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Courtesy of Macleay Museum, University of Sydney; (below, left to right) *Dasypus novemcinctus* (Armadillo);

Nautilus pomilius; *Ostracion cubicus* (yellow box fish) Photos: Michael Myers © Macleay Museum; (background image and page 7)

Shells from the Pacific collected by Banks and Solander on the *Endeavour* voyage, in the *Enlightenment* Gallery, British Museum.

Photo: Roslyn Russell

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RUMMAGING IN THE MUSEUM'S 'GARAGE'

The Powerhouse Discovery Centre: Collection Stores at Castle Hill Sydney's Powerhouse Museum has opened its massive off-site storage and collection care facility to the public, providing one of the only publicly accessible museum storage facilities in Australia.

Located at Castle Hill in the outer north-west of Sydney, the Discovery Centre is a veritable treasure trove of objects from the Powerhouse's science, technology, design, decorative arts and social history collections. Spread over six warehouse-style buildings, there are around 50,000 stored items which will be accessible to the public for the first time in sixty years.

The Display Store, a self-guided two-storey building featuring thousands of objects, is the centrepiece of the Discovery Centre site. As well as collection highlights such as Sydney's first tram engine from 1879, the Harry's Café de Wheels pie caravan from the 1940s and costumes and floats from the Sydney Olympics, the Display Store features a working Collections Lab to show how museum objects are managed and cared for, and a Collection Resource Centre with online access to information on 65,000 objects in the Powerhouse Collection.

The Discovery Centre was officially opened by the Hon. Bob Debus, NSW Attorney-General and Minister for the Environment and the Arts, with a weekend of activities and celebrations for the public in March. 'Our aim is to lift the curtain on a working museum to show a more direct and raw view of an intriguing collection. We will also offer visitors an insight into the complex and meticulous world of object preservation which is rarely shown,' said Powerhouse Museum Director, Dr Kevin Fewster.

Future plans for the Powerhouse Discovery Centre include curator-led tours, school holiday programs, public and community events, field days and regional partnership events, and specialist industry and professional development programs.

The Powerhouse Discovery Centre will have an open day from 10am-5pm on the second Saturday of each month, and is also open for group bookings from Tuesday to Friday each week, 10am-4pm. It is located at 172 Showground Road, Castle Hill, NSW. For more information phone 02 9762 1300 or visit www.powerhousemuseum.com/castlehill.

Freya Purnell is Regional Editor for *Museums Australia Magazine*



The Powerhouse Museum's state of the art storage facilities with 'Nipper', HMV's gramophone dog, in H store at the Powerhouse Discovery Centre.

Photos: Jean-Francois Lanzarone. Courtesy of Powerhouse Museum



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MEMORY AND UNIVERSALITY A UNESCO DEBATE

An historic occasion! A paradigm shift! These were among the comments from contributors to a public debate organised by the UNESCO journal *Museum International* in Paris on 5 February 2007. The debate, to bring together the main stakeholders involved in the return of cultural heritage to countries of origin, was influenced by the declaration made in 2002 by nineteen major institutions claiming 'universal museum' status and thereby special consideration. The debate was opened by Koïchiro Matsuura, Director General of UNESCO, and led by François Rivi re, Assistant Director General for Culture. The panel included speakers from the academic community, the holding museums, the source countries and ICOM: Henri Loyrette, Chair-Director of the Louvre; Neil MacGregor, Director of British Museum; Mikhail Piotrovsky, Director of the State Hermitage Museum; Alissandra Cummins, President of ICOM; Bernice Murphy, Chair, ICOM Ethics Committee; Alain Godonou, Director,  cole du Patrimoine Africain (EPA), Benin; Richard West, Director of the National Museum of the American Indian, Smithsonian Institution; Juan Antonio Vald s, University of San Carlos (Guatemala) and Krzysztof Pomian, scientific director of the Museum of Europe. The debate was webcast and is archived at http://portal.UNESCO.org/culture/en/ev.php-URL_ID=32653&URL_DO=DO_TOPIC&URL_SECTION=201.html

Bernice Murphy, National Director of Museums Australia and Chair of ICOM's Ethics Committee, made the presentation for ICOM. She wished to refrain from using terms such as cultural property, ownership, return or restitution. These issues were alive, she said, but the current debate was not about ownership; it was the wrong place to start. Rather it was about forging knowledge-based relationships. The recently suggested role of so-called universal museums - encyclopaedic museums was her preferred term - being the memorials of mankind and representing a universal cultural family tree were out-dated models from the nineteenth century. It was necessary to think carefully about the metaphors used. Different societies can have very diverse memory-systems. There are new voices to be considered which are outside the restricting influence of laws and conventions.

Digitisation and information technology also offer new challenges. Web 2.0 presents opportunities of interaction and co-creation of meaning which the museum world has only begun to explore. Digital repatriation is a powerful means of stimulating recuperative knowledge in source communities. A reflexive museology should be developed through which new relationships can be established embracing all the communities involved. New projects and research should be commissioned to develop new kinds of curatorship, new exhibitions and artworks. There was a need to extend old collections and build new ones, address new audiences and strengthen awareness of the museum, based on a shared heritage worldwide, Bernice Murphy concluded.

Some thoughts

In all this the ICOM *Code of Ethics for Museums* provides a firm foundation and a minimum professional standard on which to move forward. This encourages collaboration with the communities from which collections originate as well as those they serve. There is an emphasis on the nature of collections as primary evidence and their role in furthering knowledge. The idea of developing partnerships with museums in countries where there has been a significant heritage loss also features in the Code as does the initiation of dialogues for the return of cultural property.

Any move forward should involve a close partnership with the museum profession and the communities involved. It will be particularly important to examine and improve the infrastructure in which such cooperation can develop. At a legal level much still needs to be done to encourage nations to recognise the special nature of cultural property; another consideration is the provision for immunity from seizure where exhibitions or long-term loans are envisaged.

This article has been extracted and adapted from a full report by Geoffrey Lewis, who for many years headed the museum studies program at Leicester University, and was President of ICOM (1983-1989) and later chaired ICOM's Ethics Committee (1995-2004). A full version of the report can be read on MAM On-line on the Museums Australia website.

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NATURAL HISTORY MUSEUM, LONDON, DELAYS RETURN OF TASMANIAN ABORIGINAL REMAINS

The return of the bones of seventeen Tasmanian Aboriginal people to the Tasmanian Aboriginal Centre by the Natural History Museum in London has been delayed by the Museum's request for mediation on the issue.

The bones, due to be returned to Tasmania on 31 March, are still in London, according to *The Art Newspaper's* April issue (p.14), as the Natural History Museum wishes to perform scientific tests on them before handing them back.

The Museum has asked for mediation because, according to its Director, Michael Dixon:

'The remains represent a human population from a time when Tasmania was isolated from the rest of the world. Scientific information gathered from them could enable future generations to understand more about how their ancestors lived, where they came from and ultimately provide a fascinating chapter in the story of what it means to be human.'

The projected scientific testing of the bones was condemned by Michael Mansell, spokesperson for the Tasmanian Aboriginal Centre: 'we just want our people brought back to their country so that they can rest in peace'. (*The Art Newspaper*, April 2007, p.14)



Great Hall of Natural History Museum, London, March 2007

Photo: Roslyn Russell

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Image of *Chu Chin Chow* costume design by Percy Anderson, 1916. A gift of Viola Tait to the Victorian Performing Arts Collection, Melbourne.

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Classification

ORDERING THE NATURAL WORLD:

The tercentenary of the birth of Linnaeus, 'father of taxonomy'

Three hundred years ago, on 23 May 1707, Carl Linnaeus, the man who devised and popularised the two-word naming system that is still used today to describe the natural world, was born in Sweden.

The Macleay Museum's exhibition, *Rational Order: Carl von Linné (1707-1778)* explores Linnaeus's influential two-word Latin-based naming system, first proposed in 1732 and published in *Systema Naturae*; and marks the 300th anniversary of Linnaeus's birth (he later took the name "von Linné" after he was knighted in 1761.)

Linnaeus, known as the 'father of taxonomy', dubbed humans 'homo sapiens' ('wise man'). He also coined the term 'mammals', meaning animals that fed their young through breastfeeding. The exhibition's curator, Dr Jude Philp, senior curator of the Macleay Museum, said that Linnaeus's work was both revolutionary and controversial:

'Linnaeus introduced the internationally recognisable system for classifying all animals and plants that is used to this day. In developing his system he had to come up with an incredible number of individual names. He also recognised the similarities between man and ape, and the sexual differences in plant life. Both caused an outcry at the time.'

A deeply religious man, Linnaeus saw his ordering of nature as reflecting the divine plan. His classification system - one of many current at the time, but the one that eventually gained the ascendancy - was designed to show how God had organised the natural world.

Yet Linnaeus's system as applied to the flora of the world in particular shocked the prudish, as it used the sexual organs of plants as the basis for their classification. Linnaeus saw no irony in this, and made frank analogies between human and botanical sexual parts - to the horror of some of his readers, as Patricia Fara writes in *Sex, Botany and Empire: the story of Carl Linnaeus and Joseph Banks* (Icon Books, UK, 2003):

'The calyx is the bedchamber', he explained in 1735, 'the filaments the spermatic vessels, the anthers the testes, the pollen the sperm, the stigma the vulva, the style the vagina'. Such explicit explanations

seemed scandalous - 'too smutty for British ears', one critic spluttered - but especially so for one half of the population. As one clergyman protested, 'Linnaean botany is enough to shock female modesty'. (pp.38-9)

Despite these criticisms, some of the great museum institutions of Britain adopted and promoted the Linnaean scheme, including the British Museum. Aboard the *Endeavour* with Captain Cook and Sir Joseph Banks was naturalist Daniel Solander, a disciple of Linnaeus. The British Museum's *Enlightenment* Gallery displays a tray of shells collected on the *Endeavour* voyage and classified according to the Linnaean system.

Once the British presence in Australia had been established, the promotion of Linnaeus's system continued here. Alexander Macleay (1767-1848) had been secretary to the Linnaean Society of London from 1798 to 1825. He encouraged the use of the Linnaean system in Australia when he became Colonial Secretary of NSW in 1826. His nephew, William John Macleay, later established the Linnaean Society of NSW. The Macleay family's collections formed the foundation of the Macleay Museum.

Rational Order focuses on Linnaeus's zoological classification, and includes 500 Linnaeus-named specimens. Visitors can see Daniel Solander's personal collecting bottle; and specimens such as the nearly extinct Greater Prairie Chicken (*Tympanuchus cupido*).

Rational Order closes on 20 October 2007.

Macleay Museum, University of Sydney, www.usyd.edu.au/macleay



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CONSERVATION SURVEY 2006 REPORT

- Implications for Museums Australia

The Collections Council of Australia published its study of human and financial resources in Australian conservation and preservation last October. The report, which presents information for 2003-2008, is available at: <http://www.collectionscouncil.com.au/conservation+survey+2006+report.aspx>.

An announcement in *Museums Australia Magazine* in November 2006 introduced readers to the survey and its recommendations. The purpose of this article is to provide more detail about the study and to explain how members and organisations can help achieve more sustainable outcomes for the collections sector. It is important to mobilise now to take advantage of current social agendas, ranging from skills shortages to the national roll-out of broadband internet access.

Conservation Survey 2006 shows that there is a shortage of funds for collecting organisations to achieve a range of reasonable conservation/preservation goals for collections; a shortage in the availability and suitability of conservation and preservation workers for advertised positions; and a workforce demographic profile which suggests shortages of skilled staff will intensify through retirement and low recruitment.

It appears that the expectations of a majority of collecting organisations have been curtailed to meet the current funding climate. Many view lack of funds as the reason why they cannot access suitable conservation/preservation workers. However, for the minority of organisations that have been able to test the market systematically, there has been a realisation that the shortage of suitable conservation/preservation workers is indeed a separate issue to lack of funding. More conservation and preservation workers are required in many specialisation and skill areas, across all the major domains in the collections sector, including archives, galleries, libraries and museums.

It is clear from comparing information about the current conservation/preservation workforce with information about positions advertised between 2003 and 2005 that employer expectations regarding qualifications, specialisations/skills and terms of employment are changing. These trends are further reinforced by estimations for the next three years. The universal demands of deteriorating collections, increased public access to collections, and rapid technological change appear to be driving these changes.

Employer requirements for workers skilled or specialised in particular areas can be addressed by a well-structured and articulated system of education and training pathways, including paid internship and professional development opportunities, for both new and lifelong learning candidates.

There is, however, little incentive for people to enter the collections sector in conservation/preservation if even targeted training leads only to short-term contract-based work. Of particular concern are the data showing that very small numbers of young people are currently working in the field of conservation/preservation.

Part of this approach would require recognition by larger employers

of the ongoing nature of collection-based work (including collection-based exhibitions), and the translation of this awareness into ongoing budgetary provisions. A range of organisations in the survey stated that they would very much like to move away from project-specific funding of employees toward longer terms of employment with changing foci. Organisations were unanimous in their desire to increase time spent on preventive conservation for whole collections, and in their desire to decrease time spent on administration. Many also reported that they wished to increase time spent on collection care, at the expense of exhibition-based planning and treatments, and many also saw value in significantly increasing time spent in original research based on their collections.

Given these intentions, employers could very usefully take a more proactive role in shaping the conservation/preservation employment environment to articulate well with coordinated training. This would lead to greater control over the availability and suitability of workers in conservation/preservation, and contribute to making the collections sector more sustainable. Professional organisations can also make valuable contributions to defining the needs of collections and collection-based workers, whether through their ethics or education/training committees, or through specific expertise like risk assessment skills.

The six recommendations arising from *Conservation Survey 2006* fall into four categories: education and training, workforce planning, promotion and advocacy. Each recommendation includes at least one Action which concerned groups or individuals can take. Two Actions urge a number of named organisations to consider *Conservation Survey 2006* and to collaborate toward developing better education and training pathways and achieving better alignment between employer demands and the workforce. The named organisations include Australian collections sector peak bodies, professional bodies, the Australian Vice-Chancellors Committee, relevant ministerial councils and state/territory and national government departments of education/training and employment.

As part of the promotion of *Conservation Survey 2006* the Collections Council sent the Executive Summary brochure about the work to the invited participants and to all organisations named in the recommendations (including Museums Australia), in addition to media contacts. An article in *The Australian* titled 'Treasures under threat' on 1 November 2006, and a radio interview on the ABC Radio National *Deep End* program titled 'Art conservation' on 21 November 2006 were two prominent media outcomes. References to the work have also appeared in Australian and international collections sector publications.

The Collections Council also states what it can do to stimulate change. This includes establishing a moderated Open Forum on the Collections Council website for feedback on the report and for fresh ideas (now available at: <http://www.collectionscouncil.com.au/open+forums.aspx?afgroup=5>) and coordinating a web page that showcases work in conservation/preservation (now available at: <http://www.collectionscouncil.com.au/Default.aspx?tabid=303>.)

The Collections Council has a secretariat of three staff, so we rely on interested individuals and organisations to use our research to help bring about effective change. Please read the Conclusions and Recommendations of the *Conservation Survey 2006* Report and

Conservation

decide where your contribution can best be made to enhancing the role of conservation/preservation in Australia today. (Please note that the Report Conclusions contain useful references to past, present and planned projects that can guide you in your thinking.)

You may decide that you would be best suited to arrange a risk assessment of your organisation's collections, and thereby provide input into the *Further Research* recommendation of *Conservation Survey 2006* Report. Certainly, the collections sector needs more integrated and sustainable ways of interpreting collection needs, and the way that these needs impact upon staffing. Alternatively, you may be able to raise discussion through a particular committee or special interest group of Museums Australia e.g. membership drive, education and training, accreditation, workforce planning, showcasing. Here are some further suggestions.

- Contribute feedback to the Open Forum on *Conservation Survey 2006* - you may respond to the two existing discussion threads or create a new discussion thread.
- Encourage discussion about *Conservation Survey 2006*.
- Develop stronger connections with other collections sector professional organisations, with a view to forming collaborations to work in areas highlighted in the *Conservation Survey 2006* Report Recommendations like education/training, workforce planning, risk assessment.
- Be open to approaches from other collections sector professional organisations and peak bodies to work together to address these collections sector-wide issues.
- Be prepared to work with non-collections sector based organisations like industry skills councils and education bodies to achieve good outcomes for the collections sector.
- Develop comprehensive listings of learning opportunities in your field. Appendix III in *Conservation Survey 2006* Report is a general listing of where to locate courses and other learning opportunities in Australian conservation/preservation. A much more detailed version of this is required for people potentially entering and already working in the field.
- Be inspired by the Conservation/Preservation Showcase to think about ways of showcasing conservation and preservation

in your own public programs.

- Point potential entrants to the field of conservation/preservation to the Conservation/Preservation Showcase for Careers, Projects and Resources information.
- Organise Open Day tours of your conservation/preservation facilities and achievements (and let us know in advance so we can help with the promotion of your event).

More generally, the Collections Council encourages members of Museums Australia to:

- Redouble efforts to raise the public profile of museums and galleries, especially online
- Participate in the work of such organisations as the *Council for the Humanities, Arts and Social Sciences* (CHASS). Established in 2003 with federal government funding, this body has been successful in raising the profile of humanities, arts and social sciences research in Australia. CHASS regularly conducts surveys to which collections sector organisations can contribute, thereby raising awareness of our work in allied sectors. This means having resources well organised and ready to draw on when CHASS survey and showcasing opportunities arise.
- Become e-learning aware and take advantage of funding schemes in this area e.g. the Australian Flexible Learning Framework, to extend the reach of Museums Australia learning products.
- Work on establishing partnership links to other collections sector bodies and industry for a range of purposes e.g. e-learning, Australian Research Council research proposals.

The Collections Council was established to advance the sustainability of collections in Australia through nation-wide coordination. Your involvement is critical to improvement for the conservation/preservation care of collections in Australia. It is a perfect time now to put your energies into advocating conservation/preservation to visitors, the management of your organisation, to the rest of the collections sector, and to other sectors.

Veronica Bullock, Development Officer, Collections Council of Australia Ltd

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Conservation

A POLICE OFFICER'S MEMOIR - THE THOMAS MCINTYRE MANUSCRIPT

On 26 October 1878, Ned Kelly, his brother Dan, Steve Hart and Joe Byrne ambushed four police officers at Stringybark Creek near Mansfield, Victoria. Constable Thomas Lonigan and Constable Michael Scanlan were shot down in cold blood. After these murders had taken place, Sergeant Michael Kennedy fought a lone gun battle with the four killers until he was badly wounded and shot to the ground. Ned Kelly then shot him dead where he lay and proceeded to loot his body.

Collectively, the dead police left behind two wives and a total of eight children, the youngest of whom was under a year old. Thomas McIntyre was the only Police survivor of the Stringybark Creek incident. As such he was the only living witness, aside from Ned Kelly himself, to give evidence at Kelly's trial. Traumatized by the affair, McIntyre later wrote his version of events in two slightly different documents.

Recently the Victoria Police Museum welcomed back the McIntyre Manuscript from a lengthy eight-month conservation that cost \$12,000. The McIntyre Manuscript is a narrative account of Constable McIntyre's experiences and understanding of the events which surrounded him during his career, and relates not only to the Kelly Gang but also other criminals of the day. Thus there is the strong possibility that what he did not find of importance, or indeed interest, has been omitted despite his own promise of relating his knowledge and understanding

in an accurate and unprejudiced manner. Obvious problems with bias aside, this account gives us a greater insight into events, because of McIntyre's intimacy with the subject.

Ned Kelly's eyes have been variously described as grey, dark, and brown. I described them as hazel with a green streak though them, so at least they seemed to me when he held the revolver close to my chest. (p.41)

This intimacy, combined with the lack of other eyewitness accounts, and Australia's love affair with the Kelly Gang, make this document not only significant for the Victoria Police Museum, but also gives it national significance. The McIntyre Manuscript is probably the most important single document in our collection and, to date, has rarely been accessed.

The manuscript is hand-typed using machine-made paper dating from around 1890, and includes handwritten notations in ink as well as newspaper clippings and original albumen photographs. Unfortunately, the typing paper of this era tends to be of poor quality and vulnerable to damage. Both copies of the manuscript were badly damaged with tears, missing areas, paper distortion, water staining and previous sticky-tape repairs.

The conservation work was undertaken by Duncan and Christine Rolley of Artefact Conservation, Kyneton, Victoria. The conservators deacidified and dry-cleaned all 95 pages of both copies and removed surface dirt. Both copies were debound and harmful adhesives removed from the spine of the pages to make the object both physically and

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Conservation

chemically stable. Tears and impact damage to the forages of the pages were repaired using Japanese tissue and starch-based paste. The conservators were conscious not to change the historic integrity of the manuscript, however, it was necessary to place a limp paper cover around both to afford each a degree of protection from dirt, light and abrasion. Specially made Solander boxes now house both documents to provide additional protection in storage and to assist with temperature buffering.

It may seem controversial to some that a small museum would spend so much of its funding on the conservation of one document, to the detriment and possible expense of others. This document, however, gives us the possibility of a greater understanding of our own mythmaking. Not yet fully researched, it offers staff and external researchers future possibilities, and without it we are left only with the eyewitness accounts of convicted criminal Ned Kelly. So as subjective as both accounts are, together they offer the only possibility of a more balanced view of events. The manuscript will shortly be digitised and publicly accessible on the Victoria Police website, whilst the most stable copy of the manuscript will be an important object in our new Kelly exhibition.

The Victoria Police Museum is situated in the World Trade Centre, Flinders Street, Melbourne. The Museum is currently in the process of moving to a larger site within the WTC, and is expected to reopen in mid-2007. Other objects relating to the Kelly Gang held by the museum include two full sets of armour attributed to Ned's brother Dan Kelly and Steve Hart, as well as a pistol believed to be that of Ned Kelly. A copy of the McIntyre Manuscript is also on display in the museum.

Elizabeth Marsden completed her Diploma of Museum Studies in the University of Sydney in 2000. Since then she has worked in various museums in New South Wales and the Netherlands, before relocating to Melbourne. Currently she is Assistant Collections Manager at the Victoria Police Museum.

Photos courtesy of Victoria Police Museum



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Out and about

LWANDLE MIGRANT LABOUR MUSEUM, SOUTH AFRICA

Just how responsible is a museum to its local community?

What would you do if people took up residence in one of your museum's buildings? Particularly when that building is the key heritage site for the museum?

This question is a very real and troubling one for the Lwandle Migrant Labour Museum, its board of trustees and staff. This first township-based museum in the Western Cape in South Africa commemorates the migrant labour system. This system ensured cheap black male labour for the white-owned mines, factories and farms. Cecil John Rhodes is identified as the person who instituted the system of recruiting men to work on the diamond mines of Kimberley in the mid-1880s, accommodating them in so-called compounds or hostels.

In many instances, the space allocated for each man consisted of cheek by jowl concrete shelves. There were two shelves to each man - one to sleep in and one for their possessions. The migrant workers came from many parts of rural Southern Africa, leaving behind their traditional lives, their families, wives and children. If they were fortunate they might have gone back to see them once a year. Their lives were constrained by virtual imprisonment behind guarded fences, and by

the cruel enforcement of the pass laws, which limited their and their wives' movement to, and residence within totally proscribed areas.

Lwandle, set up in 1958, was a later version of one of these migrant labourers' hostel schemes. It was unique in that it was planned from the start to be a 'hostels only' precinct separate from any other black township areas. The thirteen hostels and typical surrounding 'no-man's land' were bounded by roads and the railway line. 'Lwandle' means 'beach' or 'sea'. Indeed, it was only a walk away from a long beach which was forbidden to the labourers as a declared 'Whites Only' amenity.

Lwandle Migrant Labour Museum tells the stories of some of these migrant workers, and of their wives - who later defied the authorities to join them - and of their children. It tells of the indignities of families sleeping all in one bed - a 'bedhold' - in a small room. Three or four other families may have shared this same room. In their own words, they describe the doorless shared bucket toilet system, which was often filthy and overflowing on weekends.

On one level this is a narrative of the struggle to build community. The residents organised themselves into a branch of the Western Cape Men's Hostels Association, with the slogan, 'Unite families: away with apartheid'. There was no clinic or school for the increasing number of families moving in, not only to the hostels, but also to sprawling shanty areas.

Now Lwandle is building itself up with new brick homes to replace the shanties that prevailed previously. There are several primary and high schools, a community centre, library, arts and crafts facility and



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Inside Hostel 33

Photo: Carol Low

local business centre. The museum is part of this renewal in every way, honouring the past struggles, bringing tourist dollars to the community, and raising awareness in local schoolchildren of their community's history.

Housed in the old community hall are the permanent exhibitions, craft shop and video viewing space. But essential to the museum experience here is the walking tour through the township. With the guide you see Lwandle's past, present and future - in the development of infrastructure, through visiting a former hostel resident in his own new home, and in interacting with the vibrancy of community life at the markets, the shebeen and local shops.

A key stop on this guided tour is at Hostel 33, the only remaining migrant hostel in Lwandle. Surrounding it are the former hostels now converted into family dwellings, and distinguished by the rows of solar panels on the roofs. In Hostel 33 you can see the small cupboard and bed space allocated to each man, and the makeshift stained cardboard ceilings erected to provide some insulation from the heat beating through the shallow tin roof.

You can also see the last iron bed from the hostel days - only now it is being used again - this time by squatters who have moved into Hostel 33. Roughly boarded-up areas provide some privacy for these families, who are the most recent in a line of people who have taken the opportunity to have a roof over their heads. Museum board trustees have helped previous occupiers to find formal housing, but there is no end in sight for homeless people who also see a benevolent if reluctant landlord in the museum.

A new sign has gone up which describes the building as being 'for museum purposes only'. The board is stuck for further strategies to deal with the situation. Forceful removals are unthinkable, as tactics of past repressive governments. Among its many, many stories, this heritage site perhaps most centrally tells of the past fight for decent and dignified housing. But how this real-life contemporary housing plight will be played out remains to be seen.

- Find more about Lwandle Migrant Labour Museum on www.lwandle.com.

My thanks to Lunga Smile Acting Curator, and Robert Molo of the Board of Trustees for assistance in preparing this article.

Carol Low is a museum consultant

NEWS



Memory of a Nation at National Archives

The National Archives of Australia's new permanent exhibition puts on display reports of UFO sightings and ASIO targets, the lyrics of raunchy songs and even a figurine of a sex symbol of earlier years, the celebrated Mae West.

Courtesy of National Archives of Australia

OUT AND ABOUT



Commemorating the Abolition of the Slave Trade

British museums were prominent in the recent commemoration of the bicentenary of the abolition of the slave trade in the British Empire. The British Museum marked the bicentenary with a day of readings and reflections, and an evocative artwork by Benin artist Romuald Hazoumé, 'La Bouche du Roi'. Other museums staged special exhibitions and tours. The bicentenary raised a number of issues, most notably that of reparations for the losses of Africa to the slave trade.

Photo: Roslyn Russell

MOVING ON

Leilani Bin Juda has moved from Gab Titui (Torres Strait Islander cultural centre) back to Canberra to the Indigenous desk at DFAT.

Dr Suzanne Miller, formerly of the National Museum of Scotland, is the new Director of the South Australian Museum.

Dr Peter Stanley, Principal Historian at the Australian War Memorial, has joined the National Museum of Australia as Director of its Centre for Historical Research.

Elizabeth Willis, Senior Curator of History and Technology at Museum Victoria, has taken early retirement to concentrate on her research interests.

Dr Andrea Witcomb moved to Deakin University's Cultural Heritage & Museum Studies in November 2006 as a research-based Associate Professor.



Dr Peter Stanley

Photo: George Serras, National Museum of Australia

Other Features

TELLING TALES IN THE MUSEUM

I fell in love with the Cottage the moment I stepped over its concave sandstone doorstep and onto its worn wooden floorboards. More than a year later, I'm still in love.

But I'm starting in the middle of the story.

Here is the beginning: at my primary school, history was often taught in big delectable tangles of drama, imagination, and play. This did not mean history was sloppy. It meant that on school camps when we stayed in sighing old sandstone houses, the children who had lived there in the 1860s ran in the paddocks and splashed in the creeks with us. We knew their names as well as we knew each other's. And what we didn't know, we created.

To tell the rest of this story, I need to employ a team of acronyms. Let me introduce them now so they won't interrupt later.

UTas: The University of Tasmania, where I completed my Honours year in 2006.

CEH: Cultural Environments and Heritage, the scheme under which I worked, specifically in the project category, 'Story and Museological Space' (a category inviting fiction writers' responses to museum collections and spaces). The scheme provides UTas Arts faculty Honours students with access to cultural 'partner institutions'. In exchange, students undertake internship programs, contributing services such as research or cataloguing to the institution.

CAIA: The interdisciplinary research centre for studies in Colonialism and its Aftermath. CAIA, a UTas organisation, coordinates the CEH scheme.

TMAG: The Tasmanian Museum and Art Gallery, my CEH partner institution.

When I first heard about CEH, I was firmly ensconced in a psychology double major, heading for a clinical postgraduate degree. But on discovering a scholarship program that facilitated work on a fiction project within the museum, I abandoned all thoughts of a sensible career. I defected to the English department. And I knew exactly the 'museological space' in which to search for my 'story'.

Earlier that year, as a treat, my undergraduate writing class had been on an excursion to the museum in search of writing inspiration. We weren't disappointed: inspiration abounded.

A beautiful collection of eighteenth-century Valentine's Day cards was laid out for us. Strangely entrancing, brightly-coloured stuffed birds on sticks waited in barricaded rooms, in preparation for display. Ninety year-old graffiti, on hidden walls, reminded us of the significance of TMAG's buildings, many of which date from the early colonial administration. We were even taken through storage areas where delicate ceramics lay swaddled in protective materials, glowing softly with promise in the quiet darkness. But what I fell absolutely head-over-heels, butterflies-in-the-tummy, weak-at-the-knees (and any other cliché you care to offer) in love with was the tiny Cottage.

'The Cottage', one of Tasmania's earliest surviving residential buildings, has been under TMAG auspices for many years, functioning as caretaker's cottage, office space, and storage space. It is now being restored for display. My CEH project allowed me to explore the Cottage's histories - real and imagined - and engage with

museological heritage space on both critical and viscerally imaginative levels. I produced a collection of short fiction about the Cottage, and an exegesis (the scholarly accompaniment to creative writing theses) examining literary representations of museological space. My research drew on the work of not only literary critics, but also fiction writers and museum scholars.

'Interdisciplinary' has become a rather sexy term in some branches of academia, but it is often simply bandied about as an abstract concept, or a trope of interpretation. In fact, the reality of working across disciplines is that you're constantly struggling to fit your material to multiple expectations and conventions. It is akin to speaking several languages simultaneously within a single conversation. It requires managing multiple referencing styles, multiple understandings of terms, and multiple beliefs about fundamental areas of your research. But what (in my experience) overshadows this is the exposure to multiple forms of support and stimulation: interdisciplinary study is academically exhilarating and invigorating.

During my Honours year I worked with TMAG staff, from curators through volunteer guides to administrators, who broadened my understanding of museum interpretation. I also worked with exceptional supervisors at UTas, and met with exciting ideas and perspectives from national and international scholars at CAIA's Winter Symposium. The CEH students, as guests at the symposium, were privy to contemporary interdisciplinary academic debate illustrating for us the validity of our research.

My Honours research was the kind of passionate project I would have dreamt of when I was little, if I'd had the academic vocabulary to conceive it. On those school camps, playing with history-ghosts, we were telling stories to fill gaps in their lives. In the TMAG Cottage, I was still creating allegiances between history and fiction. It strikes me that the only thing to have changed is that I now come across fewer paddocks and creeks, and significantly more acronyms.

Anica Boulanger-Mashberg, BPA, BA (Hons)



Anica in The Cottage

Courtesy of Anica Boulanger-Mashberg

Reviews

Keeping Culture: Aboriginal Tasmania. Edited by Amanda Jane Reynolds. Canberra, National Museum Press. 2006. ISBN: 1 876944 48X

Nine writers contribute to this marvellous celebration of contemporary Palawa life. Artists, artisans, poets, bureaucrats and authors: all contribute statements in their own words, and their creations defy the 'other' - the 'non-Indigenous' - to maintain denial of their existence.

The excellent photographs introduce the reader to a still wider group of Tasmanian artists. Indeed, they reveal a lateral appreciation of the many ways in which statements of identity, cultural continuity, and history can be presented. Three key essays, by Julie Gough, Tony Brown and Greg Lehman, ask for re-consideration of past presentations of how the culture and history of a people have been oriented, and how the future will construct and perceive the Tasmanian Aboriginal identity. Lehman also confronts us with wider issues of identity and authenticity, as evidenced through the works of Vernon Graham and Vicki West. Rodney Dillon, on the other hand, examines in a forceful chapter the contemporary rights to natural resources that were critical to survival in the past, and which today are seen as much a part of identity as the arts and other cultural expressions.

The poetry of Karen Brown, Phyllis Pitchford and Jim Everett and Cheryl Mundy's songs touch on so many chords - the long past, the near past, the present and the future. Each work presents a portal through which we are privileged to be admitted. One can smell the mutton-birds, the musty feathers, the ripe fishy oil. The smoke from the cookers and the full table spread for the exhausted birders lie before our eyes as Pitchford recounts her days 'birdin'. On a different note, Mundy delivers to us struggles that are relevant not only to Indigenous Australians, but are truths that all Australians must confront and come to terms with.

Lola Greeno's delightful chapter on shell necklaces reveals the hand and eye of a true artist. No-one reading the history and cultural associations of these, the most elegant of Indigenous Australian ornaments, could dismiss the thread of continuity that links the necklaces of today with those made and worn by the ancestors.

Complementing Greeno's chapter, Jim Everett guides us through his country, engaging us with a philosophical musing relating to identity and connectedness with country. These are ideas relevant to the global community today, as we just begin to become aware of the

direst situation our planet faces since the advent of the industrial age. Unlike the other contributors to *Keeping Culture*, Everett admits the other, describing his relationship with the artist Jonathan Kimberley with grace. There is a seeking of truth, as it must be sought, across and beyond any cultural borders.

This raises a question of multiple or complex identities. Because of past attitudes, and many prevailing ones, there appears a need by some contributors to present only the Indigenous aspects of their identities and philosophies. Perhaps a future *Keeping Culture* may admit, hopefully with pride, the presence of other ancestors.

Through and around the volume are images of the past and the present. Our eyes are drawn from the faces of the long gone, to the treasures and relics that bear witness to the past, and on to the resolute faces of today's artists, scholars, and poets. The beautiful landscapes and seascapes - reflecting Tasmania as one of the most precious places on earth - sit comfortably with the contemporary artworks that celebrate the land and the achievements of its 'countrymen'. Principal photographer Dean McNicoll is to be commended for his work. Other interesting and important images come from different photographers or from family albums and archives.

In her closing chapter, Amanda Reynolds draws attention to the changes that have occurred in museums these days, and in particular at the National Museum of Australia. This should be mandatory reading for all involved with institutions that engage in collecting and preserving cultural materials. *Keeping Culture: Aboriginal Tasmania* is a most engaging and valuable resource and a credit to the contributors and the production team. The National Museum is to be congratulated for the production of such an excellent volume and I look forward to seeing further such resources issuing forth under the NMA banner.

Kim Akerman has worked for a number of Land Councils and museums, including the National Museum of Australia. He now lives in Tasmania, working as a consultant anthropologist with interests in repatriation issues, Aboriginal material culture, art and lithic technology.



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Reviews

A Place Not a Place: Reflection and Possibility in Museums and Libraries. By David Carr. Lanham, Maryland, AltaMira Press, 2006. ISBN: 978-0-7591-1020-5

This volume is a collection of reprinted journal articles and essays, and of papers originally presented in various forums. It would appear that the earliest is from 1991, most are more recent. David Carr's purpose in presenting this retrospective of 'extensions and reinvestments of several themes central to *The Promise of Cultural Institutions*' (p.xvi) would seem to be to describe the foundations and development of his thinking over the past fifteen years.

Those considering whether to read this book may wish to evaluate their response to its title, *A Place Not a Place: Reflection and Possibility in Museums and Libraries*. Does this intrigue and delight you with the frisson of an enjoyably challenging puzzle? If so, read on. If you prefer to know 'what's in the tin' without relying on the sub-title to offer a possible point of engagement with the volume's contents, you may well find yourself unsatisfied should you proceed.

I say this because the title provides a useful clue to the nature and tone of David Carr's committed advocacy of the work of museum and library professionals. To assist readers of this review to understand something of the title's implicit puzzle and to provide a taste of the author's tone, I quote from the book's penultimate chapter.

This chapter is also called 'A Place Not a Place' and describes the process he discusses thus: 'When you enter it, a place can communicate and fulfil its own purpose, a quality of occasion that is irresistible and distinct. It is a form of energy; we immediately want to live up to it. The

place allows us to experience more that the possibilities of *being* there: it also allows us to experience the possibilities of *becoming* there. It evokes energy from us; we have no choice, except to fulfil ourselves, and the place as we can.' (p.126) We are told that the place that is not a place is 'a radiant force field of a kind, intended to transform the experiences of those who enter it.' (p.127)

I can't help but feel that there's rather much of the preacher in our author, and that his material will work best if its audience is made up of converts - after all, it can be very satisfying to have one's view of the world confirmed. Carr does not question the assertions, assumptions and positions he puts forward: in effect he presents us with a belief system. His approach and style don't brook any argument or alternative position. While this may be a great rhetorical device, it's somewhat cloying and unsatisfactory when offered at book length.

It should be said that Carr's writing can be most engaging and that he draws on considerable knowledge and experience in referring to a wide range of sources, anecdotes and examples to expound his ideas. I can imagine being excited and inspired by *hearing* a paper such as 'Rescuing the User', having my thinking and approach refreshed, being encouraged to reflect on my professional practice. I'm not convinced, though, that Carr's material is well served by being collated into a volume of essays. Repetition and the rather unvaried, heightened tone create a reading experience which palls somewhat as the reader works his or her way through the thirteen essays.

I would suggest that reading or hearing this material in small doses may be the way to enjoy it and benefit from it. Selective reference to particular chapters would be a useful exposure for those engaged in museum and library studies. This is not a book in which you will



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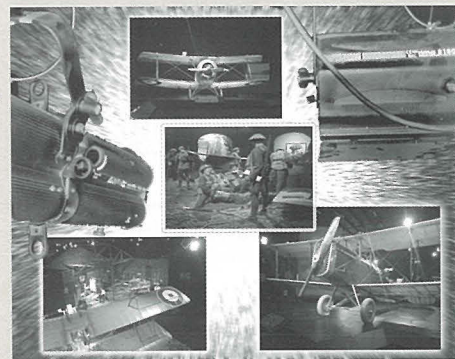
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Reviews

find a well-argued case, a Cartesian take on a given position, or an evidence-based analysis of the value of museums and libraries to our communities. You will perhaps not disagree with the author's sentiments and assertions of this value, but you may find the strength – perhaps even romanticism – of its expression detracts from its impact.

Barbara Horn has worked in libraries for much of her working life and as Director Museum Operations at Museum Victoria for the last two years.

Museums and Civic Dialogue: Case Studies from Animating Democracy, edited by Pam Korza and Barbara Schaffer Bacon. Washington, Americans for the Arts, 2005. ISBN 13: 978-1-879903-37-1.

Three very different exhibitions are analysed in this useful set of case studies, each with lessons for the wider museum community. Each exhibition shares intentions to provoke thought and to change attitudes in an area of great contention, using art and/or the techniques of gallery display to get there. Although their effectiveness in doing so is perhaps less thoroughly explored than it might be, the in-depth analysis of each exhibition's genesis and its fortunes in the face of public and media opinion are valuable opportunities to learn what might work and what might not work for any curator or museum about to explore similar terrain.

Mirroring Evil: Nazi Imagery/Recent Art, an exhibition organised by the Jewish Museum in New York in 2002 and reviewed by Jeanne Pearlman, was for me the most troubling and difficult of the three. The museum set out to 'show work by ... artists who have eschewed the deeply entrenched Holocaust imagery that focuses on the victim. Instead they use images of perpetrators – Nazis – to provoke viewers to explore the culture of victimhood...' Although the organisers set up a thorough and at times exemplary structure of stakeholder consultation and viewer dialogue, both before and during the exhibition, it is perhaps not surprising that it nonetheless still provoked great anguish among much of the museum's 'constituency' (Pearlman's phrase) and attracted substantial media criticism.

The exhibition was vulnerable from the start, as only four of its thirteen artists were Jewish. The attempt to explore 'the forbidden character of the perpetrator', while a commonplace in academic Holocaust studies, was especially challenging in a discourse domain that had generally accepted a less ambiguous role of remembering the victims. Holocaust art was moving out of its familiar role: something that might be acceptable in an academic text safely shelved alongside other books was clamouring for attention in a gallery that many visitors thought of as a particularly safe place, in a world which has not yet seen the death of anti-semitism. We learn far more about the motives of the exhibition organisers than we do about those of its many and varied critics from this review, which concludes that the controversy was in part a creation of the business media, for its own ends. Perhaps so, but this account suggests to me that the museum walked into that particular trap without fully understanding it was there.

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Reviews

Jessica Gogan's account of *Without Sanctuary: Lynching Photography in America*, an exhibition organised by the Andy Warhol Museum in Pittsburgh in 2001-02, offers an equally detailed account of painstaking community consultation as a gallery prepared to move into very difficult country, following several local racially motivated killings which shocked the community, but also picking up on themes that Warhol himself had been concerned with. The artefacts on display were postcards and photographic prints of lynchings in the USA, produced in the years between 1870 and 1960.

The aim of the project was 'to initiate a deep "unburying"', to challenge the forgetting of this terrible history - an unburying of recent events so effective that the gallery had to develop protocols for what to do when a visitor recognised a relative in the photographs. Although the exhibition had great potential to divide the community - after all, this art was created to celebrate the perpetrators, just as many scenes of whites murdering Indigenous Australians in the nineteenth century were in fact celebratory boasts of settler prowess - it did not do so. Instead it provided a place for deep reflection and learning, at a time when many Americans yearned for such opportunities. Both these exhibitions were mounted after the murder of 2997 people by terrorists affiliated with Al-Qaeda on 11 September 2001, when the need for museums to sponsor meaningful civic dialogue gained a whole new set of meanings.

These case studies offer fine examples of a range of consultative and dialogic practices, both in exhibitions themselves and when preparing for exhibitions, as also does Lyn Stern's account of *Gene(sis): Contemporary Art explores Human Genomics* (Henry Art Gallery, Seattle, 2002). One of them I suspect couldn't work under any circumstances, given the difficulty of its subject matter and the derivative nature of the artefacts it displayed. The other shows how a difficult subject, handled with great intelligence and sensitivity - and authentic historical artefacts - contributed to a community coming to terms with its past and helped a museum reach out to an important and substantial new audience. The 'new curatorial synthesis' that Gogan offers to art museums as a paradigm of community engagement from the earliest stages of an exhibition's gestation challenges many of our ideas about what we do in museums and who should tell us what to do, but it also incorporates much that is familiar, especially here in Australia. The critique it offers of the notion of the god-curator is, in my view, most welcome.

Michael Richards is Manager, Research & Collection Development, at Old Parliament House, Canberra.

All the articles and reviews in this issue can also be viewed on MAM On-line on the Museums Australia website -

www.museumsaustralia.org.au

On-line articles often have additional features such as illustrations and full references. For an even fuller story, check out MAM On-line.

A Companion to Museum Studies. Edited by Sharon Macdonald. Blackwell Publishing, Oxford, UK, 2006.

This is a wonderfully comprehensive collection of essays, offering diverse perspectives, covering all aspects of the museum profession, and addressing contemporary and historical discourse. Sharon Macdonald should be commended for her editorial leadership.

A Companion to Museum Studies addresses issues relevant to museums in the twenty-first century: both the traditional - display, collections and collecting, education - and the more contemporary - commerce, community, lifelong learning. It also provides extensive historical precedent for current practice. As Macdonald writes in her editorial, the developments addressed in this publication 'have significant implications for museum policy and practice'. The essays reconnect 'the critical study of the museum with those "how to" concerns that the "new museology" saw itself as having superseded.' (p.8)

The book is divided into six themed sections: 'Perspectives, Disciplines, Concepts'; 'Histories, Heritage, Identities'; 'Architecture, Space, Media'; 'Visitors, Learning, Interacting'; 'Globalization, Profession, Practice'; and 'Culture Wars, Transformations, Futures'. These are nicely cohesive; there are frequent references within chapters to other authors' contributions. None of the contributions fails to provoke thought, though obviously some are more approachable than others.

To identify one or two essays is incredibly difficult. I found myself absorbed by the essays on 'Architecture, Space, Media', an aspect of the museum profession I am conscious of but have no direct involvement with. What I especially appreciated was the way this section framed the following one, 'Visitors, Learning, Interacting'. The essays on museum architecture and gallery/exhibition design add an extra contextual dimension to our thinking about education/learning in the museum environment. Really notable is Hillier's and Tzortzi's essay 'Space Syntax: The Language of Museum Space', which offers a model for understanding how visitors interact with space in museums and demonstrates how this model can be used to plan exhibits, gallery extensions or new buildings. It provides a nice synergy to the chapters by Falk, Dierking and Adams, Witcomb and Hooper-Greenhill that address lifelong learning in the museum environment, modes of display and visitor evaluation.

As an historian of museums, I confess I really enjoyed the essays in part two 'Histories, Heritage, Identities'. I thought I knew well this familiar territory, but refreshingly, the authors have managed to present new material on established themes. For example, Abt's essay 'The Origins of the Public Museum' proposes the public nature of museums stretches back further than conventionally thought, with the argument that public and private spaces were defined differently in previous eras, and these definitions have been misinterpreted over the years. Hoelscher's essay 'Heritage' addresses another much discussed aspect of our profession, but his exploration of seven premises which 'articulate different levels of political, cultural, and social organization around the act of using the past' (p.202) is novel. The essays by Kaplan, Crooke, Beier-de Haan and Hoelscher all address the question of identity in as presented by museums and heritage sites. Again this selection of essays is nicely complementary.

Reviews

A further strength of this collection is the scope of historical examples and contemporary case studies employed to support each thesis. For students or museum workers new to this field, such rich contextual material is invaluable. For those of us who have worked in museums a long time, it is heartening to read of such a diverse variety of museum developments and inspiring to have them critiqued by academics from a range of disciplines.

The only flaw with the *Companion* is its price: \$280 is incredibly expensive. One has to ask who the expected audience is. It will obviously be invaluable to students of museum studies and related disciplines (I've no doubt lecturers will receive many essays with liberal quotes from this publication). It is also a book practitioners should read as it provides a wealth of contemporary examples of best practice. But neither of these audiences are high income earners. If you cannot afford to buy one yourself, insist your library get a copy. It really is the best compendium I've read in years.

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Museum Texts: Communication Frameworks. By Louise J. Ravelli. Abingdon, Routledge, 2006. ISBN: 0-415-28430-9.

At last - a book that clearly explains how museums are involved in the process of making meaning and which gives all those working in them the tools to evaluate both what they communicate and how they communicate it.

Louise Ravelli's *Museum Texts* is at one and the same time a textbook for how to think about and improve on the ways museums communicate; a passionately argued proposal for adopting the insights derived from social semiotics - a methodology for studying how language produces meaning - for achieving this; and a brilliant analysis of the issues surrounding specific examples of the use of language in museum exhibitions.

While the book's focus is on the use of written text in museum exhibitions, Ravelli also makes it clear that her approach to the analysis of written modes of communication can also be used to understand exhibition design and other modes of communication in a museum context. She even uses it to explain how the museum, as an institution, operates as a text which produces and communicates a suite of cultural meanings.

Of utmost importance is the way she demonstrates the relationships between actual practices of communicating within exhibitions and the institution's values, particularly its understanding of the relationship between its own expertise and that of its audience. Thus the chapters are organised so that they move increasingly from the level of the individual label, to the representational aims of the exhibition, to that of the institution, and from the way the text itself is organised, to how it implies the presence, or lack, of an interactive relationship between institution and audience, and finally to what it represents.

Throughout, the focus is on explaining how all instances of communication are mediated by social context and are thus always, and necessarily so, exercises in the production of meaning. The importance of this point is that we always have a choice about what and how we communicate the knowledge that is held by museums.

Ravelli manages to communicate her expertise in social semiotics, a field which abounds with technical terms, in very clear, almost conversational tones. For someone who only has a passing knowledge of this branch of linguistics, I found the book very approachable, with each technical term clearly defined and plenty of examples to demonstrate its usefulness in the museum context.

Yes, the book is technical, but necessarily so, and it is worth the effort. I think that anyone who uses its insights will end up a better writer simply because they will be forced to think about what it is that they want to communicate and how best to do it. I also learnt/relearnt many a grammatical lesson.

And yet Ravelli's insights are also a refreshing appeal to be critical of simplistic how-to-write manuals. For those who believe that complexity should also be possible in a label without losing your reader, this is a book for you. It is also a reminder that label writing manuals, with their attempt to standardise the corporate look, may sometimes undermine the need to design labels that fit the context of what is being communicated.

But the book is much more than a critique and analysis of good and bad practices around label writing. It is also an argument for thinking about how those labels sit with the object, with the theme of the exhibition, with the spatial and design features of the exhibition itself. It is a book that should be read by designers as well as curators and indeed it is a book that demonstrates the need for those two areas of museum practice to work much more together than they perhaps do. Labels cannot be written without knowing how they are going to be placed, without an awareness of how they fit within the narrative of the exhibition and its expression both in terms of content and design.

Museum Texts is essential reading for anyone who wants to understand the relationship between how museums communicate and the debates that sometimes ensue both within and outside of museums about what they communicate and how they do it.

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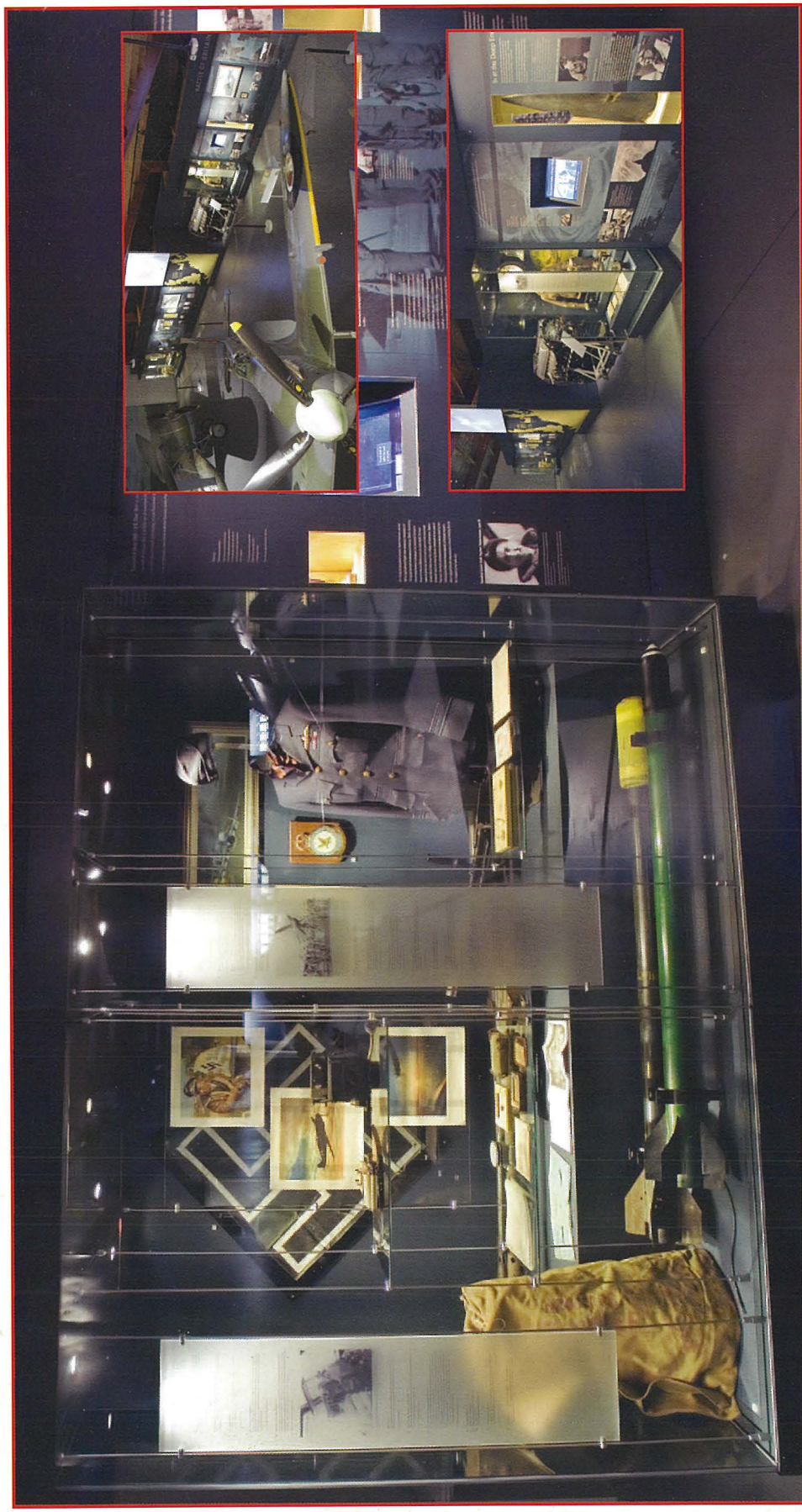


LAST WORD: MALAYSIAN COSTUMES ON DISPLAY AT MELBOURNE'S IMMIGRATION MUSEUM

A dazzling array of elegant *kebaya*, the traditional Malay women's garment, is on display at the Immigration Museum, Melbourne. The 58 *kebaya* on show were collected by Malaysian Prime Minister Abdullah Ahmad Badawi's late wife, Datin Paduka Seri Endon Mahmood, who had worn *kebaya* from her youth to express her pride in her culture and traditions.

Nyonya Kebaya: Women's Costumes from Malaysia is on show at the Immigration Museum, 400 Flinders Street, Melbourne, from 4 May to 9 September 2007.

The Australian Showcase Company



TetraS Showcases @ the New Zealand Fighter Pilots Museum

Images courtesy of Click Systems NZ