their cultural capital are in a very good position to be working with, between, and across different cultural communities. Sometimes it is difficult because the stories we present are about people who carry their own emotional and psychological traumas of torture, war, imprisonment, starvation, the loss of family, home and country. These experiences leave deep scars which will not be healed quickly. Forgetting may be impossible and forgiveness even harder. But we also present stories that are full of hope, pride and joy and can make those connections that are about our shared humanity. In that sense we in museums have enormous potential to assist the wider communities to understand each other a little better.

VIV SZEKERES IS DIRECTOR OF THE MIGRATION MUSEUM, ADELAIDE,
AND VICE-PRESIDENT OF MUSEUMS AUSTRALIA



Phuket is a large island in southern Thailand, about the size of Singapore. Tourism generates a considerable portion of the national income. Phuket has also become known globally as one of the many sites around the margins of the Indian Ocean affected by the tsunami of 26 December 2004.

Phuket Airport is on the west coast of the island, at a very low elevation. As we flew in three weeks after the event you could see from the air where a tongue of water had extended a couple of hundred metres into the airport grounds. It was closed for a few hours on 26 December.

In a former economic life Phuket, previously known as Junkceylon, was on the major marine trading route between India and China. It was known as a rich source of tin and rubber. An Australian, Edward Miles, first brought a tin dredge to the island. Evidence of these glory days can still be seen in the remnant Sino-Portuguese architecture in 'Old Phuket town' — at least the parts that haven't yet made way for five-star hotels.

January is the peak of the tourist season, and the island is usually overflowing with visitors from many nations. This year, however, travellers were hard to find. We were there on a pre-arranged museum studies tour. The island has a number of spectacular cultural sites and museums, including the Wat Chalong Buddhist temple, with a portion of the Buddha's ashes in its large stupa; the Phuket Seashell Museum, surely one of the most spectacular, privately-run natural history museums in the world; and the Thalang National Museum that explores the island's unique natural and cultural heritage.

We had agonised over whether our tour should include a Phuket leg so soon after such an immense natural disaster and all the subsequent graphic media coverage. We only decided to go ahead after advice from those on the ground, who indicated that the affected strip on the west coast represented less than one per cent of the total area. Many of the worst-hit regions in Thailand were on the west coast to the north of Phuket (such as Khao Lak in Phang-Nga Province), but most media reports were filed from Phuket.

Nevertheless, the disruption and stress on the island was palpable. Booking a large group into a big hotel in town was a chaotic and unpredictable experience. In the absence of the many tourists who had cancelled holidays to the island, the place was full of diplomatic staff, either working in temporary embassy offices in

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Left: Wat Chalong, Phuket, contains a sample of the Buddha's ashes
 Below: Tsunami damage — a vehicle on the front lawn of the
 Thalang National Museum
 Photo by Calum Simpson



the hotel's restaurant, or attending a meeting on untangling many of the complex legal issues in the wake of the tsunami. Names and pictures of hotel guests last seen heading for Patong or Kamala beaches on Boxing Day could still be found in the hotel foyer.

Near the bus station in Phuket town is an extensive, ramshackle marketplace where many local traders bargain with tourists. It was hard to find any westerners in the crowds this January. Here among the numerous clothing, food and trinket stalls you could buy a CD full of gruesome and disturbing tsunami images that the press thankfully refused to use.

Tourism is the island's livelihood; most of the locals were suffering without this source of income. With only a few weeks to go to a national election, the government was convening meetings on how best to rebuild the tourist infrastructure as quickly as possible. The newspaper headlines proclaimed that the best 'aid' the nation could receive would be more visitors.

There was no tsunami damage to any of the island's cultural facilities; all of them are located away from the west coast. In fact, only a relatively small percentage of the local islanders live on the west coast, primarily those who derive an income from the many visitors. Most prefer the inland and east coast regions. We were told this is because of the threat of tsunamis. How much of this was genuine folk wisdom was impossible for us to judge.

The Thalang National Museum, near Rawai on the eastern side of the island, is funded by the Department of Fine Arts and is therefore one of many regional museums in Thailand receiving some form of national funding. The museum was first established on the 200th anniversary of the battle of Thalang. In the 1790s the wife and sister, Thao Thep Krasattri and Thao Si Sunthorn, of the then recently deceased Governor of Phuket repulsed the invading Burmese army. Their deeds are commemorated by the two heroines' statue nearby. One of the galleries in the museum interprets this turbulent phase of Phuket history.

Other galleries in the museum interpret the natural history of the island; prehistoric artefacts found and excavated along the Andaman seashore feature in another gallery. Others interpret the influence of Indian civilization on the southern peninsula of Thailand, or show historical events in Phuket Province and

elucidate the ethnology, culture, tradition, and ways of living of the local people. All the galleries are professionally and thoughtfully developed, with engaging objects, graphics, text and multimedia.

The objects that really grabbed our group's attention however were recent additions since 26 December 2004. They did not form part of any gallery but were simply collected together on the lawn in front of the museum. A battered vehicle illustrated the power of the tsunami. It demonstrated to us the way an ordinary, everyday object can record the extraordinary. Other tsunami detritus was scattered on the lawn, moved there purposefully rather than by the random forces of nature.

This made some sense later in the day when we saw the news. At a press conference in Bangkok a spokesperson for the Culture Ministry announced that the government will build a 250 million Bt (= \$Australian 24.3 million) museum in the south of Thailand to educate citizens about tsunamis and to commemorate those who lost their lives in the disaster. Even though a site for the new museum had not been finalised, the initial architectural design for the new building would be in the shape of a large flowing wave.

No doubt in the near future there will be many memorials in many nations that commemorate the suffering from this highly significant natural disaster. But it is interesting to realise that a large public enterprise such as a tsunami museum has been identified as some sort of a national priority so soon after the event. Perhaps such projects at local, national and even international levels can be seen as a glue to bring communities together and help them move beyond such catastrophic adversity.

Perhaps the many different nationalities that have recently used Phuket as a tourist destination and the many nations that derived benefit from the island's tin and rubber in the past could collaborate through ICOM to assist with the development of the Phuket Tsunami Museum?

ANDREW SIMPSON
 MUSEUMS EDUCATION OFFICER
 DIVISION OF ENVIRONMENTAL AND LIFE SCIENCES
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CONTINUING CULTURES ONGOING RESPONSIBILITIES

MUSEUMS AUSTRALIA'S LATEST PUBLICATION, *CONTINUING CULTURES, ONGOING RESPONSIBILITIES: PRINCIPLES AND GUIDELINES FOR AUSTRALIAN MUSEUMS WORKING WITH ABORIGINAL AND TORRES STRAIT ISLANDER CULTURAL HERITAGE*, HERALDS A NEW ERA IN THE TREATMENT OF INDIGENOUS MATERIAL AND ISSUES IN AUSTRALIAN MUSEUMS.

In 1993, the International Year of Indigenous People, *Previous Possessions, New Obligations: policies for museums in Australian and Aboriginal and Torres Strait Islander people*, was launched by the Council of Australian Museum Associations, the precursor body to Museums Australia. Museums Australia was created the following year and adopted *Previous Possessions, New Obligations* as its flagship policy. It forged a new direction for Australian museums and galleries holding Indigenous Australian cultural material, setting an industry-wide standard and highlighting the roles and responsibilities of museums and galleries in this area.

Previous Possessions, New Obligations was a historically significant document for the Australian museums and galleries sector and for Museums Australia. It clearly articulated the role the sector saw for itself in addressing past practices and creating a new future of respect for and co-operation with Indigenous Australians in relation to museums and galleries and their treatment of Aboriginal and Torres Strait Islander peoples' cultural heritage. *Previous Possessions, New Obligations* acknowledged that museum approaches of the future were to be significantly different to those of the past.

Since its launch *Previous Possessions, New Obligations* has had a measurable impact on the way Australian museums and galleries think about their core business and go about working with the cultural heritage of Australia's Indigenous peoples. It has informed the policies and practices of all the State and National museums and galleries and has been a source document for policy development in allied areas such as libraries and archives and the visual arts sector. It has been a tool in debates surrounding the representation of cultural diversity in Australian museums and galleries small and large.

In 1996 *Previous Possessions, New Obligations* was revised into a simplified, plain English version to respond to the particular needs of Indigenous communities, and to a certain extent to those of small museums and galleries. This version gave Indigenous Australian communities a clear understanding of what they should expect from Australian museums and galleries when it came to dealing with their cultural heritage. The plain English version of *Previous*

Possessions, New Obligations subsequently became the most widely distributed version.

In 2000 Museums Australia commissioned a review of *Previous Possessions, New Obligations*. The review sought to determine the impact the policy documents had had on practices in Australian museums and galleries. It also sought to find out where and how the policy might be improved or changed to maintain its influence and relevance into the future. The 2000 review found that *Previous Possessions, New Obligations* had contributed to a changed culture of practice among the major Australian museums and galleries, particularly in the highly sensitive areas of the treatment of collections of ancestral remains and secret and sacred material. It had also had an impact on the ways in which Aboriginal and Torres Strait Islander peoples were being represented in these institutions. As a general consequence of applying *Previous Possessions, New Obligations* Aboriginal and Torres Strait Islander people had achieved substantially greater access to and influence over collections and other elements of museum and gallery activities. These significant changes had been underscored by *Previous Possessions, New Obligations*'s key principle that recognises the rights of Indigenous Australians to self determination in relation to their cultural heritage.

Continuing Cultures, Ongoing Responsibilities represents a revision of the original *Previous Possessions, New Obligations* document and is the result of an extensive process of consultation and redrafting over several years. The document presents a set of plain English principles and guidelines for policy and procedure. It provides guidance on issues relating to collections management, interpretation, access, employment, management, new technologies and communication. It is an essential reference for anyone working in Australia's collections sector at the beginning of the 21st century.

Continuing Cultures, Ongoing Responsibilities: Principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander cultural heritage can be downloaded for free from Museums Australia's new website.

MAKING AUSTRALIA HOME

RANI AUSTIN

Family stories are gifts from one generation to the next; collectively they embody the richness of our cultural heritage.

One Sunday afternoon in February 2005, 48 people of 18 different nationalities became Australian citizens at a ceremony held in the Treasures Gallery of the National Archives of Australia, Canberra. The master of ceremonies representing the Department of Immigration, Multicultural and Indigenous Affairs (DIMIA) emphasised the significance of the venue, projecting that in years to come the new Australian citizens, their children or grandchildren may revisit the Archives to look for their migration records.

Migration records at the Archives

Migration records held by the National Archives span all of the twentieth century. They include photographs, handwriting and individual stories that speak of life-changing journeys, settlement and belonging in Australia. For many former migrants, seeing their family migration records for the first time can be like opening a time capsule. It can be an emotional experience that confronts us with who we are and where we come from.

After World War II, the Australian Government assisted many people, including thousands of refugees and displaced persons from Europe, to migrate to Australia. Their original migration documents are held in the National Archives' collection. In 2004, the significance of the displaced persons migration files was formally recognised when they were successfully nominated for inclusion in the UNESCO Australian Memory of the World Register.

Over a million dollars in Commonwealth funds have been channelled into preservation work on these and other post-World War II migration records over the past few years. This important work on the Archives' collection has made available just over 200,000 immigration case files, previously inaccessible to the public.

A new migration kit

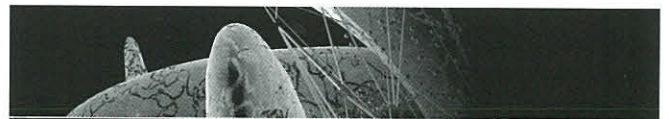
The National Archives has confirmed its commitment to serving the broader Australian community through the development of the heritage migration kit, which assists migrants who came to Australia in the twentieth century to access and obtain copies of their migration records. The reproductions are enclosed in an attractive folder and can serve as a family keepsake.

The development of the kit was founded on key concepts of the Australian Government's multicultural policy that can be found on the Department of Immigration and Indigenous Affairs (DIMIA) website. The two documents that we found most useful were, *Multicultural Australia: United in Diversity* and a guide called the *Charter of Public Service in a Culturally Diverse Society*. The Charter outlines strategies for ensuring that the diverse needs of all Australians are met by culturally responsive government services.

Developing the *Making Australia Home* kit

A nationwide telephone poll was commissioned as part of the audience research towards developing the kit. These interviews spanned eight language groups and four generations of Australians. The results of the poll firmly established that there was considerable interest amongst consumer groups in purchasing copies of historical migration documents. Nearly 90 per cent of people interviewed said that they kept a family archive of papers, documents or photos. Survey results also indicated that our key audience for the kit was post-war migrants and their children. 'Making Australia Home' was the title selected by the public both in the telephone poll and in a separate focus group held in Sydney.

One of the project goals was to communicate in more culturally inclusive ways with the target audience. This involved developing a plain English fact sheet to help customers navigate the complex web of information sources and archival terms in their quest to discover their family's history. The brochure that was developed to market the *Making Australia Home* service includes information in eight languages about how to contact the National Archives Reference Service through DIMIA's Telephone Interpreting Service.



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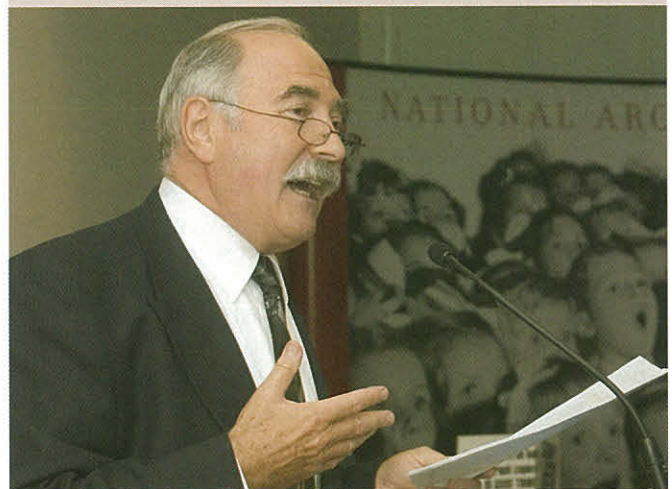
During the product development phase, the Project Officer from the National Archives of Australia, Rani Austin, participated in the Australia Council's Multicultural Arts Professional Development (MAPD) program, which helped to guide and inform the development of the kit. The MAPD program is a project management and leadership course delivered by the Australian Multicultural Foundation, RMIT University Business and Kape Communications. It consisted of a seven-day intensive workshop followed by six months online participation. The program is tailored for those in the arts and cultural industries wishing to extend their knowledge and skills in the area of culturally diverse arts projects. The course also covered marketing, income generation and audience development.

In developing the *Making Australia Home* service, the Archives has harnessed all the benefits of productive diversity through building networks with community groups, obtaining feedback from its clients and encouraging innovation amongst its staff. The launch of the *Making Australia Home* service at *Transformations*, an international conference convened by the Federation of Ethnic Communities' Councils Australia (FECCA) and the Australian National University, was a significant event for the National Archives and representatives of ethnic communities.

At the launch, the National Archives' Director-General Ross Gibbs was honoured to accept an award presented by FECCA Chair and Director, Abd-Elmasih Malak, recognising the Archives' commitment and contribution to Australian multiculturalism.

The way forward

An Australia-wide marketing campaign of the *Making Australia Home* service will take place this year. Statistical data will reveal



whether the Archives is servicing a wider Australian community. A formal evaluation of the service later in 2005 will provide the qualitative data required to continue refining and improving access to our vast collection of migration records. Collectively these records embody the richness of Australia's cultural heritage.

RANI AUSTIN IS THE ACCESSIBILITY DEVELOPMENT PROJECT OFFICER AT THE NATIONAL ARCHIVES OF AUSTRALIA, SECRETARY OF THE ACT BRANCH OF MUSEUMS AUSTRALIA, AND AN ALUMNUS OF THE 2004 MULTICULTURAL ARTS PROFESSIONAL DEVELOPMENT PROGRAM.

Promoting the new *Making Australia Home* kit was central to the *Multicultural Family History Fair* held in February as part of Canberra's National Multicultural Festival. (Above) Performance by *Apsara Arts* — classical Indian dance group and actor Henri Szeps shares his traumatic migrant beginnings.

THE WAY FORWARD

The National Archives recently launched a new service for those who migrated to Australia in the twentieth century. *Making Australia Home* is a personalised service that allows migrants and their descendants to access information about their family's arrival and settlement in Australia. The documents that can be accessed include application forms, ship and airline passenger lists, entry permits, and accommodation and employment records.

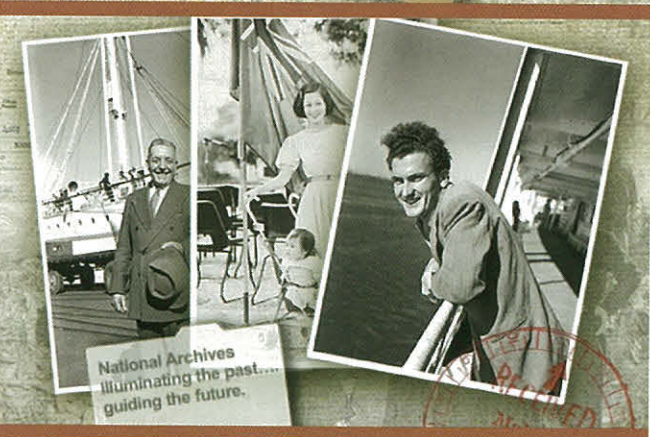
How does the service work? Archives' staff respond to each individual request by undertaking a search of the Archives' collection database *RecordSearch*, and providing customers with advice on the availability of records. For a \$25 fee, copies of documents can be mailed to them in a stylish and durable keepsake folder. The folder also contains information about other records in the Archives' collection that may be helpful for further family research.

For an additional cost, it is also possible to obtain high quality reproductions of photographs from the documents.

If you would like an order form or to find out more about the *Making Australia Home* service, please contact us by email at ref@naa.gov.au or by phone on 1300 886 881.

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OUR NEW PRESIDENT — PATRICIA SABINE

Patricia Sabine, Head, Photographs, Film and Sound at the Australian War Memorial, is Museums Australia's new President.

Patricia has worked in the art education/museums/cultural development areas for more than thirty years, operating at local, state and national levels. She has been involved in the issues confronting big cities (high profile festivals and events), remote regional locations (touring art works to Bourke, and developing exhibitions for the east coast of Tasmania), and international exhibitions and exchanges inside and outside Australia.

She has lived during this time in Sydney, Melbourne, Hobart, Cradle Mountain and Canberra. Her positions have varied from being an art education officer (Art Gallery of New South Wales, coordinating international exhibitions (AAEC and AGDG), Senior Exhibitions Officer for five years at the National Gallery of Victoria, Manager of Cultural Development, City of Melbourne, for seven years, Director of the Tasmanian Museum and Art Gallery for ten years, and Director of The Wilderness Gallery Cradle Mountain (Wilderness photography), to her present position (from 2004) as Head, Photographs, Film and Sound at the Australian War Memorial.

Drawing government attention to the value and impact of natural history collections, and ensuring that the necessary collection and field research could continue, was one of Patricia's major concerns while at TMAG. But the achievement that meant the most to her personally was the appointment of Tony Brown,

PATRICIA BRINGS HER WIDE-RANGING EXPERIENCE AND EXTENSIVE NETWORK OF CONTACTS, WHICH WILL PROVIDE ADDITIONAL BENEFITS TO THE OPERATIONS OF THE NATIONAL COUNCIL

the first Tasmanian Aboriginal person to become TMAG's Curator of Indigenous Cultures.

Apart from her own areas of expertise as a former Director, Patricia has been involved in issues facing the wider museum sector, including concerns surrounding information technology, registrars, conservators, front of house and shops, building manager and financial administrators. She is familiar with the problems associated with inadequate collection storage, heritage legislation, limited funds, working conditions and competition for public interest and attention. Patricia is very appreciative of the important roles played by museum volunteers, Friends organisations, boards of trustees and foundations.

Patricia believes that her present working location in Canberra and the diversity of her work experience in art galleries and museums gives her an appreciation of the needs of members, the organisation and the climate in which we work. She brings to the position of President her wide-ranging experience and extensive network of contacts, both of which will provide additional benefits to the operations of the National Council.

VICE-PRESIDENT — VIVIENNE SZEKERES

Viv Szekeres grew up in England, the grand-daughter of Jewish refugees who left Lithuania and Russia at the beginning of the twentieth century. From school she spent three years at the Birmingham School of Arts and Crafts where she studied Theatre Design and later undertook a diploma in Montessori Teaching in London. Inspired by working as a volunteer in France, Viv then spent a 'year of service' at Kibbutz Ein Geddi on the shores of the Dead Sea in Israel.

In 1971 along with her young daughter she emigrated to Australia and, finding herself unemployable, enrolled at Adelaide University from where she completed an honours degree in History and a BA in Education. She then spent some years tutoring and lecturing in the Education Department of the University of South Australia. In 1984 Viv joined the staff of the Migration Museum, which is a division of the History Trust of South Australia, as a social history curator, and became Director of the Museum in 1987.

She has been very active in the museum industry as President of the State Branch of Museums Australia 1998–1991, as a Council member of the National Council of Museum Australia 2000–2003, and co-convenor of the National Conference of Museum Australia in Adelaide in 2002.

VIV STRONGLY BELIEVES MUSEUMS CAN MAKE A SIGNIFICANT CONTRIBUTION TO THE SOCIAL AND CULTURAL WELL-BEING OF THE NATION

Since 1990 Viv has served as a member of several federal committees such as the Heritage Collections Working Group, the Consultative Committee on Cultural Heritage in a Multicultural Australia and as a member of Visions Australia. Viv is currently a member of the Board of STTARS (Survivors of Torture and Trauma Assistance and Rehabilitation Service), and serves on the Arts SA Organisations Assessment Panel.

At 65 years Viv knows she could retire but feels there are still some important projects that she wants to do. She strongly believes museums can make a significant contribution to the social and cultural well-being of the nation. On a more personal note she still enjoys her work and loves her colleagues at the Museum and in the industry. 'We have far too much fun for me to think of giving this up yet.'

REORGANISATION OF THE NATIONAL FILM AND SOUND ARCHIVE

The Director of the National Film and Sound Archive, Dr Paolo Cherchi Usai, has now won approval from the Australian Film Commission to embark on his proposed restructuring of the Archive — plans that are radically different from the AFC's own model as outlined in their 'Directions' paper. Dr Cherchi Usai announced late last year that he planned to build a structure based on curatorial principles

two distinct areas: collection-related activities in units headed by 'curators' who report to a 'chief curator', and process-based activities including technical services and IT, which will operate in units reporting to a Deputy Director. The Chief Curator and Deputy Director report to the Director.

The change is more than a restructuring and relabelling — it is just as importantly a statement of values. Curatorial

collections in archives overseas. The Chief Programmer will work closely with two other new positions — Theatre Manager and Chief Projectionist — which will not only upgrade the facilities and services of the Archive's theatre in Canberra but also facilitate the opening of outlets for Archive screenings in cinemas around Australia.

Dr Cherchi Usai's plans should be welcomed and applauded: his vision comes

from years of specialised experience, and from vast knowledge of archival principles and practices. Dr Cherchi Usai speaks with the authority of someone who knows the field thoroughly and who has strong and clear visions for the long-term viability of the institution in a national and international context.

FROM THE NEWSLETTER OF THE FRIENDS OF THE NFSA

THE CHANGE IS MORE THAN A RESTRUCTURING AND RELABELLING — IT IS JUST AS IMPORTANTLY A STATEMENT OF VALUES.

LABELS ARE IMPORTANT IN THEIR OWN RIGHT, AS RECOGNISED IN THE RESTORATION OF THE ARCHIVE'S PROPER NAME AT THE BEGINNING OF THIS YEAR. **IT IS ONCE AGAIN, UNEQUIVOCALLY, A NATIONAL ARCHIVE**, ALTHOUGH ADVOCACY GROUPS CONTINUE TO STRESS THE NEED FOR ITS SEPARATION FROM THE AFC TO BECOME A STATUTORY AUTHORITY IN ITS OWN RIGHT.

for the Archive, and is now moving ahead with the process of creating curatorial units within the organisation. This will be a progressive process which is likely to take some time.

The units — to manage the specific collections of moving images, sound, documentation and Indigenous material, complemented by a unit focussing on public programmes or outreach — are designed to allow the development of specialisations and a greater sense of professionalism within the Archive. This is a significant departure from the Archive's traditional structure which followed a standard bureaucratic model, with leadership positions carrying designations like 'manager' and 'senior manager' — but never labels like 'archivist' or 'curator' which are common in audiovisual archives overseas.

The new structure will bring together activities in

skills — collection knowledge, subject knowledge and judgement — are ascendant and are to be asserted. Labels are important in their own right, as recognised in the restoration of the Archive's proper name at the beginning of this year. It is once again, unequivocally, a national archive, although advocacy groups continue to stress the need for its separation from the AFC to become a statutory authority in its own right.

Over the coming months, various senior positions will be advertised. To begin with, the Archive is currently advertising the positions of Deputy Director and Head of Preservation and Technical Services, along with the entirely new position of Chief Programmer. The Programmer will oversee the development of properly curated public screening programmes utilising material from the Archive's own collections as well as from



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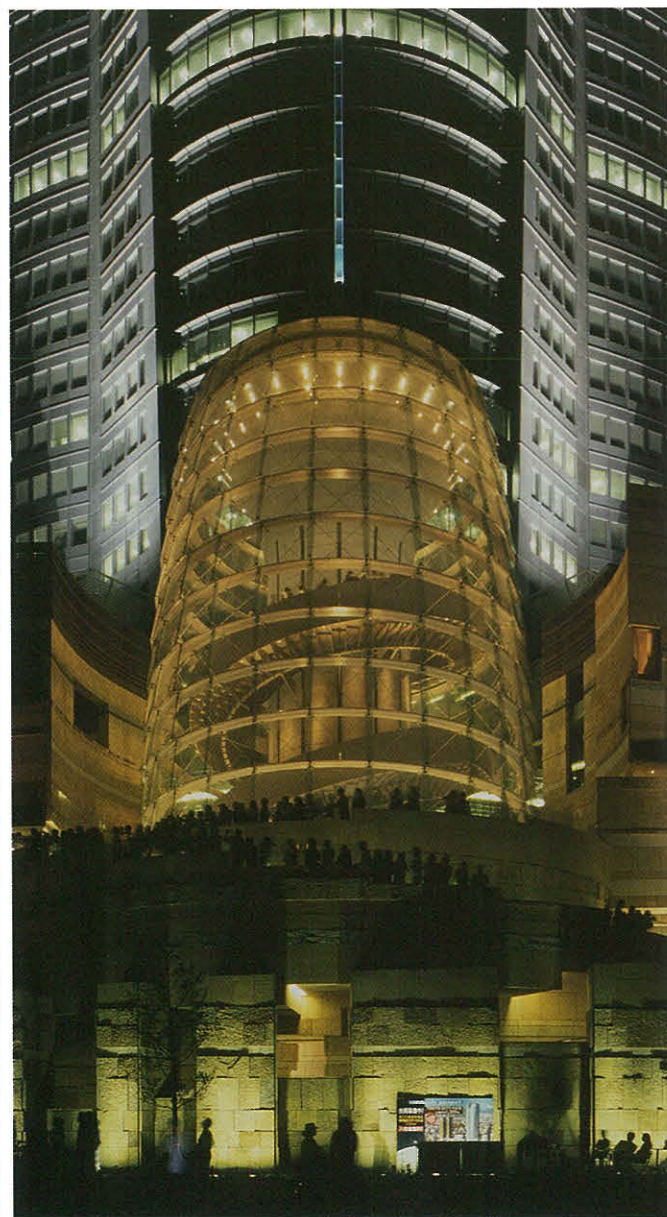
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POST CARD FROM JAPAN

ANNE KIRKER



Cultural Beacon for Tokyo

It is 3 December 2004. I am in the Mori Art Museum which is situated on the fifty-third floor of Mori Tower, one of the tallest buildings in Tokyo. The crowning glory of Roppongi Hills, a totally 'built' environment in an upmarket and animated area of the city, the Tower is not an unusual home for MAM. Department stores and other commercial centres in Tokyo have for years accommodated serious exhibiting venues. This, however, is a museum in its own right and has a full-time professional staff. Travelling on the subway to Roppongi, I had noticed back-lit posters at the exit which announced the current exhibitions and which featured a glorious vista of Tokyo at night. The billing was 'Tokyo City View + Mori Art Museum'.

In a city renowned for its mesmerising spectacle and seemingly irreconcilable meetings between 'old' Japan, western impulses and hi-tech, this twin billing should not surprise or disorientate. We are, after all, now living in post-modern mode. Any savvy operator would couple a museum with a splendid City View observation deck, conveniently situated on the same level. The stylish specialty shops and food outlets in Mori Tower are taken for granted.

MAM was designed by New York architect Richard Gluckman and opened just over a year before my visit. Unexpectedly, today coincides with a celebratory first anniversary party at the Museum, to which I am invited that evening. This takes the form of a Japanese contemporary art charity event where five Mini One cars decorated with designs by well-known artists are auctioned. Yayoi Kusama's hallmark black dots on yellow are particularly apt for this sixties revival motor vehicle, making it a perfect

acquisition for any number of contemporary museums (although the hammer may well have favoured a private buyer).

I learnt earlier in the day that since October 2003, more than two million visitors have ascended the lift and escalators to reach the Mori Art Museum, most paying an entry fee. It has been widely touted as one of Asia's leading contemporary art and design institutions. A privately-funded facility, the new Museum's mandate is to research, show and disseminate the work of contemporary practitioners, particularly from Japan and Asia. Accordingly, one of the two exhibitions which I catch before the auction is a survey of Tokyo-born Ozawa Tsuyoshi 'Answer with Yes and No!' — his first solo museum show. It is the forerunner in a series planned by MAM's director, Englishman David Elliott and deputy-director Nanjo Fumio, to give recognition to artists who are relatively well-known, yet only by particular projects at a given time. 'Answer with Yes and No!' retrospectively brings Ozawa's heterogeneous projects together. The dual-language information leaflet (elaborated upon in the excellent catalogue) tells me that the artist has exhibited in a number of major international exhibitions including 'Cities on the Move', which adapted itself to six venues in Europe and the USA during 1997–99, the 1st Fukuoka Asian Art Triennale in 2001 and more recently, the 50th Venice Biennale in 2003.

Of Ozawa's satirical takes on the contradictory values of contemporary life and his interactive community works, I am particularly impressed by the 2001 series of 'vegetable weapons' — large-scale photographs of young women from various countries holding 'guns' made from vegetables — and the earlier Fluxus-spirited milk delivery boxes which have been converted into miniature

I HAVE A PENCHANT
FOR EXHIBITIONS
WHERE FASHION
COLLUDES WITH ART,
AT TIMES BECOMING
INDISTINGUISHABLE,
AND THIS IS THE BEST
I HAVE SEEN.

galleries to house art by other artists. They affirm, with playful intensity, MAM's mission statement that 'Art and culture are the true expressions of our times and that quality in art and life are of central importance to us all'. I recall noting that the Museum's opening exhibition in October 2003 was titled 'Happiness: A survival guide for art and life', which was open until midnight on weekends. MAM still maintains very generous opening hours and offers a diverse public program for children and adults.

From the serendipitous sprawl of Ozawa Tsuyoshi's survey, I move up one level on the escalator to the Museum's second major exhibition — 'COLORS'. This is a superb reinterpretation of four centuries of international fashion history curated by the über talented Dutch design duo Viktor & Rolf. I have a penchant for exhibitions where fashion colludes with art, at times becoming indistinguishable, and this is the best I have seen. Drawing upon the extensive holdings of The Kyoto Costume Institute, Viktor Horsting and Rolf Snoeren (both born in 1969) designed and fitted out five spaces according to the themes of black, multicolor, blue, red/yellow and white. Each display space has been painted in one

of these hues, following through to pedestals and mannequins (a riotous harlequin effect conveys 'multicolour'). To show how the garment works on the body in motion, projected film footage of fashion catwalks is life-sized and at floor level at the end of each avenue of pedestals. Hence in viewing the exhibits and moving through the five themes, visitors become virtual participants in these parades.

The two leading couturiers have chosen over eighty garments designed for women, from the late seventeenth century to the present, and juxtaposed them in a non-chronological manner. Not only do they express different tastes for and meanings of colour, they show how the aesthetics of fashion are part of an historical continuum as designers appropriate, with renewed inventiveness, shapes or details from the past. Among the many garments that I predict will linger in my memory from this important exhibition is a white Viktor & Rolf 'Jacket' from their Spring/Summer 2002 collection which integrates a sequence of same fabric bows between the lapels. From the waist upwards, they diminish in scale, thus reversing the sequence of bows gracing the bodice of Madame de Pompadour's dress in one of François Boucher's famous paintings of the marquise.

ANNE KIRKER
SENIOR CURATOR (SPECIAL
PROJECTS), QUEENSLAND ART
GALLERY AND MEMBER OF
THE MAM EDITORIAL STANDING
COMMITTEE

Top left: Viktor & Rolf
Jacket, Spring/Summer 2002
Collection of the Kyoto Costume
Institute
Photo by Hatakeyama Takashi
Courtesy of The Kyoto Costume Institute

Below left: The entrance to the Mori
Art Museum, located in Tokyo's
Roppongi Hills business and
residential complex.
Courtesy of Mori Art Museum



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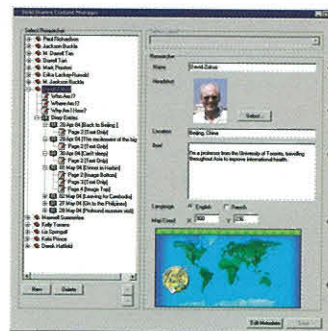
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DIGITISATION CONFERENCE, FRIDAY 26 AUGUST 2005, STATE LIBRARY OF VICTORIA

The Digitisation Conference will provide a forum for discussion of key copyright issues relating to the digitisation of material held by cultural institutions. The Digitisation Conference will consist of a series of seminars and will also provide an opportunity for the launch of the Digitisation Guidelines, which have been drafted to assist cultural institutions to manage the complex copyright issues associated with the digitisation of material.

The Digitisation Guidelines are a product of a joint research project between the Centre for Media and Communications Law (CMCL) University of Melbourne, and the Intellectual Property Research Institute of Australia (IPRIA). Museums Australia instigated and continues to support the project. Its primary funding is from the Australian Research Council, and it has received funding from six of Australia's leading cultural institutions, being:

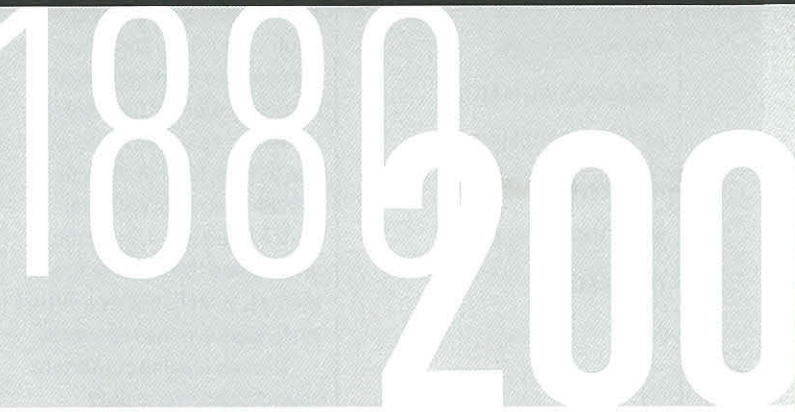
- Art Gallery of New South Wales;

- Australian Centre for the Moving Image;
- Australian War Memorial;
- Museum Victoria;
- National Museum of Australia; and
- State Library of Victoria.

The Digitisation Guidelines are user friendly, filled with practical tips and are aimed at those with little or no knowledge of copyright law. Attending the conference will be a great opportunity for staff at cultural institutions to obtain practical information about complying with copyright law.

Speakers at the Digitisation Conference will include Professor Andrew Christie, Andrew Kenyon and Emily Hudson. Information regarding the conference and the conference registration form are available at the CMCL website (<http://www.law.unimelb.edu.au/cmcl/index.html>). For further information about the conference, please contact Janice Van de Velde at the State Library of Victoria on 03 8664 7112.

POWERHOUSE MUSEUM CELEBRATES 125 YEARS



The Powerhouse Museum, host with the ABC of this year's Museums Australia Annual Conference, continues to celebrate its 125th anniversary. *The Lord of the Rings — the Exhibition* closed in April. A review of the exhibition is on page 28. Also in April, a time capsule was filled with 'items of value or desire to represent the current time', contributed by NSW schools that share an anniversary with the Museum (founded in 1880). In seventy-five years' time the capsule will be opened, on the 200th anniversary of the Museum's foundation.

Other exhibitions also mark the anniversary.

Animal, vegetable or mineral?

Although Sydney's Powerhouse Museum went through a modern rebirth in the late 1980s, its roots more than a century earlier were in the tangible, tactile aspects of science.

A new exhibition, *Animal, vegetable and mineral: The weird and wonderful world of the Powerhouse Museum 1883-1939*, traces the first half century of the museum's development. The exhibition was curated by Kimberley Webber, Senior Curator of Social History at the Powerhouse, with Professor Roy MacLeod from The University of Sydney.

Established in 1880, the Powerhouse — then known as

the Technological, Industrial and Sanitary Museum — was one of world's first technological museums, with a major role in educating the public about scientific principles and processes such as the production of heat and light, and the nutritional value of foods.

Despite a setback early in the Museum's life with the Garden Palace fire destroying the Domain premises and first collection of 10,000 objects, a second collection was quickly created with readily available commercial products or models. Exhibits were classified along the lines of animal, vegetable and mineral — beginning with mineral on the ground floor, including Australian marbles and stones, through to vegetable explaining parts of the plant and examples of commercial plants, to animal products such as Australian wool on the top floor.

Many of the items in *Animal, vegetable and mineral* have not been seen since they were withdrawn from the museum in the 1920s, with highlights including finely crafted models of flowers, bees, a silkworm and human anatomy. The botanical and engineering models, which could be pulled apart during demonstrations, were used by curators teaching visitors — such as the young women from local ladies' colleges — the science of everyday life.

UNESCO MEMORY OF THE WORLD AUSTRALIAN REGISTER UPDATE

Custodians of collections of documentary heritage take note. There will be a call in June for nominations for the 2006 round of inscriptions on the UNESCO *Memory of the World* Australian Register.

To assist archivists, librarians and curators of documentary heritage in preparing their nominations, there will be a manual posted on the Australian *Memory of the World* website, www.amw.org.au

This manual, drafted by Roslyn Russell and Linda Young, of the Assessment Sub-Committee of the Australian *Memory of the World* Committee, was discussed and debated at

workshops held in March this year in Melbourne, Canberra and Sydney.

The workshops have helped us to better understand the ways in which custodians of documentary heritage approach questions surrounding significance and its assessment, and the appropriateness of this to these collections. Feedback from the workshops will be incorporated in the manual, which is now being produced in its final form.

ROSLYN RUSSELL AND
LINDA YOUNG
UNESCO AUSTRALIAN MEMORY OF
THE WORLD COMMITTEE

Another exciting exhibition to mark the anniversary is *Greek treasures: from the Benaki Museum in Athens*. Over eight thousand years of history are represented by over 160 objects, which date from 6000BC to the nineteenth century. These include Cycladic statues and classical amphorae, Graeco-Roman jewellery and — the Benaki's particular area of specialisation — Byzantine art.

ESTABLISHED IN 1880,
THE POWERHOUSE
WAS ONE OF WORLD'S
FIRST TECHNOLOGICAL
MUSEUMS, WITH
A MAJOR ROLE IN
EDUCATING THE PUBLIC
ABOUT SCIENTIFIC
PRINCIPLES AND
PROCESSES SUCH AS
THE PRODUCTION OF
HEAT AND LIGHT, AND
THE NUTRITIONAL
VALUE OF FOODS.

The museum also had a number of laboratories and a still for distilling eucalyptus oil, with collectors appointed to scour the state for new types of plants. Examples of the timber samples and other materials collected in the 1880s and 1890s will be displayed alongside the products of the Museum's research and the early curators' beautifully illustrated publications on Australian plants. Other archives relating to the Museum's early history form part of the exhibition, including its first visitors' book.

On *Animal, vegetable and mineral's*' appeal to other museum professionals, curator Kimberley Webber says 'It is a rare example of an exhibition about the history of a museum, in this case, an industrial museum in the 1880s. It looks broadly at the influence that shaped early industrial museum collections, exhibitions and research, particularly in Australia.'

ANIMAL, VEGETABLE AND MINERAL: THE WEIRD AND WONDERFUL WORLD OF THE POWERHOUSE MUSEUM 1883-1939 IS ON EXHIBITION AT THE POWERHOUSE MUSEUM, SYDNEY UNTIL 18 JULY 2005.

Above right: Illustration of the national flower of NSW from JH Maiden's *Flowering plants and ferns of NSW* (1895), one of the Museum's earliest publications.



Extending Our Reach

The fourth biennial International Museum Theatre Alliance (IMTAL) conference

Hosted by the National Museum of Australia, the Australian War Memorial, Old Parliament House, Questacon: the National Science and Technology Centre, the National Film and Sound Archive and the National Gallery of Australia.

13-16 October 2005, Canberra

Over four exciting and engaging days, delegates from the world over will share their knowledge and expertise in the field of museum theatre and performance.

The program of performances, debates, presentations and workshops will inspire delegates and generate a platform for discussion and sharing of ideas. Featuring keynote speaker **Sam Ham**, Professor of Communication Psychology at the University of Idaho and **Jon Lipsky**, Associate Professor, School for the Arts, Boston University, this is a conference not to be missed!

For more information, please contact Daina Harvey at the National Museum of Australia on telephone (02) 6208 5139, email d.harvey@nma.gov.au or check the website at <http://www.nma.gov.au>

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CAROL SCOTT

PRESIDENT'S REPORT — MAY 2005

This is my last President's report and I have the great pleasure of reflecting on four years of achievement and paying tribute to the many people within the National Council and Office, Branches, Chapters and Special Interest Groups who have contributed to building the excellent position and standing enjoyed by Museums Australia today.

We have developed two major sets of policy guidelines. The first is in an area of growing international importance — environmental sustainability. It is a path-finding document, providing key directions for museums to improve their own sustainable practices as well as addressing their role as providers of community education.

The second, *Continuing Cultures, Ongoing Responsibilities: principles and guidelines for Australian museums working with Aboriginal and Torres Strait Islander Cultural Heritage* was finalised early this year after an extensive review and consultative process with institutions and Indigenous stakeholders. The launch of *Continuing Cultures, Ongoing Responsibilities* heralds the establishment of a new Indigenous Standing Committee. This Committee, to be chaired by Dr Dawn

Casey, Director of the Western Australian Museum, will have oversight of the implementation and regular review of the guidelines.

Under the chairpersonship of Susan Bridie, and working closely with John Cross, the Association's Executive Officer, and Members Manager, Debbie Milsom, the Marketing and Member Services Standing Committee has overseen the production of a new membership brochure, a new membership card and the design of a new website <http://www.museumsaustralia.org.au>

Research is a key component of our program. Under the leadership of Dr Andrew Kenyon, Australian Research Council funding was received to undertake a major study that will provide a much clearer understanding of the position of Australian cultural institutions within copyright law and policy. The study, titled *Copyright and Cultural Institutions: Digitising collections in public museums, galleries and libraries*, will be completed in 2006. In another major research project, Jason George has finalised his study into models for a national museums' accreditation scheme.

The Editorial Standing Committee under the guidance of past Vice-President Margaret Birtley, and with the excellent

I HAVE LEARNED SO MUCH FROM ALL OF YOU OVER THE LAST FOUR-AND-A-HALF YEARS. I WISH THE INCOMING PRESIDENT, PATRICIA SABINE, AND VICE-PRESIDENT, VIV SZEKERES, ALL THE BEST AND KNOW THAT THE ASSOCIATION HAS A BRIGHT FUTURE AHEAD OF IT.

editorship of Ros Russell, saw the *Museums Australia Magazine* develop into a world-class publication featuring topical discussions, scholarly articles and news in a colourful and engagingly designed format.

The Regional, Local and Specialist Museums Standing Committee, chaired by Greg Wallace, has worked closely with the Regional Outreach Officers (ROOS) and provided input into organising the increasingly popular Remote and Regional stream of the annual conference where an annual bursary program assists people from small museums, students and other worthy beneficiaries attend this event.

Over the last four years, Museums Australia has established strategic alliances and partnerships with other organisations to work together on issues of common concern. Some of our partners are the Australian Federation of Friends of Museums, the

Australian Council of National Trusts, the Federation of Australian Historical Societies, the Australian Library and Information Association, the Australian Society of Archivists, the Australian Institute for the Conservation of Cultural Materials and the Regional Arts Association.

Nowhere has the importance of this collegiate approach been more evident than when Museums Australia brought together partners and friends across the cultural and heritage sector to form the Tsunami Cultural Heritage Advisory Group which has been monitoring developments in affected areas, lobbying government and planning appropriate relief efforts.

Finally, we have seen the annual national conferences, hosted by the state and territory branches and assisted by their hard-working organising committees, go from strength to strength. We meet this year in Sydney, strongly supported and sponsored by the sector.

I have learned so much from all of you over the last four-and-a-half years. I wish the incoming President, Patricia Sabine, and Vice-President, Viv Szekeres, all the best and know that the Association has a bright future ahead of it.

CAROL SCOTT

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Frequently asked questions about membership

Answers to all the questions you may have about your Museums Australia membership.

...just some of the great new features of the Museums Australia website.

MOVING ON

Hanut Dodd has moved from the National Wool Museum, Geelong, to be Executive Officer, Cultural Tourism Development, Shire of Yarra Ranges.

Alan Graham is leaving the Australian Council of National Trusts to head up the National Trust of South Australia.

Brian Hubber, formerly Curator at the Geelong Gallery, is now Director of the National Wool Museum, Geelong.

Judy Kean, Executive Director of Museum & Gallery Services Queensland, has resigned to move to Canberra for personal reasons.

Brian Kennedy, former Director of the National Gallery of Australia, has been appointed director of the Hood Museum of Art at Dartmouth College, New Hampshire, USA. He will take up the appointment on 1 July.

Martha Sear has come to the National Museum of Australia from Hay Museums. She joins other new curatorial appointees **Anna Edmondson, Michelle Hetherington, Matthew Higgins, George Main, Daniel Oakman** and **Kirsten Wehner**.

Maggi Solly, formerly Manager, Training and Professional Development at MA (Vic) is now Community Museums Liaison Officer with the Shire of Yarra Ranges.

Ian Jempson, former Manager of Winton's Waltzing Matilda Centre, has been appointed as the Queensland Maritime Museum's first Chief Executive Officer.

John Blake-Reid, formerly of the Australian War Memorial and Sovereign Hill, passed away earlier this year.

INTERNATIONAL MUSEUM DAY — 18 MAY 2005

Museums Bridging Cultures

The International Council of Museums (ICOM) invites museums all over the world to celebrate International Museum Day on Wednesday 18 May.

This year's theme, 'Museums bridging cultures', pays tribute to cultural diversity, and encourages museums in their role of spanning various ethnic, religious and national divides.

COMING IN MUSEUMS AUSTRALIA MAGAZINE

AUGUST 2005 → Politics and positioning

NOVEMBER 2005 → Keeping and sharing: stories from people who make Australia's museums and galleries work

ROSLYN RUSSELL

'The Lord of the Rings' Motion Picture Trilogy: The Exhibition, Powerhouse Museum, Sydney, December 2004–March 2005, Museum of New Zealand Te Papa Tongarewa in partnership with New Line Cinemas

The Lord of the Rings Exhibition interprets an interpretation. The films that generated the material culture on display — the costumes, armour and jewellery, sets and models — are themselves an imaginative recreation of JRR Tolkien's much-loved epic novels. There is of course nothing new in exhibiting costumes and props from theatrical productions, including movies. The British Museum last year had an exhibition of costumes from the sword-and-sandals epic, *Troy*, on display in its Great Court; and performing arts museums and even art galleries — the National Gallery of Australia *Ballets Russes* display springs to mind — have costumes and props as core collection objects.

What differentiates *The Lord of the Rings* exhibition from these displays is a combination of standard exhibition interpretation and the reverence usually meted out to sacred relics, applied to objects that have been crafted — with exquisite care and delicacy — to assist in creating the *über*-interpretation that is 'The Lord of the Rings' *Motion Picture Trilogy: The Exhibition*.

The exhibition delivers its interpretation on two levels. The first is informative. We learn how the Oscar-winning epic was made: we go behind the scenes to see the bells and whistles, the cinematographic sleights of hand, the sheer genius and attention to detail that inform Peter Jackson's trilogy. So there is a display of

prostheses used to create hairy hobbit feet, elvish ears and orc faces, among other physical modifications necessary to create the denizens of Tolkien's Middle-Earth.

There are two sets and three versions of the interior of Frodo's home at Bag End, and explanations of how the differences in physical scale between the characters are resolved on screen. An interactive game allows visitors to play with scale and locate themselves within the set.

There are of course the costumes: Galadriel's dress sewn all over with tiny crystals, Theoden's kingly garments which, we are told, even have regal insignia on the inside where they will never be seen, so that actor Bernard Hill, playing the King of Rohan, will 'feel kingly' in the role. There is Sauron looming over the exhibition space with the Ring of Power on his mailed glove. There is Treebeard the Ent, and dead Boromir realistically recreated as he is seen on his final journey in an elvish boat down the River Anduin, the horn of Gondor, cloven in two by the orcs who killed him, alongside.

Armour, weapons and saddles are taxonomically grouped; and in one display you can see and feel three sword blades created from steel and two different types of synthetic material, and used in the film. All are beautifully made and show convincing signs of wear.

So far, so predictable: the LOTR movies provide an engaging and extremely popular exhibition topic, interpreted by text panels of exemplary length and clarity; and by many video presentations of the 'behind the scenes with ...' type. Particularly engaging are artists' concept drawings for characters and *misé-en-scènes*, treated in art



Aragorn
© New Line Productions, Inc

gallery style, simply framed and captioned.

But something happens in this exhibition space that usually only occurs in the presence of 'real' objects: those with a provenance and a real-life story that invests them with meaning. The reverence with which these objects, created as props for a film, were being treated by visitors reminded me of the atmosphere at the National Library's *Treasures* exhibition a few years' ago. Instead of Jane's Austen's manuscript, or Einstein's $e=mc^2$, or Cook's *Endeavour* journal, they were looking at 'Galadriel's ring', 'Gandalf's staff', 'Aragorn's sword Anduril', the 'Elfstone' necklace Arwen gave to Aragorn, and so on.

There is no doubt that, on an aesthetic criterion of significance, most of the objects over which visitors were enthusing would meet the standard of 'excellence in design, well-crafted'. But visitors' responses were more than simply appreciative of finely-wrought objects: they were seeing 'the real thing', not just a prop, but an object possessing an existential significance.

And this is the second level

of interpretation operating in the exhibition: the conscious representation of these props as 'real' relics; culminating in the central feature, the numinous space where the One Ring hangs suspended in a Perspex cylinder, while around the room the stylised flames of Mount Doom flicker as a soundscape plays snatches of dialogue from the film. The exhibition's publicity exhorts visitors to experience their own encounter with 'the Ring': a fragment of the True Cross or the Crown of Thorns would scarcely be so breathlessly presented were they to be displayed in a modern setting.

So it was disappointing that, on emerging from this exhibition experience, there were few really attractive items to buy in the shop. The exhibition text and captions, and photographs of the created objects would, for example, have made a fine catalogue, with the artists and craftspeople who created them acknowledged as they were in the exhibition. Postcards and prints of some of the artworks would have been snapped up. It is a shame that, once people had been convinced of the power of objects — albeit objects

pertaining to the creation of the fictional universe of the movies – there was so little to purchase to remind them of their pilgrim’s journey.

ROSLYN RUSSELL IS EDITOR OF *MUSEUMS AUSTRALIA MAGAZINE*.

CHARLOTTE SMITH

***Interpreting Historic House Museums*. Edited by Jessica Foy Donnelly. AltaMira Press, Walnut Creek CA, 2002. ISBN: 0-7591-0251-1**

Despite being a very prevalent museum type, the historic house museum has received little museological or museographical literature. Specifically, issues associated with interpreting houses, as opposed to other historic sites, have not been addressed until now.

Donnelly’s edited volume, *Interpreting Historic House Museums*, will no doubt become a valuable tool for historic house museum staff because it fills this void. Though written for an American audience, many of the issues addressed are universal. So too are the guidelines, and the case studies that support them provide interesting illustrations.

There are fourteen chapters in all, drawn from papers presented at seminars held during the 1990s at the McFaddin-Ward House in Beaumont, Texas. Of a number of good contributions, I found the following three particularly valuable.

In ‘Past, Present, and Future: the place of the house museum in the museum community’, Patrick Butler III provides the most concise and encompassing definition of the historic house museum to date: it ‘centres on the maintenance, care, and

interpretation of either a single, historic residential structure or a complex of structures associated with and including a single residence that serves as the primary focus.’ [18]

Butler provides a history of house museums in the USA, addressing the issues that have shaped preservation, conservation and interpretation over the movement’s 150-year history. With the historical context laid, he then addresses four challenges facing today’s house museum administrators: technology, changing audience profile, funding and sustainability.

Butler stresses that to meet these challenges, house museum practitioners need to revise their interpretive narratives. Interpretation needs to move away from its focus on great men or decorative arts, to explore relationships between people, objects and spaces. The tenets of this argument are as relevant to Australian house museum practitioners as to American.

Debra Reid’s chapter ‘Making Gender Matter: interpreting male and female roles in historic house museums’ sets out to demonstrate that all voices can and should be heard at house museums, ie, women, men and children. Reid provides an historical account of interpretation at house museums to illustrate how and why gender roles have been misinterpreted over the years. She introduces current historical thought, namely women’s history and gender history, as being two paradigms that have challenged established understandings of gender and as being approaches that should be incorporated into interpretation planning.

Reid then illustrates how planning and research can be employed to make gender matter. She provides practical guidelines for ‘self-study’, whereby the house museum

practitioner assesses the house’s history, collections and resources, and explains how to select themes through which to explore gender issues. Reid advocates living history as being the most appropriate means by which to interpret gender at house museums, though she acknowledges that it may not be the most appropriate for all sites.

As a means of interpretation, living history is not common in Australia, but this should not discourage readers, for Reid’s chapter provides clear guidelines, the fundamentals of which can be incorporated into any interpretive model.

Barbara Levy’s chapter ‘Interpretation Planning: why and how’ is a must for those wanting practical guidance on interpretation planning. Though quite prescriptive, the principles are sound. Levy illustrates that interpretation planning is a lengthy process, but that if adopted from the outset will allow house museum interpretation to evolve.

It is a given that the rationale of a well-researched interpretation plan is to provide an educational experience, and so Levy states that the ‘value of ... interpretation depends on the quality of the history on which it is based’ [46] and that its effect is realised if planners take into account the many ways in which people learn and address these through a variety of interpretive methods. Levy addresses issues specific to house museums in the presentation of her guidelines, though the *raison d’être* for implementing such a plan are relevant to all museum types.

Because the house museum field has been crying out for a book that addresses interpretation specific to it, this book will be successful. However, it is unfortunate that there was little attempt to organise the material; there is much repetition, no clear focus,

and some obvious omissions. For instance, no distinction is made between interpretive tools and interpretive themes, and there is no coordinated bibliography.

If *Interpreting Historic House Museums* were published as a collection of conference papers, this would not be such a problem. But as its stated objective is to ‘present practical information and advice on how to go about the business of interpreting historic houses’ [11] for students and practising professionals, it is a failing.

These criticisms aside, I would recommend this book to museum studies students and to anyone considering establishing a historic house museum for the practical guidelines are useful and relevant.

DR CHARLOTTE SMITH PRESENTLY WORKS FOR MUSEUM VICTORIA IN THE HISTORY & TECHNOLOGY DEPARTMENT, AND TEACHES MUSEUM STUDIES AT DEAKIN UNIVERSITY.

ROBYN TILL

***Living with the Past: Reconstruction, Recreation, Re-enactment and Education at Museums and Historical Sites*. By Beth Goodacre and Gavin Baldwin. London, Middlesex University Press, 2002. ISBN: 1-898253-43-9.**

In my experience in an outdoor history museum, there are not that many books which discuss and compare the issues of presenting and interpreting the past via collections of original and re-created buildings. *Living in the Past* analyses data collected by the authors in visits to historical sites and outdoor museums in America, England and Australia. They examine

living history as a method of interpretation, ask tricky questions about authenticity, and study audiences and their range of expectations.

It is refreshing to read the many Australian examples among the northern hemisphere case studies. It occurred to me how different are the personas of each of the three countries. This may horrify the authors and others, but it was a great relief for me to think that Australians do not take themselves too seriously, as shown by way the book's Australian examples use humour, particularly in their reenactments.

It would be interesting to study why nations and communities create the specific living history museums that we/they do. Judging by the cases in *Living with the Past*, US practitioners are very careful to present living in the past in terms of the conflict of living in the now.

The book explores living history in three sections: how living history works as education in the museum context; issues of actually making living history happen; and reflections on doing it and what visitors learn through it.

I think the central issue of the first topic is language — acknowledging who tells the story. An important further question is: who is the principal history educator these days: museum or school? Audiences of all ages now see very different concepts in museums, compared with previous generations, and interpreters cannot rely on audiences knowing much school-based history. The interpreters interviewed in the book refer constantly to the need for a fun environment to encourage people to participate and thus to learn history by bringing the past alive. The underlying question is: whose history and what information?

In the second section of

the book we move onto words like 'authenticity', 'accuracy' and 'compromise'. These are ideas that an outdoor museum aiming to do living history faces every day. Hence Goodacre and Baldwin go into great detail about interpretation and visitor expectations, alluding to the power of the interpreter when it comes to reinforcing ideologies and stereotypes. I would have appreciated further analysis of cases that could be called 'compromise'. Where are the borders of compromise in accurate history?

The third section of *Living with the Past* is about interpretive points of view and the role of history in relation to identity. I enjoyed this discussion, though when I thought about the people I know who work and volunteer in living history museums (I include myself), I felt the jargon might be off-putting. As the two authors are educators, pitching to an audience is their stock in trade. Perhaps they could have given more thought to who might read the book. I found myself thinking as I ploughed along, 'couldn't we have dot-pointed this?'

In all, *Living with the Past* reminds me how important the role of teachers has become in museums. At the Pioneer Settlement Museum we rely on 1.5 teachers to bring in twenty-two per cent of our annual visitors. Proving visitor satisfaction with those 1.5 wonderful people, our research shows that many students return in later years, seeking the same type of hands-on learning about the past for their own children.

Goodacre and Baldwin provide the reader with some notable insights into museums that are concerned with 'peopling historical space'. (50) Their analytical observations at times left me with more questions than solid ground; however, I felt there was much transferable information useful

to many in the field.

It is now considered elementary that some form of interaction will encourage learning. Hence it is odd to see how the authors identify the subject museums' and sites' interactive aims only via their publications. The authors offer no opinions as to whether one mode of interpretation is superior to another. It is left up to the reader to assess how living history museums stack up on the evidence Goodacre and Baldwin provide. I found myself wanting to know much more about exit surveys on what ideas audiences actually took away.

The discussion in *Living with the Past* is thought-provoking and though at times it gets a bit dry, it's well worth a read for an insight into living past museums.

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KATHERINE RUSSELL

***Arts Under Pressure: Promoting Cultural Diversity in the Age of Globalization.* By Joost Smiers. London, Zed Books, 2003. ISBN: 1-84277-263-5**

Australia's Free Trade Agreement (FTA) with the United States came into effect on 1 January this year, and others with China and ASEAN are in the pipeline. To the arts lover/professional, these globalised political machinations involving squillions of dollars may seem of little relevance — sadly, nothing could be further from the truth.

Joost Smiers' book clearly demonstrates that if we in the arts and museum sectors ignore the issues surrounding

transnational 'trade' in commodities (of which culture is one), we do so at our peril. The term 'free trade' suggests equal movement of products in both directions, but this proves rarely, if ever, to be the case. Readers might remember that in the lead-up to the ratification of the FTA there was an outcry from the media and arts communities in this country regarding the potential for the diminution of local media content in favour of American productions. These protests ultimately led to amendments in the final agreement.

Smiers begins by defining a democratic society's public domain as 'the mental and physical space in which the exchange of ideas and an open debate about all sorts of questions can take place without interferences from state agents, who may have their own agenda, or from commercial forces whose only purpose is to sell as much as they can.' (vii) The nub of the issue, and the book's theme, is the importance of diversity in the creation, production and distribution of all forms of artistic expression.

Hence creative production needs to be culturally diverse — but where can this lead? Smiers, a political scientist, recognises that the arts arena is highly charged, emotionally, socially and politically. Perhaps it is no coincidence that it was in the Netherlands, the country where the author resides, that the recent murder of filmmaker Theo Van Gogh and the subsequent controversy demonstrated precisely the contested terrain of the arts.

Having established the arts as integral to the operation of democratic society, Smiers launches into an impeccably detailed analysis of threats to the diversity of creative expression worldwide. He focuses on globalisation in the form of actions stemming from the World Trade Organisation's

General Agreement on Tariffs and Trade; and the implications of FTAs between developed nations for developing countries, and for local artistic cultures within countries or regions.

Smiers' myriad examples of the growing dominance of cultural conglomerates, such as Corbis or Sony, that wield oligopolistic control over the means of cultural production all point to the book's main thesis: a well-articulated call for dismantling the current system of copyright. His argument is that 'the once sympathetic concept of copyright is turning into a means of control of the intellectual and creative commons by a very limited number of cultural industries.' (60)

While radical, what Smiers proposes is a liberation from the monopolistic stranglehold of these conglomerates over intellectual property rights. Unfortunately the precise means of realising this liberation are not made clear, although the argument that the abolition of copyright would benefit artists, Third World countries and the public domain is persuasive.

Needless to say, the homogenisation, 'delocalisation' and perhaps even annihilation of local cultures is a pertinent issue for museums whose contents are dependent on cultural distinctiveness and/or individual expression. If the effect of the march of globalisation is to produce a certain cultural sameness around the world, museums are likely to become more valued as emblems of the 'way we were'. While some may see this as a means of heightening the social value of museums, the result in real terms might be a fossilization of culture. The museum could (for once) legitimately be called a mausoleum — no-one's desired outcome.

Arts Under Pressure is certainly a worthy and much needed contribution to the literature charting the impacts of globalisation. The book is also important for its focus on culturally diverse arts practice as a dimension of the public domain. Albeit not as slick or shocking as Joel Bakan's *The Corporation* (2004) or perhaps even Klein's *No Logo* (2000), the message is the same and equally terrifying in the cultural context.

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MOIRA SIMPSON

Preserving What Is Valued.
By Miriam Clavir. Vancouver, University of British Columbia Press, 2002.
ISBN: 0-7748-0861-6

Debate over the ownership and repatriation of museum collections has lately highlighted differing concepts of preservation and Indigenous concerns for the appropriate care of cultural heritage. Museum conservators conventionally focus on preventing damage and stabilising the physical structure of artefacts by controlling the environment and restricting use, while traditional owners may regard handling or ceremonial use as essential for preservation.

Furthermore, preserving material culture may be less important than preserving teachings, songs, stories, images, ceremonies and practical skills — the mechanisms by which cultural knowledge is transmitted, utilised and perpetuated. This is leading museums to place

increased emphasis upon preserving not just physical objects, but their cultural and spiritual purpose and associated forms of intangible heritage.

In *Preserving What is Valued*, Miriam Clavir examines the differences in values and methods for preserving culture in the context of museums and First Nations communities in British Columbia, Canada. The book combines Clavir's doctoral research with extensive experience as a museum conservator in the University of British Columbia's Museum of Anthropology, from which she retired in 2004 after twenty-four years. She also includes some comparative material dealing with the preservation of Maori cultural heritage, asserting that 'at the time of writing this book, it was the only country with a group of professionally trained conservators of indigenous ancestry'. (xxiii) Though briefer than the Canadian material, it reinforces Clavir's main arguments concerning the sometimes conflicting values of museums and indigenous peoples.

First Clavir discusses historical developments in professional museum conservation practice. She contends: 'It is not surprising that conservators found themselves unprepared, professionally speaking, to respond to First Nations' requests relating to objects in museums ... little in the development of conservation's technical outlook has prepared conservators to consider the cultural significance of objects to living indigenous peoples.' (25)

While recent developments have seen museum conservators responding to the non-physical attributes and social context of objects, such as spiritual meaning, Clavir notes that 'the underlying focus of museum conservation remains, however,

understanding the physical attributes of objects, materials, and their environment, with the aim of materially preserving the objects as well as knowledge about them'. In contrast, Indigenous peoples focus on 'continuing and renewing cultural traditions important to their identity and well-being as First Nations'. (xx-i)

Clavir examines Indigenous values and concepts of preservation, drawing on the views of First Nations people from British Columbia working in preservation and, to a lesser extent, of Maori and non-Maori conservators in NZ museums. Their views emphasise the role of objects as carriers of knowledge and symbols of authority and inherited rights. They place great importance on associated forms of intangible heritage — the meanings and practices — and on relationships with individuals and communities as traditional owners.

The book is enhanced by tables charting differences in meanings and methods applied to cultural heritage and preservation by museums and First Nations. Clavir also analyses professional codes of ethics, providing evidence of recent changes, and the introduction of references to non-physical attributes such as spiritual meaning. As awareness of these issues grows, the priorities of museums are shifting from sheer object preservation to a broader concern for preserving cultural knowledge, as witnessed by new attention to intangible heritage in UNESCO and ICOM.

Culturally appropriate forms of care, incorporating traditional protocols and Indigenous curation, is an area of growing interest in museums. Traditional cultural values, religious beliefs, concepts of preservation, and the centrality of intangible expressions of heritage within

living cultures, should now be central considerations in all aspects of contemporary museology. Consequently, *Preserving What Is Valued* will resonate with conservators and curators in Australia who work with Indigenous Australian material culture.

Clavir's book elucidates the culturally-determined nature of values and motivations in cultural preservation, and the importance of adopting appropriate conservation methods. It is among the first major texts to provide a detailed examination of these issues. The subject, quality of analysis and accessible style make this a useful textbook for students as well as practitioners in conservation, museology, anthropology and Indigenous studies.

MOIRA SIMPSON IS THE AUTHOR OF *MAKING REPRESENTATIONS: MUSEUMS IN THE POST-COLONIAL ERA* (1996/2001) AND *MUSEUMS AND REPATRIATION* (1997). SHE IS CURRENTLY COMPLETING A PHD AT FLINDERS UNIVERSITY EXAMINING THE INFLUENCE OF INDIGENOUS SPIRITUALITY ON THE DEVELOPMENT OF CONTEMPORARY MUSEUM PRACTICE.

LINDA YOUNG

Mr Felton's Bequests.
By John Poynter. Melbourne, Miegunyah Press, 2003.
ISBN: 0-522-85079-0

Museum people, whether of an art, science or history disposition, will writhe in agony and groan in sympathy over the tale of the fabulous Felton Bequest to the National Gallery of Victoria. It is the story of an art museum with big funds to spend on acquisitions, and few would be surprised to read how much angst, insult and rage

that situation created.

In addition to a biography of pharmaceuticals manufacturer Alfred Felton (such a modest man that he verges on the boring), Poynter's book constitutes a history of commerce and culture in late nineteenth-twentieth century Melbourne. But for me, it is as an account of the NGV's acquisitions that the book fascinates, adding an important dimension to the study of Australian institutional collecting.

Felton bequeathed £380,000 to the NGV in 1903, said to be equivalent to about \$40 million today. But its purchasing power in the early twentieth-century art market was phenomenally more than today. The Felton Bequest has been well managed ever since, and the more-than-15,000 items it has purchased are now valued at some \$1.5 billion. Nonetheless, due to art market inflation, the Bequest's annual dividend of \$1 million or so buys less and less.

Expensive art museum acquisitions are frequently controversial, and the Felton story shows it's ever so. The layers of controversy were, however, specially thick. Felton prescribed that his money be administered by a Bequests Committee external to the NGV, but for that to go ahead, the Gallery Trustees must agree with their purchasing advice. What a recipe for professional, personal and aesthetic conflict!

A Melbourne committee of the great and the good recognised that it was hardly equipped to make judgements about the art market located mainly in Europe and, from 1906, it engaged consultant advisers in London. Such a role ought to have been paradise, but it was much more often purgatory and sometimes actively hellish. A series of art advisers eventually resigned in despair and rage.

The tally of great acquisitions and great

rejections is breathtaking. We know the former well, the works that made it through the agonising process and are once more on show in the enlarged NGV. But the record of works refused by one party or the other is gut-wrenching. *Mr Felton's Bequests* is full of lines such as the following:

'Turner's *Campo Santo at Venice* and Constable's *Dell in Helmington Park*, if acquired together for £20,000, would have been the bargain of the century.' (303)

'[Offered to Melbourne for £30,000] Mellon bought this much-loved [Vermeer] picture for US\$200,000 and passed it on to Washington's National Gallery of Art...' (349)

The quotes represent 1914 and 1925 respectively, and with the wisdom of hindsight, we mourn. I daresay every curator and director has had such moments of frustration and regret after the event (I'm not telling what mine are).

Everyone else also had his or her opinion to add, notably the Melbourne press. They were almost always venomous, slamming the judgement, taste and sanity of the art adviser, the Bequest committee, the NGV Trustees and/or the Gallery Director. Another case of *plus ça change...*

Mercifully, levels of trust improved after World War II. However, it marked the beginning of the modern inflation of the art market and the Bequest Committee realised that it would have to adjust its expectations. Acquisitions swung between less expensive new fields of collecting such as Indian art, and less frequent investments in the continuing ideal of collecting only the greatest works.

Poynter's survey of the kaleidoscope of art museum philanthropy and state support in the 1970s-90s period is specially relevant in twenty-first century institutions. But

as the plural in the book's title indicates, the largesse left to the NGV was only half of Felton's fortune.

His bequests also continue to support charities, mainly family welfare, education and health, and with preference to those benefiting women and children. It is humbling to be reminded of so many worthwhile causes, and salutary to review the strategies that contemporary philanthropy employs to optimise its resources.

Philanthropic income has grown under more purposeful management and state investment has been (intermittently) boosted in the light of managerialist benchmarks. The mantra of partnership now suffuses the fundraising environment.

The managerialisation of philanthropy ushered in the shift from recurrent to project funding, from annual old faithfuls to targeted programs, from a focus on individuals to communities (and sometimes back again).

These have not always been good for the management of museums, underlining the need for reliable state funding to keep organisations ticking over in order to accomplish more glamorous projects.

For a hundred years, the Felton Bequest has been the envy of other Australian museums. Yet there is some irony in the fact that the civic symbolism of the public art museum as a ritual of citizen-ownership of elite culture depends on great patrons.

LINDA YOUNG TEACHES ASPECTS OF CULTURAL HERITAGE MANAGEMENT AT THE UNIVERSITY OF CANBERRA.

MICHAEL TURNER

Sport and Festival in the Ancient Greek World. Edited by David Phillips and David Pritchard. Swansea, Classical Press of Wales, 2003. ISBN: 0-9543845-1-2

Gold, gold, gold — but at a price.

The four-yearly cycle of the Olympic Games is a true gift from Mt Olympus for scholars of ancient sport and for their publishers. It offers the perfect turn-around time in which a book can be conceived, financed, written, edited and published.

Sport and Festival in the Ancient Greek World is made up of fifteen essays, most of which were first presented as papers at a conference in July 2000 co-hosted by the University of Sydney and Macquarie University. It sells itself as 'a scholarly commemoration of the Sydney 2000 Olympic Games' (xiv) and yet, despite its given publication date of 2003, was actually launched in June 2004 on a memorable night at the Greek Consulate in Sydney. It was therefore able to re-sell itself on the advance interest in the Athens Games. Perfect!

The book is indeed scholarly, with important articles on festivals and their competitive elements, not only athletic but also choral, poetic, theatrical and dance. Detailed footnotes and comprehensive bibliographies, conveniently set at the end of each essay, flesh the book out to a lengthy 416 pages. It is divided into six sections: Olympia and the Olympics; Athletic Poetry and Olympic Mythology; The Origins of Athletic and Choral Competitions; Athens and Its Festivals; Athletics, Education and Philosophy, and finally Curating the Ancient Olympics.

This last section, the subject of this review, deals specifically with aspects of the exhibition *1000 Years of the Olympic Games: Treasures of Ancient Greece* hosted by the

Powerhouse Museum in Sydney between July and November 2000. The section in turn comprises three articles: '1000 Years of the Olympic Games: Treasures of Ancient Greece: The Powerhouse Museum Exhibition' by Paul Donnelly and Kevin Fewster; 'VROOM (Virtual Reconstruction of Olympic Model): The Creation of a Virtual Tour from a Digital Model' by Kate da Costa, Sarah Kenderdine, Cliff Ogleby and John Ristevski, and '1000 Years of the Olympic Games: Treasures of Ancient Greece: A Study of Audiences and Impact' by Carol Scott.

After the scholarly tone of the earlier articles this final section appears as an extremely pleasant surprise. It discusses the exhibition's curatorial development and design before assessing audience reaction. Almost 100,000 people 'mounted the ramp to the sanctuary housing this unique display' (Donnelly & Fewster, 373), of which the vast majority saw it as having been 'an overwhelmingly positive experience'. (Scott, 401)

To begin with, Donnelly and Fewster discuss the lengthy and delicate negotiations involved in the Greek Government allowing fifty-four important artefacts to come to Sydney; negotiations 'conducted on the basis of promoting Greek culture in Australia, as well as providing a vicarious spiritual 'homecoming' for Greek-Australians'. (Donnelly & Fewster, 366) The fact that at the last minute a further twenty-eight promised artefacts were not sent, in part due to the earthquake that hit Athens in September 1999, is briefly mentioned. (Donnelly & Fewster, 367) One can only imagine the heartbreak and angst this must have caused at such a late stage — the authors are to be complimented on their stoicism! They then describe the rationale behind the exhibition design, a memorably

innovative and theatrical *tour de force*.

The second article looks in greater detail at a specific aspect of the exhibition — the virtual reconstruction of Olympia as it would have been at the time of the 145th Olympiad in 200 BC. This enabled visitors to take a maximum twenty-minute 3D interactive walkthrough of the site. Due to delays in the funding of the project, it is incredible to learn that so much was achieved in under six months (da Costa et al, 378–82). Am I the only one, however, who thought the acronym, VROOM, unfortunate?

Finally, Scott's short article is the perfect endnote to the book. Her discussion of the very positive feedback from visitors to the exhibition will remind the historians and classicists who read this book of the benefits of a multi-disciplined approach to the past that includes artefacts in museums and pictures of those artefacts in their books; extraordinarily, only four of

the first twelve articles are illustrated.

Sport and Festival in the Ancient Greek World, on the whole, is not light reading but will prove an important source of reference not only for scholars of the ancient world and for museologists, but also for the general reader looking to understand the context of ancient competition, especially of the Olympic Games. It is a shame that such knowledge comes at a very high price: the recommended retail for the book is a whopping \$150.

Finally, an earlier reviewer suggested that the book is 'painstakingly edited, look in vain for typos'. Unfortunately, the only one I couldn't help but find is a misspelt 'Nicolson Museum' in the caption to fig. 1 on page 282!

MICHAEL TURNER
THE NICHOLSON MUSEUM
(ACTING ASSISTANT CURATOR TO
FEBRUARY 2005)

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Image: Ceremonial headdress from Lardil people of Mornington Island. Photograph by Brendan Bell, NMA.



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The changing face of Victoria exhibition, Dome Level 5 Gallery, State Library of Victoria - Image courtesy of the State Library of Victoria



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