

museumsaustralia MAGAZINE

AUSTRALIAN MUSEUMS AND GALLERIES ISSUES • NEWS • VIEWS

AUGUST 2006

SERVICES FOR MUSEUMS



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FROM MUSEUMS AUSTRALIA PRESIDENT

The 2006 National Conference of Museums Australia* took place in Brisbane in May. On behalf of Council I thank the 530 delegates, the Queensland organising committee and our colleagues and hosts in Brisbane who ensured such a well planned and stimulating event. We particularly appreciate the Queensland Museum, Queensland Art Gallery, and the Queensland Maritime Museum's generous hosting of major conference events. If you couldn't make it to the conference, in lieu of conference papers you can purchase a DVD record of the keynote speakers including their visual presentations*. The participant blogs on the MA website also illustrate five diverse perspectives, responses and outcomes from the conference.

One important 'heads up' from the conference came from Professor Jackie Huggins, who reminded us that 2007 will be the 40th anniversary of the 1967 Referendum on the granting of citizenship to Aboriginal people. Jackie challenged us as museum professionals to take a proactive part in remembering and re-energising for new generations this fundamental turning point in the political recognition of the rights of Aboriginal people. Her keynote address* suggests how we could come together again as a nation over the next ten years through a series of diverse and focused events linked across time and through place to re-affirm, recognise, celebrate and continue the urgent and essential path of dialogue and reconciliation.

I draw your attention to a few key decisions from National Council meetings, and the AGM in May.

In relation to the structural evolution of Museums Australia, Council resolved on a number of guiding principles to shape the proposals for restructuring the organisation. These include a smaller but more cross-functional Council, focused on core tasks of mission, governance, advocacy, professional and organisational development and continued services to members. Council is considering other means to ensure greater opportunity for participation by the association's members and to develop and support networked structures with improved communication.

Proposed changes will go to the membership in September, and be posted on our website (with Bulletin reminders). Feedback will be sought before the final form of any proposals is resolved by Council - for eventual consideration at the AGM in 2007. The 'Assembly-format' planned for the National Conference in Canberra (May 2007) will enable MA members to consider carefully any proposed changes prior to the AGM.

Finally, it is my pleasure to announce that Council resolved in July to create a new Historic Sites and Houses National Network. As the first of a newly strengthened series of special-focus constituencies within MA we hope that the 'National Networks' concept will, in consultation with the Special Interest Groups (SIGs) steadily evolve out of our present structure. With more National Office support planned it is intended that the new concept should alleviate some of the problems currently being experienced by SIGs.

Patricia Sabine

* see MA website 

museumsaustralia^{MAGAZINE}

Museums Australia Magazine

August 2006

Vol 15 No 1

Museums Australia Magazine

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Editor: Roslyn Russell

Design: Big Island Graphics

Print: Pirion Pty Limited

Museums Australia Magazine is published quarterly and on-line on the website of Museums Australia, and is a major link with members of the organisation.

Museums Australia Magazine is a forum for news, opinion and debate on museum issues.

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

Museums Australia Magazine reserves the right to edit, abridge, alter or reject any material.

Views expressed by contributors are not necessarily those of the publisher or editor.

Formerly *Museum National*.

Publication of an advertisement does not imply endorsement by Museums Australia, its affiliates or employees.

Print Post Publication No:
332582/00001
ISSN 1038-1694

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COVER AND PAGE 4 PHOTOGRAPHS: Courtesy of Peter Rowland Catering

Museums Australia is proud to acknowledge the following supporters of the national organisation:

Australian Government Department of the Environment and Heritage; Australian Government Department of Communications, Information Technology and the Arts; National Museum of Australia; Australian War Memorial and Museum Victoria

KEW PALACE (KEW GARDENS, LONDON)

Following MA National Council's decision in June to create a Historic Sites and Houses Network, there will be a new focus within Museums Australia on the interpretation of historic places, buildings and sites.

A striking UK example can be seen in the recently re-opened Kew Palace near Richmond, on the south bank of the Thames in the wonderful setting of Kew Gardens. Beautifully refurbished and launched in April this year, Kew Palace demonstrates rising benchmarks in the treatment of historic houses. The £6.6 million (more than \$AU15 million) conservation and refurbishment project was conducted under the aegis of Historic Royal Palaces, a charitable trust taking an astutely contemporary approach to its portfolio of royal buildings - and dependent on visitor interest for earned income.

The 'new' Kew Palace sets high standards of interpretation. Built by a London merchant in the seventeenth century, the mansion became a royal home in the mid-eighteenth century. It was finally used as a palace by King George III (1760-1820) and Queen Charlotte in the early nineteenth century, as their primary residence during the family and constitutional crises that marked George's apparent insanity.

After visitors pass through a Welcome Centre - where long-view history with vivid illustrations and time-line layout cover the larger narrative of the site - the interpretive focus of the palace itself concentrates on the Georgian years, after 1801.

King George III confronts visitors in a life-size presence in the Ante Room off the entrance hallway, 'his wax head modelled by Madame Tussaud'. His connections to science, collecting and the enterprise of Empire are vividly conveyed in the King's Library, with objects beautifully installed in display cases, making this a small 'exhibition' within the palace rooms.

An audiotope collage creates a drama of voices in the King's Breakfast Room, bringing scenes of childhood to visitors through the 'voiced presence' of Queen Charlotte and her fifteen children. Such technologies focus on animating particular areas, augmenting the mise-en-scène of literal spaces and rooms with supplementary historical evocation, while other spaces permit quieter, self-directed inquiry and speculative engagement.

Refined conservation treatments and careful decision-making have been incorporated into both restoration and public education.



Kew Palace, view from the garden.

Photo: courtesy of Historic Royal Palaces

Contemporary interpretive technologies are employed: audio and data-projected images augment particular rooms; video-projected 'figures' performing simple actions (including the movement of servants) bring scale and conjectured 'social presence' into particular spaces. These devices reveal how experience of contemporary art exhibitions has been absorbed into the more imaginative work of historical interpretation today. However they are subtly used and do not 'overwrite' historical analysis too strongly or fall into oppressive evocativeness.

While many parts of the palace are re-presented in a finely upgraded state, others have not been refurbished. Some of the longest-unused rooms reveal the exposed and unrestored structure of the building, and play an important role in the active museology of the approach to both conservation and historical 'layering' in presentation.

In summary, a discriminating approach to historic house interpretation has not been afraid to utilise contemporary media selectively. Meanwhile a thematic selectivity is applied to each room and the palace is never overburdened by bric-a-brac installation that so often immobilises the interpretation of historic sites and buildings.

Kew Palace is socially and imaginatively entextured in its interpretation, augmenting an already fine historical attraction in London (Kew Gardens, with its magnificent conservatories). The Palace is definitely worth attending to for its museography.

Bernice Murphy

Appreciation is due to Hardy Jones and Brian Thompson who facilitated a visit to Kew Palace during a short flight stopover in May 2006.



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AUSTRALIAN CULTURAL CATERING SURVEY 2006

The 2006 edition of the Australian Cultural Catering Survey depicts an industry group with events and hospitality businesses generating over \$30 million in annual revenue. While many would assume that visitation to our state and national cultural institutions ceases at the regular closing times of 5pm or 6pm, private event co-ordination and catering provides after-hours visitors with additional opportunities to access the collections of museums and galleries, and also to appreciate the unique architecture and locations often afforded by these cultural venues.

The kinds of events hosted by cultural institutions span a huge range, including product and policy launches, scientific and professional conferences, Christmas parties and weddings. The survey group was responsible for staging approximately 3700 of these events in 2004/05. Melbourne Museum, Melbourne Zoo, and the Art Gallery of New South Wales are all highly active in their event sales businesses, collectively generating 33 per cent of events sold across the group. Venue hire revenue tracked at around 25 per cent of food and beverage sales for private functions, with a notable statistic posted by the Australian National Maritime Museum, whose venue hire surpassed 50 per cent of food and beverage revenue for functions.

The survey group represented state and national museums and galleries in every state and territory in Australia. This year the survey group was expanded to include Melbourne's zoos and botanical gardens, and was also joined by the Auckland Museum in New Zealand. In total, the various institutions received 11.7 million visitors in 2004/2005. The Royal Botanic Gardens Melbourne had the highest attendance statistic at 2,132,100 per annum, followed by the Art Gallery of New South Wales at 1,072,165. Both are free admission for general entry, however some special exhibitions are charged separately.

Cafés and kiosks are very commonly found in museums, galleries and other cultural institutions, both as a service to the public and as a way to increase individual spend per visitor and therefore the vital revenue which flows back to the institution. Considering most visitors are in need of refreshment after 90-120 minutes from their time of arrival, a café on site can also serve as a place to rest, refuel and refocus concentration, thus contributing to an increased length of the total visit. This can in turn lead to an increased spend in on-site museum and gallery shops. After all, ask yourself if you enjoy shopping when you're hungry.

The participating cultural institutions owned 37 cafes and restaurants, operating them either directly or through leasing arrangements. These enterprises encompassed many styles of food service, from take-away kiosks to à la carte dining. Melbourne Museum enjoyed the highest café sales statistic disclosed, at \$1.6 million per annum. The zoological parks operated by Zoos Victoria all had a surprising number of café outlets and total café seats considering their attendance rates. This

raises an interesting issue: that it is not just attendance rates which govern the number of food service outlets required by a venue, but also the average length of a public visit and the number of competing food outlets in the immediate local area. As many museums and galleries are located in inner-city areas, the competition for lunchtime patronage can be fierce.

One emerging trend is that there are some catering companies occupying a niche in servicing cultural institutions. Several companies hold more than one lease or contract among the survey group. In Canberra, the Hyatt Hotel hold contracts with both the Australian War Memorial and the National Museum of Australia. In Melbourne, Peter Rowland Catering and White Card Corporate Catering were both popular, while Delaware North hold four contracts. Trippas White Catering has the contract at the National Gallery of Australia and also at the Art Gallery of New South Wales. The most common length of catering contracts or lease agreements was five years.

Trends in contract rental terms included leasing out cafés to a single operator on a management agreement or a lease, while offering function catering to a panel of two to five different caterers. Common lease terms were to agree a flat rent plus a percentage of gross sales over a specified revenue threshold.

Many different space booking software packages are being used; however Events Perfect is by far the most popular system in Melbourne.

It was a busy year for many group members. The Queensland Art Gallery made huge progress with the development of the all-new Queensland Gallery of Modern Art which opens at the end of 2006. This will include two

new cafés and spectacular function areas overlooking Brisbane River. Melbourne Museum opened up its Touring Exhibition Hall for private event hire for the first time, with impressive results both financially and in terms of the scale of events staged during the latter part of 2005. The Royal Botanic Gardens Cranbourne is due to open a new visitor centre, gardens shop and café in the Australian Garden in autumn 2006. The State Library of Victoria is working on a café development project which is slated to open in May 2006. Named 'Mr Tulk', this will be the first ever café for the Library, and the street frontage which has been created will afford some eagerly awaited al fresco dining opportunities. Alex Massina, the Venue Manager, said 'Mr Tulk is named after Augustus Tulk, the State Library of Victoria's first Chief Librarian between 1856 and 1873'.

With all this activity, we can stay tuned for exciting developments in the realm of cafes and events in cultural institutions throughout the rest of 2006.

Tamara Jungwirth is the co-ordinator of the Australian Cultural Catering Survey. She oversaw the fit-out and operation of seven café outlets at Melbourne Museum, and managed contracts covering a private functions business accounting for over 500 catered events each year. ☺



Point of View

In the May issue of MAM I asked for your ideas for stories in the magazine. Two readers, Peter Canet and Julie Laing, have sent their ideas in response. The Editor

NEW MUSEUMS FOR MELBOURNE

The *Museums Australia Magazine* highlights the many activities taking place in museums throughout the country. The articles I like to read in particular concern proposals to open new museums. It is essential that we preserve our heritage, and collections in museums and galleries are the best way to achieve this. From the perspective of Melbourne it is perhaps timely to consider where there are gaps in the museum landscape, and I would like to advocate the establishment of three new museums.

Kooyong Lawn Tennis Club, arguably the home of tennis in Australia, has drawn up plans for a National Tennis Museum, to be located at its Glenferrie Road site. The Club's vision is to house all the many articles it holds relating to tennis and showcase its role in the development of tennis. At Wimbledon, the Club recently announced the re-opening of its Tennis Museum. Although some years away from realisation, Kooyong would be the ideal location for the Australian equivalent.

Many cities worldwide have a tram museum. Melbourne, which is one of the largest cities in the world in which trams are an important part of public transport, a museum devoted to trams should exist. The city

uses trams as an icon, notably as a feature of the Opening Ceremony at the 2006 Commonwealth Games, and also has restaurant trams and a well-used free central city tourist tram. We even gave a W Class tram to Princess Mary of Denmark, which is now in the Copenhagen Tram Museum. A museum for trams is at the planning stage, to be located in the old tram depot in Wallen Road, Hawthorn.

Australians love their beer, and we have a long history relating to the brewing industry. A museum associated with a brewery would attract many local visitors as well as tourists. I have visited the Beer Museum at the Pilsener Urquell Brewery in the Czech Republic. It is a fascinating place which shows both ancient and modern brewing techniques, and there is also the opportunity to have a meal and sample the produce. This museum is an important tourist attraction for the city.

If enough people get behind museum projects such as these, the funding obstacles can be overcome, plans can become a reality, and Melbourne could boast more places of great interest to visit.

Peter Canet is a member of Museums Australia

MUSING ON THE FUTURE OF MUSEUMS

In many cities in Europe museums are part of the everyday. There is no need for debate about attracting junior or middle-aged audiences away from other pursuits. To go to university in Padua is to pass Galileo's lectern daily, to be inspired by the statue of the first female scholar to be conferred with a degree in 1648, to be surrounded by the august names of Falope (who discovered the Fallopian tubes) and Eustace (who discovered the Eustachian tubes). To go jogging or strolling in Paris is to admire the mannered gardens and buildings of the ancien régime. To go to a concert in Venice is to hear baroque sounds in a palazzo reverberating to the Tintoretto ceiling. To go shopping in Bologna is to wander through colonnaded arcades of Roman brickwork. To take the kids on a funicular and picnic in Lyon is to trip over Roman ruins of the archaeological garden. Museums in Europe are not always places we have to go to in order to consciously achieve adult or student learning outcomes: they are part of the very fabric of life as it is lived. The big concern in Roma is not to encourage people to engage with history, but whether the motor scooter is being parked a little too close to some treasures. The fluidity between art galleries and museums and shopping malls evident in the Louvre in Paris, where people can swipe their credit cards and access the collections even during the evening hours, allows a better fit with people's lives.

The lesson for museums in countries like Australia could be to allow our museums to spill over onto the footpaths and into parks and buildings and hours of our normal life. It is time to move from the institutional style of museum and to encourage museological experiences all around us. The future of the museum lies in incorporating the past in more diverse ways. Developments should be encouraged in places like the Sydney Conservatorium of Music, where state of the art modifications have included a window into the past uncovered by excavations. Can travelling exhibitions find a temporary space near workplaces or schools? The idea of a living museum where we can work, picnic, study and be surrounded by our heritage should be mused on.

Julie P. Laing is a graduate of the Diploma of Museum Studies (Sydney University)



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ANTI-TERRORISM LAWS AND THE CRITICAL ROLE OF MUSEUMS AND GALLERIES

Among the myriad responses to the 9/11 crisis is Australia's Anti-Terrorism Act (No 2) 2005 (Cth).

There has been disquiet about the impact of this law on the activities of museums and galleries, especially as the Act reactivates sedition, the crime of speaking against the government.

One of the impacts of the New Museology has been to sharpen the conception of museums and galleries as ideal forums for provocative debate on contemporary issues. A law which makes criticism of the government a crime could, therefore, be a major impediment to this growing critical function.

Museums Australia (WA) presented a lively hypothetical on 24 May at Curtin University of Technology to examine the sedition provisions of the new Act, and specifically their repercussions for museums and galleries.

The hypothetical was chaired by Professor Greg Craven, Executive Director of the John Curtin Institute of Public Policy and Professor of Government and Constitutional Law, who said that in recent years, before the new Act, sedition had been discussed as something that needed to be removed from the books. He said that the new Act had 'enlivened' the concept.

Two speakers introduced the topic: independent scholar, Joel Gilman, LL.M., and Andrea Witcomb, Senior Lecturer in Cultural Heritage at Curtin University.

Joel Gilman provided an overview of the Act and sketched out the five new offences listed under 'sedition': urging the violent overthrow of the government; urging violent interference with elections; urging violence against political, religious or ethnic groups; urging violence against the ADF and urging assistance to enemies of Australia. He argued that contemporary museum practice, with its emphasis on context and multiple narratives, would not usually offend against the new sedition provisions, especially in the light of the 'good faith' defence outlined in the Act and the judicially recognised freedom of political communication.

Andrea Witcomb outlined several cases in which museums had been compelled to change exhibitions under circumstances that raised questions regarding their curatorial independence. She argued that one of the chief roles of museums was to engage in critical dialogue and that sophisticated societies expressed debate through culture. She concluded by saying that not to fight for the continuing role of museums and galleries in fostering debate was 'un-Australian'.

The hypothetical scenario

The hypothetical was set in 2010, in a time of resurgent jihadist fighting to regain Afghanistan. A sympathetic Australian named John Smith works with a group called The Banner of the Just to mount an exhibition of artefacts, photographs and documents with the intention of representing their cause. Some of the works on display call for the violent eradication of the Church of the Good Shepherd.

The controversial exhibition results in confrontation, but no physical violence between sympathisers of The Banner of the Just and the Church of the Good Shepherd. The exhibition makes money, which is given to Smith who sends it on to someone in Pakistan.

Smith is arrested and charged with sedition under the Criminal Code on two counts: for 'urging a racial, religious, national or political group to commit violence against another such group' and for assisting 'an organisation engaged in hostilities against the Australian Defence Force by effectively donating to that organisation'.

The hypothetical panel of seven members floated in and out of their assigned characters, but for the most part seemed to speak for themselves. They included Dawn Casey, the Director of the Western Australian Museum and former Director of the National Museum of Australia. She argued that museums should put on confronting exhibitions of the sort described, but that there must be 'balance'. She would have mounted this exhibition, but would have followed standard good museum practice by allowing opposing voices to be heard.

Similarly, Andrea Witcomb suggested that a balanced overview of all issues was necessary. It was essential to outline the other side's viewpoint and place the dispute in its historical context.

Amy Barrett-Lennard, the Director of the Perth Institute of Contemporary Arts said that she would exhibit the art works of The Banner of the Just, but not the accompanying documentation.

Peter Foss, Q.C. was a member of the Legislative Council of WA from 1989 to 2005. He provoked the audience by saying that many problems arose because of 'naive trendy lefties', and emphasised that the real question should be: 'Was the exhibition in the public interest?'

Joel Gilman argued that freedom of speech was an issue and, with no proof that the exhibition had been reckless, that the charge against Smith was too broad.

Ted Snell, Professor of Contemporary Art at Curtin University and Dean of Art, John Curtin Gallery, at first quipped that he would get legal advice, but added later that if charged he would maintain that the gallery's intention was to show 'beautifully crafted objects'.

Marcus Canning, Director of Artrage, a Perth organisation which supports contemporary arts, argued that a key issue for art galleries was the relationship between politically challenging activity and finding funding, and the self-censorship which is attached to that problem.

The outcome

Within the context of the existing laws the audience voted that Smith was guilty of sedition. However, Professor Craven cautioned the audience not to be alarmed, saying that museums and galleries should continue to do what they were doing, but with their 'eyes wide open'. As long as museums and galleries followed their own professional practice of providing balance and context for any issue, then they could not be charged with sedition.

In a further development, the Australian Law Reform Commission urged the removal of sedition from the federal statute books in a discussion paper released on 29 May. ALRC President David Weisbrot said that the new proposals aimed to reframe the offences in such a way that they targeted violence, and avoided 'capturing dissenting views and opinions or stifling the work of journalists, cartoonists, artists and film makers either directly or through the "chilling effect" of self censorship'.

Attorney-General Philip Ruddock set up the ALRC inquiry into sedition. He said on 30 May that he was committed to removing the word 'sedition' from the federal statute, but was awaiting the ALRC's final report, which should be available in July.

Jennifer Harris is Lecturer in Cultural Heritage, Curtin University of Technology, WA

Out and About

THE MAN AND THE MUSEUM

Sonia Puttock visits Sir John Soane's Museum, London.

Many people visit museums, historic houses or collections with an expectation of what awaits them. Usually this is an expectation of wonder which will be fully realised or, in some cases, even increased by the presence of beautiful, interesting or interpretive objects. Most will enjoy the experience, whether the displays are traditional or contemporary.

In London, the visitor almost drowns in the bewildering choice of places to visit, and almost all of these will provide enjoyment and instruction. But in some ways a visit to Sir John Soane's Museum in Lincoln's Inn Fields is different. It is a remarkable experience: the visitor often leaves not only with a sense of amazement at the setting and the collection packed within the elegant building, but also with a heightened appreciation of an age in which mankind scrambled for knowledge in all its delectable forms. For Sir John Soane's Museum is really a repository which embodies the psyche of the late eighteenth and early nineteenth centuries: a period of enlightenment and vision; a period which emphasised a wider and more impressive physical and intellectual world. Yet these years also saw revolutions, national and international convulsions, and the industrialisation which ravaged the society of Georgian England. The wonders contained within Soane's Museum - and indeed the building itself - reflect this dichotomy. But the Museum is not just representative of an era, it is also of the life and thoughts of a man, Sir John Soane. It can be said that Soane's life was as much a farrago of tradition, change, social mobility and class snobbery, beauty and creativity, instability, aggression and arrogance, power, pride and disappointment as the time in which he lived.

John Soane (Soan) was born in humble circumstances in 1753 and appears to have spent his childhood in poverty. Yet he was given some education, and as a fifteen-year-old hod-carrier (possibly for his bricklayer older brother) he was introduced to a City architect. His first job was as an errand-boy but he soon became an architectural apprentice. To a young man, London was an exciting place. His architectural yearnings were fuelled by the variety of different styles of buildings to be seen in the capital; and at the age of eighteen he was accepted into the Royal Academy, where he was awarded a Gold Medal and a three-year travelling scholarship sponsored by King George III.



Sir John Soane's Museum, Lincoln's Inn Fields, London

According to Soane himself, his life started at 5am on 18 March 1778, when he left London for Italy and Sicily. Now, like many young men of much higher social standing, he was a Grand Tourist. During this

Continued on page 8

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Point of View

period he not only met important and influential people who would become patrons and sometimes lifelong friends, but he also became an honorary member of several Italian academies and met the great Italian Neoclassical engraver Piranesi. Piranesi's detailed masterpieces depicted ambiguous architecture and engineering, and his romantic views of classical Roman buildings and ruins coloured the imaginations of many of the architects and artists of Europe, including John Soane.

Italy and Sicily were to be the backdrop to the rest of his long life and the foundation of his Museum, both the building itself and the collection. With the help of acquaintances he rose to the highest point in his profession. In 1806, he became Professor of Architecture at the Royal Academy and he was personal architect to two Prime Ministers for more than thirty years. This was social mobility at its best. Many of Soane's acquaintances and friends were the great names of the period: William Pitt the Younger; Lord Liverpool; the actor David Garrick; Mozart's first Suzannah, Nancy Storace; and the painter J.M.W. Turner.

Soane was also able to draw upon his Italian experiences to produce some of the most elegant architecture ever built in Britain, including the Bank of England. When in Sicily he was struck by the Prince of Palagonia's use of light at his villa, and he strove to reproduce the brilliance of Italian sunlight in his house using circular mirrors and pale yellow glass.

Soane's time on the Grand Tour and his wife's wealth (she inherited a fortune on the death of a relative, George Wyatt) gave the famous architect the impetus for his Museum. Between the years 1792 and 1824, he purchased and rebuilt three houses, nos.12-14 Lincoln's Inn Fields, to be collectively the family home, his offices for his work and his students, and a showcase for his blossoming collection of magnificent antiquities, copies and casts of ancient artefacts, and contemporary works of art including paintings by Turner and Hogarth and etchings by Piranesi. His collection bloomed to such an extent that it burst into all corners of the three houses. The modern visitor is often overwhelmed by the organic nature of the collection, for it covers the walls, often in several layers, and even extends up into the graceful ceilings. One visit is not enough to take in all the riches. Even the building is often overpowered, for at times the walls appear too fragile to support all the architectural treasures and casts. Indeed, Soane himself narrowly avoided serious injury, or worse, when one such marble fragment crashed from its mounting onto his recently vacated seat.

The man and his Museum were products of the Age of Enlightenment. But it was also an age of turmoil. Soane reflected this, and was a man with his own personal demons. His personality, which was so much a product of his age, is the reason why we can visit his home today. His rise in his profession and society spawned dynastic ambitions which his sons and his grandchildren could not fulfil. In 1833 the stern patriarch resorted to an Act of Parliament to bequeath his home and its vast collection to the nation, and for students of architecture and the fine arts. The aim of the Museum is to keep it as a snapshot of history and society at the time of Soane's death in 1837. And indeed it is. A visit to Sir John Soane's Museum is to return to the proud and refined epoch of the Grand Tourist. Perhaps something to which we can all aspire - for a day at least.

Dr Sonia Puttock, Antiquities Museum
University of Queensland

QUAI BRANLY MUSEUM - PARIS

Paris's latest cultural venue, the Musée du Quai Branly, designed by leading French architect Jean Nouvel, opened to the public on 23 June. The museum's most prominent patron, French President Jacques Chirac, described it as 'the result of a political desire to see justice rendered to non-European cultures'. (*The Art Newspaper*, July-August 2006)



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National Director Viewpoint

The interpretation of the history and creativity of peoples subjected historically to colonialism and dispossession of their own objects, interpretive voices, traditions and agency remains a complex and important theme for museums today.

Internationally, many ethnographic museums have sought to change their image. New institutions have emerged: Museum of World Culture, near Stockholm; Musée des Confluences, at Lyon; and now the Musée du Quai Branly, Paris. A more detailed treatment of the new Quai Branly museum, including its problematic museology, will be pursued in a subsequent *Museums Australia Magazine*.

Australia's museums share a complex history. A scarred colonial past shaping the institutional foundations of all our museums in the nineteenth century has been affirmatively addressed for fifteen years as various museums' staff have worked in a nationally co-operative effort to repair the wrongs of museums' handling of Indigenous histories. This has involved contact with Indigenous communities and a collective effort of negotiated return of human remains. Such endeavour has been assisted by funding from two Commonwealth departments (DCITA and DFAT) through the Repatriation of Indigenous Cultural Property program.

These efforts, it may be stressed, have not endangered respect, care for and interpretation of settler histories. A more inter-social understanding and cross-cultural interpretation of history in Australia has been a necessary thematic course for museums, to reclaim the moral integrity they aim to uphold as public institutions. Museums now serve multiple communities and honour many

histories, as well as observing ethical standards and commitment to honest scholarship and fair conduct.

MA has long had an Indigenous policy: providing guidelines treatment of Indigenous collections; articulating responsibilities to engage appropriate Indigenous communities in consultative relationships and pursue discussion about matters deriving from collections held or to be developed. Issues of repatriation, return, or co-management of material (other than human remains) are secondary matters, to be handled progressively in various ways and with diverse likely outcomes. They should not present obstacles to the primary responsibilities of museums to ensure meaningful discussion with Indigenous communities about the objects that signify their history, recognition, rights and continuity – and to seek guidance in their appropriate handling and interpretation.

Museums Australia is currently investigating ways to work with partner bodies as well as through its own networks, to ensure that its (revised) Indigenous policy, *Continuing Cultures, Ongoing Responsibilities*, is known widely (and crucially by Indigenous communities themselves). The policy aims to provide a positive basis for richer, cross-cultural interpretation of Australian social history, as well as appropriate management, presentation and interpretation of our collections, as distributed across the nation.

The above reflections signal our alertness to an event near the time of the next MA National Conference (in Canberra, May 2007): the 40th anniversary of the 1967 referendum granting citizenship to Indigenous Australians.

Bernice Murphy

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1. Entry to conference venue, the Brisbane Conference and Exhibition Centre.
2. Laura Mumaw, CEO of Zoos Victoria, speaking for the negative team in the debate on 'Shopping centres are more engaging than museums'.
3. Welcome reception at the Queensland Museum.
4. Sir Peter Hall and Anne Kirker.
5. Two delegates enjoying the conference party.
6. Alison Page, Designer and panelist with the ABC's *New Inventors*.
7. Looking at MAPDA shortlisted entries, Queensland Art Gallery.
8. Robyn Till, Director of Pioneer Settlement Museum, Swan Hill.



8



2



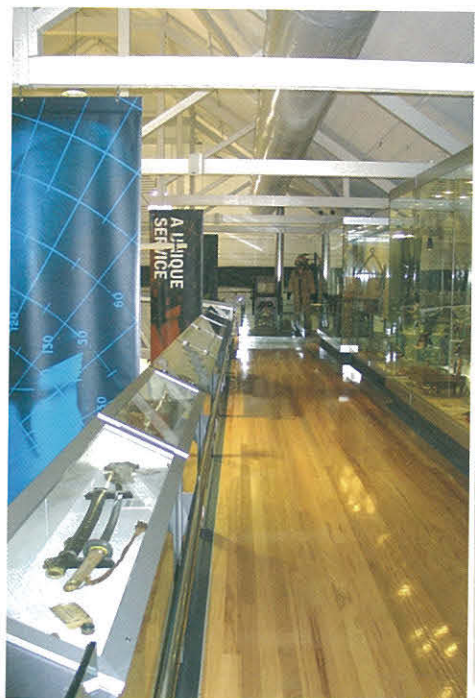
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13 January – 25 March 2007 → WA Museum Geraldton

14 April – 20 May 2007 → Bunbury Regional Art Galleries

2 June – 22 July 2007 → WA Museum Albany

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15 December – 28 February 2008 → Port Arthur Historic Site

Curator: Sandra Murray



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MAPDA 2006

In 2006 'MAPDA' evolved with a slight name modification. Due to the growing number of entries in the multimedia and website categories in recent years, the awards are now called the Museums Australia Multimedia and Publication Design Awards, though the acronym MAPDA remains.

This year among an impressive turnout of 315 entries across eleven categories, 73 finalists were chosen by the judges for an award. Chair of the MAPDA Committee, Jude Savage, remarked that the judges were 'impressed by the vibrancy of the creativity of the museum sector'.

The MAPDAs showcase an extraordinary range of activities and design talent within the cultural sector across Australia and the Asia Pacific region. The awards ceremony took place at the annual Museums Australia conference, 'Exploring Dynamics', which this year was host to around 500 museum professionals in Brisbane.

Sponsors, delegates and guests attended the award presentation in the Watermill at the Queensland Art Gallery. All 121 short-listed entries from 53 organisations were on display in the Gallery, and the awards event provided a perfect social event to view the works prior to the presentations.

President of Museums Australia, Patricia Sabine, welcomed guests and introduced MAPDA sponsors and supporters who presented the certificates.

The \$2 catalogue from the Lake Macquarie Art Gallery's *Colour(less)* exhibition was awarded 'Best in Show'. Judges praised the *Colour(less)* catalogue 'as proof that you can do beautiful design with a small budget'.

Competition for the 'Best in Show' came from the National Gallery of Victoria for *Andy Warhol's Time Capsule* invitation, the National Portrait Gallery *Who am I?* invitation, Queensland Art Gallery's catalogue, *Sparse Shadows, Flying Pearls*, and the Historic Houses Trust of NSW, *City of Shadows - Sydney Police Photographs*.

There were winning catalogues from national institutions such the National Portrait Gallery, the National Gallery of Victoria, and the Queensland Art Gallery; and there were books such as *A Short Ride in a Fast Machine 1985-2005* from the Gertrude Street Contemporary Art Space: 'this book conveys the spirit of Gertrude Street successfully, stylish but real'.

Christchurch Art Gallery's winning museum magazine shows that the MAPDA Awards are valued highly overseas. Judges and the Committee hope in future that there will be more entries from the Asia Pacific region.

The Australian Racing Museum's *Champion's Wine* was a winner in the Corporate category; and an engaging invitation from the University of the Sunshine Coast's *Organic Simulcast* was 'an innovative use of a stereograph which encouraged the receiver to interact with it to get information', the judges noted.

The invitation to *Andy Warhol's Time Capsules* was another winner, which the judges 'felt reflected the nature of the exhibition, its rawness and that Warhol's ephemera was all stored in cardboard boxes.'

This year the judges in the Multimedia category were so impressed with the quality and range of entries from the larger organisations (Level C) that they asked to divide this award into 'interactive' and 'non-interactive', as it was too difficult to compare the two different types of entries submitted.

The judges praised Multimedia entries from The Australian Centre for the Moving Image as a 'sophisticated, contemporary and evocative promotional tool for the exhibition'; and Bishop's Lodge at Hay for the 'excellent introduction to Bishop's Lodge with its use of 'talking heads', overlays, and drawings'.

The increasing number of websites entered demonstrated the importance of this major communication tool. One winner in this category was the Public Record Office of Victoria. Judges noted 'this information rich site has a balance of text and imagery, clean navigation and innovative use of map overlays'. In Level A, Malvern Historical Society's website impressed the judges with its clean lines and as a 'great initiative with 'work for the dole' participants'.

The awards are very much what is happening in design now in regard to publications and multimedia in the cultural sector, and encourage everyone to enter again next year and to entice others to enter as well.

Perhaps of some interest is the state and territory breakdown of participating institutions: Victoria - 15, New South Wales - 14, Queensland - 14, Australian Capital Territory - 10, Tasmania - 4, Western Australia - 3, South Australia - 9, Northern Territory - 1 and overseas entries - 3. In the Fundraising category, Magazine Level A and Level B Multimedia there were no winners or commendations as the judges felt the entries did not meet the selection criteria. Publication committees might consider these areas as missed opportunities waiting to be explored in the future.

The awards could not succeed without the support given by MAPDA sponsors, entrants and award recipients. The MAPDA committee thanks and acknowledges the invaluable support and involvement of Queensland Art Gallery, City Museum at Old Treasury, Screen Offset Printing, Interactive Controls, Spirit Publishing, Cultural Connotations, the Public Record Office of Victoria, the Australian War Memorial and of course Museums Australia.

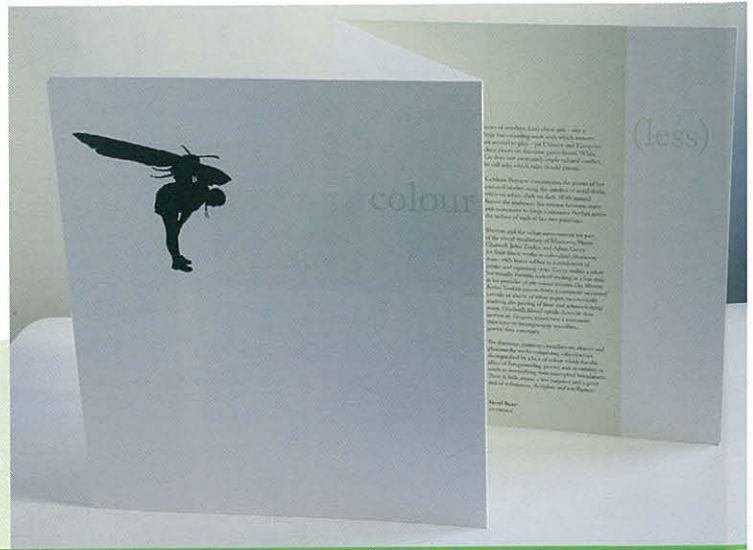
****Listings of Winners, Highly Commended and short-listed entries are available on the Museums Australia website www.museumsaustralia.org.au**

See page 14 for photo captions



MAPDA 2006 WINNER BEST IN SHOW

Lake Macquarie City Art Gallery
 Level A Exhibition Catalogue
 'Colour(less)'
 Stephen Goddard - Goddard



EXHIBITION CATALOGUES

Level A
WINNER
 Lake Macquarie City Art Gallery
 'Colour(less)'
 Stephen Goddard - Goddard
 Level B
WINNER
 National Portrait Gallery
 'Glossy 2'
 Brett Wiencke - Art Direction
 Level C
WINNER
 National Gallery of Victoria
 'Gwyn Hanssen Pigott'
 Jackie Robinson
WINNER
 Queensland Art Gallery
 'Sparse Shadows, Flying Pearls'
 Queensland Art Gallery Design, Web & Multimedia

BOOK

Level A
WINNER
 Gertrude Contemporary Art Spaces
 'A Short Ride in a Fast Machine: 1985 - 2005'
 Yanni Florence
 Level B
WINNER
 Campbelltown Arts Centre
 'C*town bling'
 Suzanne Boccalatte
WINNER
 Museum of Brisbane
 'Avalon Art & Life of an Apartment Building'
 Ricardo Felipe - Museum of Brisbane & Vanity Publishing
 Level C
WINNER
 Historic Houses Trust of NSW
 'City of Shadows - Sydney Police Photographs'
 Louise Cornwall

POSTER

Level A
WINNER
 Royal Australian Navy Heritage Museum
 'In Peace & War'
 Steven Joseph - Spatchurst
 Level B
WINNER
 National Portrait Gallery
 'Glossy 2'
 Brett Wiencke - Art Direction
 Level C
WINNER
 Australian Centre for the Moving Image
 'White Noise'
 Hannah Richardson

CORPORATE

Level A
WINNER
 Bishop's Lodge Management Committee
 'Bishop's Lodge' Stationery
 David Jellings - Mental Media
 Level B
WINNER
 Champions - Australian Racing Museum
 'Champions Wine'
 Lizzie Deller - Racing Victoria Ltd
 Level C
WINNER
 Museum Victoria
 'Annual Report'
 Sadie Devlin

INVITATION

Level A
WINNER
 University of the Sunshine Coast
 'Organic Simulcast'
 Joel Kessel, Debra Livingston - Think Creative,
 University of the Sunshine Coast
 Level B
WINNER
 National Portrait Gallery
 'Headspace 6 - Who Am I'
 Brett Wiencke - Art Direction
 Level C
WINNER
 National Gallery of Victoria
 'Andy Warhol's Time Capsules'
 Jackie Robinson

MAGAZINE

No Awards Level A
 Level B
WINNER
 National Portrait Gallery
 'Portrait' Magazine
 Brett Wiencke - Art Direction
 Level C
WINNER
 Christchurch Art Gallery
 'Bulletin of the Christchurch Art Gallery'
 Paulette Greyling - Strategy Advertising & Design

Photo captions from page 13

1. Debbie Abrahams, Lake Macquarie Art Gallery, and Jude Savage, Australian War Memorial.
2. MAPDA shortlisted entries on display at Queensland Art Gallery.
3. Andrew Clark, QAG presenting Commander Bob Plath with a MAPDA award.
4. Sponsor Amber Scott (Screen Offset Printing) presenting an award to Clare Williamson and Jane Rhodes from the State Library of Victoria.

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CALENDAR / BROCHURE

Level A
WINNER
City Museum at Old Treasury
'Exhibitions & Events Spring / Summer 2005-6'
Marianna Berek-Lewis - 5678 Design
Level B
WINNER
Australian Centre for the Moving Image
'Wovenforms'
Stephen Goddard & Michael Donohue - Object
Level C
WINNER
Powerhouse Museum
'Design Quarter'
Marita Leuver - Leuver Design
WINNER
Queensland Art Gallery
Corporate Booklet Suite
Queensland Art Gallery Design, Web & Multimedia

EDUCATION

Level A
WINNER
Manly Art Gallery & Museum
'Luminous' Education Kit
Viona Gradwell-Fung & Stephen Smedley
Level B
WINNER
Museum of Brisbane
'The Legend of City Hall'
Janet Pogoteic - Brisbane City Council
Level C
WINNER
National Gallery of Victoria
'Dutch Masters'
Jackie Robinson

WEBSITE

Level A
WINNER
Malvern Historical Society
'Malvern Historical Society Inc'
Jane Nigro, Rodney Cocker - Task Force
Training Work for the Dole Participants
Level B
WINNER
National Portrait Gallery
'Glossy 2: Faces, Magazines, Now'
Steven De Costa - Link Web Services
Level C
WINNER
Public Record Office Victoria
'Tracking the Native Police'
Michael Kratofil - Ignite.au (Hyperlink Pty Ltd)

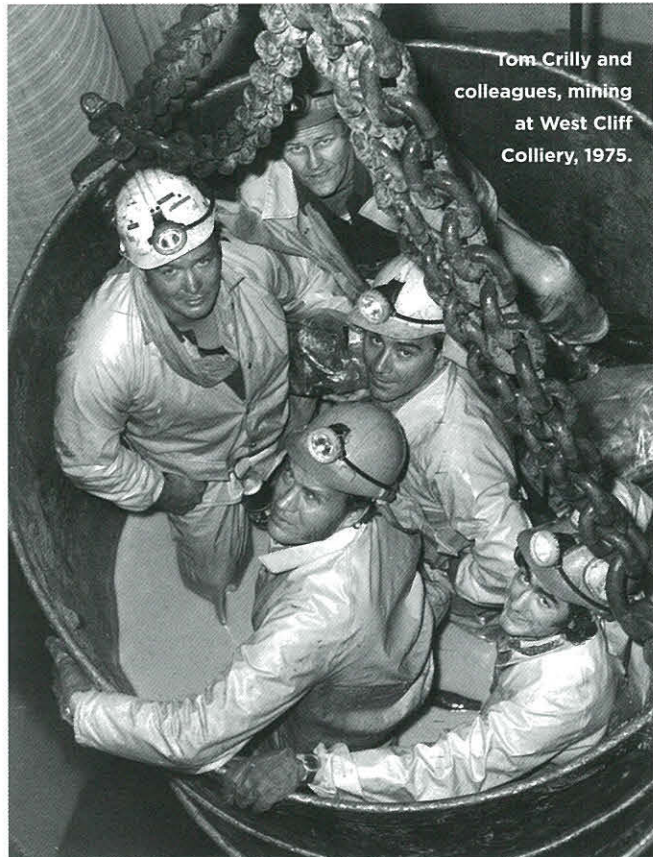
MULTIMEDIA

Level A
WINNER
Bishop's Lodge Management
'Bishop's Lodge Architect's Desk'
David Jellings & Bruce Brown - Mental Media
No Awards for Level B
Level C Multimedia (Non-interactive)
WINNER
Australian Centre for the Moving Image
'White Noise'
Kat Mew & Shaun Yue
Level C Multimedia (Interactive)
WINNER
Queensland Art Gallery
'Kusama's World of Dots'
Queensland Art Gallery Design, Web & Multimedia

MAPDA Committee member Elliott Murray with judges Andrew Hiskens, Ian Wingrove, Suzie Campbell and Annette Wellkamp hard at work considering publication entries at the City Museum, Old Treasury Melbourne



www.museumsaustralia.org.au



Tom Crilly and colleagues, mining at West Cliff Colliery, 1975.

AT THE COAL FACE

With the nation only recently enthralled by the dramatic rescue of the miners trapped underground at Beaconsfield, it is timely that the latest exhibition at Wollongong City Gallery, *Voices at the Coal Face*, explores the Illawarra coal and steel industry and its close connection to the community.

The exhibition is the latest in a series focusing on the social history of the area, with the gallery calling on the local community for contributions – resulting in over 400 images being volunteered by members of the public.

The exhibition will feature a continuous slide show of all the images collected, as well as a selection of 71 photographic prints, providing a unique insight into the lives and working conditions of miners from the late nineteenth century to the present day. Following the exhibition, the images will be archived in Wollongong City Library's Local History area.

John Monteleone, deputy director of the Wollongong City Gallery, says the theme was an obvious choice, given the area's long connection with coal and steel. The history of coal mining in the Illawarra dates back to the 1790s, and its discovery played a crucial role in drawing people into the region in greater numbers to build communities around the coalmines. Later, the availability of coal in the area also attracted the steel industry and associated manufacturing industries in turn – resulting in a boom for the region.

'It had a huge impact on who we are as a community,' Monteleone says.

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Regional Roundup

Reflecting the changing face of the Illawarra is the major focus of the gallery's social historical exhibitions, with *Voices from the Coal Face* the third in a series which has featured the themes of weddings and wartime experiences.

And while they represent only a small part of what the gallery - which normally has a visual arts focus - does, according to Monteleone, these exhibitions play an important role in reaching out to the community and building new audiences through involvement.

'In the first instance, it was about audience building and developing exhibitions that are relevant to the community, so it brings people in who wouldn't normally come in,' Monteleone says.

And they come in greater numbers, with the community-based shows attracting upwards of 500 visitors on opening night.

Presented in partnership with Illawarra Coal, *Voices from the Coal Face* is on display until 13 August 2006 at the Wollongong City Gallery. For more information phone 02 4228 7500 or visit www.wollongong.nsw.gov.au.

CONCRETE UTOPIA

Callum Morton's vision of a world where high architecture meets multinational, mass-market franchises is showing at Hazelhurst Regional Gallery and Arts Centre - bringing the artist's work in a solo exhibition to a regional audience for the first time.

The exhibition combines sixteen digital images with a series of architectural models - various commercial buildings stripped bare and transformed into a residential zone for the inhabitants of *Tomorrow Land*. The exhibition continues Morton's fascination with architecture as an art form, with his work over the last ten years seeking to set familiar buildings from architectural history against their original idealised purposes.

The exhibition sets up such juxtapositions as a 7-Eleven convenience store in one of the world's most important modernist architectural icons, the Farnsworth House by Mies van der Rohe; the avant-garde Eames House being taken over by a hardware store; and Le Corbusier's iconic designs for the city of Chandigarh in India becoming a bizarre theme park in which rich customers are free to indulge their fantasies.

Tomorrow Land was originally created for the 11th India Triennale in 2005, where Morton represented Australia. He is one of three artists chosen to represent Australia in the 2007 Venice Biennale.

Curator Stuart Koop describes Morton's work as providing 'a context in which to consider Australia, India and myriad other places where architectural styles have been applied in the name of progress and improvement. Morton's alternative proposals for these buildings suggest an underlying economic imperative for architecture, but also reflects the local, lived experience of this influence.'

Tomorrow Land is on display until 3 September 2006 at Hazelhurst Regional Gallery and Arts Centre. Phone 02 8536 5700 or visit www.hazelhurst.com.au.

Visit MAM On-line to read these articles:

www.museumsaustralia.org.au



Callum Morton *Medieval World 2004* From the series *Tomorrow Land*. Digital print on aluminium, 94.5 x 169.5 cm (image size)

ARTBANK TOURS THE REGIONS

The Australian Government art rental initiative, Artbank, is celebrating twenty-five years of the scheme's operation by touring an exhibition of significant work acquired each year since its establishment in 1980. The scheme was designed to collect and promote the work of emerging Australian artists, as well as fostering an appreciation of living and working with Australian art.

The ever-expanding collection, valued at more than \$20 million, comprises over 9000 significant works by more than 3000 artists, including paintings, photography, drawings, textiles, sculpture, ceramics and glass by Indigenous and non-Indigenous artists from each state and territory in Australia.

Artists represented in the collection include established figures such as Margaret Olley, Arthur Boyd, John Brack and Rosalie Gascoigne, mid-career artists such as Tracey Moffatt, Mike Parr, Sally Smart, Boxer Milner and Daniel Mafe, with recent purchases by artists such as Adam Cullen, Callum Morton, Arryn Snowball, Lara Merrett and Dongwang Fan.

Providing a fascinating snapshot of the development of Australian contemporary art over the last twenty-five years, the exhibition, *Artbank: Celebrating 25 years of Australian art*, will visit ten regional venues during 2006 and 2007. On the program are Carnegie Gallery in Tasmania; Latrobe Regional Gallery and Geelong Gallery in Victoria; Artspace Mackay, Perc Tucker Regional Gallery, Cairns Regional Art Gallery, and Noosa Regional Gallery in Queensland; and New England Regional Art Museum and Bathurst Regional Art Gallery in New South Wales.

For more information on dates and Artbank itself, visit www.artbank.gov.au.

Freya Purnell, Regional Editor

There's nothing like a hands-on experience to prepare you for when the dam breaks', writes **Glen Johns** of the Lachlan Chapter of MA NSW. Read Glen's account of a recent Disaster Planning workshop conducted at Cowra for members of the Lachlan Chapter by Kay Soderlund of Preservation Australia, with grant support from MGNSW, in MAM On-line. 🌿

NEWS

Response to Museums in Court

Dr Sonia Puttock of the Antiquities Museum, University of Queensland responds to Bernice Murphy's Point of View piece, 'Museums in Court: Ethical Perspectives on Collections, Illicit Traffic and Ownership of Cultural Property' in the May issue of *Museums Australia Magazine*.

Early Sydney Punch Bowl at ANMM

Read about an exciting new acquisition by the Australian National Maritime Museum.



The Australian National Maritime Museum's early Sydney punch bowl

Photo: Andrew Frolows
Courtesy of the Australian National Maritime Museum

A Tribute to Harry Seidler

An appreciation of the life and career of a key figure in the development of modernist architecture in Australia, and architect of Rose Seidler House in Sydney.

OUT AND ABOUT

Visiting Ellis Island Immigration Museum after 9/11

Roslyn Russell visits Ellis Island Immigration Museum in New York harbour, the first port of entry for over twelve million immigrant Americans. Is the message affirming American inclusiveness and embracing the 'melting pot' viewed differently post 9/11?

Postcard from Uppsala by Andrew Simpson

The recently formed UMAC sub-committee of ICOM, dealing exclusively with issues pertinent to university museums, held its fifth annual conference last September in the university town of Uppsala, Sweden. Andrew Simpson reports on the conference and on the historic town of Uppsala and its museums.

REVIEWS ON-LINE

The Engaging Museum: Developing Museums for Visitor Involvement. By Graham Black. London, Routledge, 2005. ISBN: 0-415-34557-X

The Engaging Museum is a comprehensive synthesis of over twenty years of museum studies work in the fields of communication, public programs, museum education, evaluation and audience research, audience development, interpretation, interpretive planning and exhibitions. As such it is a valuable resource for students and teachers of postgraduate museum studies courses and especially for those components that focus on the visitor experience.

It is particularly useful because of its holistic approach and its extensive and current bibliography of significant research and publication in the area. Other books for this audience have focused on elements of the field such as exhibitions or museum education or visitor learning. Black sets out to present an integrated approach to an audience-centred

museum that connects interpretive planning (more developed in the environmental tourism and education field) with work on engaging museum audiences (integrating work on audience research and development, marketing, visitor services, life-long learning, museum master planning and display development).

Ann Baillie is the Manager of Training and Professional Development at Museum & Gallery Services Queensland.

Enlightenment: Discovering the World in the Eighteenth Century. Edited by Kim Sloan. London, British Museum Press, 2003. ISBN: 0-7141-5020-7

It takes a moment to understand the scope of this book. It's not in fact a comprehensive survey of the Enlightenment - it's a companion piece to the British Museum exhibition of the same name in the newly and magnificently restored King's Library ... As Director Neil MacGregor explains, 'this book is published to explain the particular view of the Enlightenment embodied in the new gallery.' (7) ...



Bust of Sir Joseph Banks in the British Museum's Enlightenment Gallery

The Enlightenment as understood in this book is that of the 'long eighteenth century', the years from the Restoration in 1660 to the Reform Act of 1832. The Enlightenment was, in Sloan's words, 'not an event but a way of thinking, a desire to re-examine and question received ideas and values and explore new ideas in new ways. Through an empirical methodology, guided by the light of reason, one could arrive at knowledge and universal truths, providing liberation from ignorance and superstition that in turn would lead to the progress, freedom and happiness of mankind.' (13)

Australia emerges in both the book and the re-created Royal Library as a product of the British Enlightenment ... Cook's voyages and the career of Sir Joseph Banks are recurrent themes. Banks himself was not only the leader of Cook's scientific team and instrumental in the establishment of the penal colony at Botany Bay; he was also President of the Royal Society and a Trustee of the British Museum, and his collections remain important in the Museum's holdings from the period.

Brian Crozier is Senior Curator, Cultures and Histories, at the Queensland Museum.

The Interpreters Training Manual for Museums. By Mary Kay Cunningham. Washington, American Association of Museums, 2004. ISBN: 0-931201-90-X

With *The Interpreters Training Manual for Museums*, Cunningham has produced an extremely practical manual that can be developed into a

customised training program for museum and site interpreters: guides, educators, curators, volunteers, and other staff who are the front line of interpreting heritage to visitors. The book is based on the author's extensive experience in creating interpreter-training programs.

The Manual is suitable for all types of museums, botanic gardens, zoos, parks and living history sites. Cunningham's practical experience is reflected throughout with useful suggestions of how to plan and manage the training program. She provides background information, worksheets and concise exercises, divided into three modular packages. The final section has a comprehensive list of US publications, organisations, WWW sites, and professional networks...

...The manual would be useful for small volunteer-led museums which cannot afford to hire trainers. The explanations for each section, the work sheets with practical activities and questions to ask the trainees would be easy to use and adapt for small, local museums. Yet the Manual would also provide a good basis for large organisations to revise and refresh their interpretation programs.

Diane Gardiner is Manager of Community Access at the Public Record Office Victoria, and has had extensive experience in training museum volunteers.

Heritage, Museums and Galleries: An Introductory Reader. Edited by Gerard Corsane. London, Routledge, 2005. ISBN: 0-415-28946-7.

Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift. Edited by Gail Anderson. Walnut Creek, CA, Altamira Press, 2004. ISBN: 0-7591-0170-1.

Museum Studies seems to have reached a certain stage in its trajectory of discipline-development – four major anthologies (two British, two American) were published in 2004-5 and a fifth has emerged in this year. I'm not sure whether this indicates the coming of age, or the middle age, or the penultimate explosion of authority on the subject but, in the privileged role of a heritage academic, I've read (almost) all of the four of them and marvelled that just three items are duplicated among them. As evidence of the flourishing of museum commentary, this suggests that whatever its lifecycle stage, Museum Studies is in very good health...

...Gerard Corsane's collection is framed by the perspective that museums, galleries and heritage sites are species of the same phenomenon; its overall purpose is to review museum and heritage thinking in the 1990s, just tipping over into the 2000s. Gail Anderson's vision, by contrast, is tied much more tightly to the operational frame of the museum in a discourse of change management.

...Anderson's anthology is tighter and sleeker, with 34 items, almost all from the 1990s and early 2000s. Based on the notion that museums must change, are changing and are thriving as a result, there is less sense that museums are social constructs in a wider world and more that museums can achieve social construction – it's a can-do perspective: perhaps characteristically American?

Linda Young teaches Museum Studies and Cultural Heritage at Deakin University, Melbourne.

Visit MAM On-line on the Museums Australia website-
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