



*take it or leave it? museums and archaeology*

*visual artists and copyright*

*a question of quality: preventive conservation  
for contemporary Aboriginal art*

*museum visitor statistics: who went where in 1991*

*a vote for museums? federal policies and museums*

a publication of the Council of Australian Museum Associations

# MUSEUM NATIONAL

VOL 1 • NO 3  
SEPT 92

# ALBOX AUSTRALIA

... *has moved!*

Our range of polypropylene  
**Australian made** archive  
supplies can now be found at

56 North Terrace

Kent Town

S.A. 5067

Ph. 08 362 4811

Fax. 08 362 4066

Albox Australia specialises in  
producing an **affordable**  
range of acid free archive  
storage boxes, and photo-safe  
environments for photos,  
negatives and documents.

**Call for a brochure**  
**Small orders welcome**

## RH Conservation Engineering

Designers and manufacturers of  
conservation equipment, including  
one off specialist items, designed by  
conservators, for conservators.

The first item in our product range  
available ex-stock is the RH Suction  
Table Worktop, standard sizes  
1200 x 900mm or 900 x 600mm by  
42mm thick.

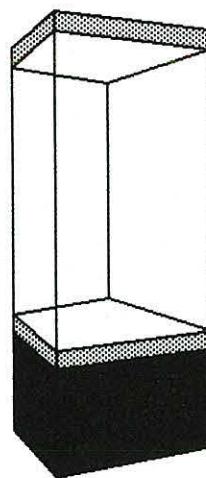
Items soon to be released include:

- Suction unit for use with our suction tables
- Hot suction tables
- Microtome developed for thin layer microscopy with analysis of paint and wood samples in mind
- Microscope arm for use at benches, easels, on scaffold or on a mobile column

RH Conservation Engineering also  
offer a specialist packing service for  
storage or transport of works of art or  
artifacts.

"East Creek Farm" Paringa Road  
Red Hill South VIC 3937 AUSTRALIA  
Telephone: (059) 89 2728  
Facsimile: (059) 81 4351

## The CLICK family of system showcases



Has a new member  
**MUSE**

Designed for museums

CLICK SYSTEMS PTY LTD

7 Cato Street  
Hawthorn East Vic 3123  
Telephone (03) 822 - 7891  
Facsimile (03) 822 - 1140



## MASTER OF ARTS IN MATERIAL CULTURE AND MUSEUM STUDIES

**1 year full time 2 years part time**

This recently inaugurated course is designed to make training in material culture studies available to a range of museum workers in the fields of art, history and related disciplines.

The degree, by coursework and minor thesis, is taught on an interdisciplinary basis, initially between the departments of History, Visual Arts and the National Centre for Australian Studies. Both theoretical and practical skills are emphasized, and the course is designed with the flexibility to allow students to follow their own research interests.

Part of the intention of the course is to stimulate the level of research in material culture in Australia and to encourage publishing in this field.

The course will be offered at the Clayton campus, but may also be offered externally for interstate students in 1993.

Applications for full-time or part-time enrolment are invited from graduates in history and visual arts. Applicants who do not hold degrees but who have extensive museum experience will also be considered.

**Applications and the course prospectus  
may be obtained from Rosemary Johnston,  
History Department, Monash University,  
Clayton, 3168. Telephone (03) 565 2206**

**Closing date for applications:  
30th October, 1992.**

# ART & LAW

ARTS LAW CENTRE  
OF AUSTRALIA

## LEGAL ADVICE FOR ALL ART FORMS AUSTRALIA WIDE

ALCA is a national arts law resource available for advice on arts related legal and financial matters. ALCA is supported by the Australia Council, the Departments and Ministries for the Arts in NSW, SA, WA, TAS, ACT, QLD and the Australian Film Commission. ALCA also relies on annual subscriptions to maintain its legal advice, education and publication services.

### SUBSCRIPTION TO ALCA ENTITLES YOU TO

- free advice on any arts-related legal or financial matters
- discounts on standard contracts and publications
- discount fees for conferences, workshops, lectures and seminars
- referrals to arts-experienced lawyers and accountants

For subscription information and publications list contact Arts Law Centre of Australia:  
11 RANDLE STREET, SURRY HILLS, NSW, 2010 (02) 211 4033 TOLL FREE (008) 221 457

## TIMOTHY HUBBARD PTY LTD

A.C.N. 007 179 437

CONSERVATION ARCHITECT & PLANNER

19 ACLAND STREET, ST. KILDA VICTORIA 3182 AUSTRALIA TELEPHONE (03) 534 2359

## MANDEVILLE HALL

**Registration of Interest**

Mandeville Hall in the Melbourne suburb of Toorak contains some of the most remarkable and significant interiors in Australia. A long term program of restoration and conservation is planned.

Conservators with experience in the stabilisation of fabrics (including silk), wallpapers and timber panelling, the removal of paint, and the cleaning of various surfaces are asked to register their interest in tendering for work. Write to the address above with a resumé including qualifications, experience and details of any other commitments by Wednesday, 30th September.



**FRONT COVER** • Antarctic vehicle, the 'Weasel', exposed by summer melt at Wilkes. The Weasel is one of the early vehicles used by ANARE in Antarctica. The Antarctic Division is interested in bringing one back and restoring it to commemorate ANARE's 50th year of operation in 1997.

- 2 EDITOR'S DESK** ...editorial and Georges Mora tribute
- 3 TAKE IT OR LEAVE IT?** museums and archaeology
- 8 UPDATE** ...economic policies • museum statistics • CAMA projects 1992
- 14 INSIGHT** ...SHOT • a question of quality • visual artists' copyright
- 20 REVIEW** ...exhibitions • publications
- 23 ARTS LAW** ...art forgeries
- 24 NEWSBEAT** ...the articulate surface • museum training programs • out of bondage • Australian Contemporary Art Fair
- 29 ROUNDUP** ...the affiliates report
- 30 NOTICEBOARD** ...exhibitions • conferences • grants • publications
- 32 MISCELLANEA**

#### Affiliated Organisations

- Art Museums Association of Australia Inc. (AMAA)
- Australian Federation of Friends of Museums (AFFM)
- Australian Institute for the Conservation of Cultural Materials Inc. (AICCM)
- Council of Australian Art Museum Directors (CAAMD)
- Council of Australian Museum Directors (CAMD)
- Heritage Parks Association (HPA)
- International Council of Museums (ICOM)
- Museums Association of Australia Inc. (MAA)
- Museum Education Association of Australia (MEAA)
- Museum Shops Association (MSA)

#### CAMA Council 1991-1992

**Chairman**  
Des Griffin

**Vice-Presidents**  
Andrew Reeves; Paula Latos-Vaier

**Secretary**  
**Margaret Anderson**

**Treasurer**  
Annette Welkamp

Daniel Thomas AM  
Immediate Past President AMAA

Carol Serventy OAM  
President AFFM

Merryl Robson AFFM

Tamara Lavrencic  
President AICCM

Karen Coote  
Vice-President AICCM

Lula Saunders MSA  
David Morgan MSA  
Doug Hall CAAMD  
Peter Cahalan CAMD

Peter Hiscock HPA  
Don McMichael  
President ICOM Aust.  
Tony Martin  
Secretary ICOM Aust.  
Margaret Anderson  
President Elect MAA  
Mary-Louise Williams  
President Elect MAA  
Ian Watts  
President MEAA  
Chris Hopkins  
Vice-President MEAA

**Museum National Editorial Committee**  
Peter Timms AMAA  
Merryn Gates AMAA  
Hugo Leschen AFFM  
Gina Drummond/  
Michelle Berry AICCM  
Janine Barrand MAA  
Kylie Winkworth

#### Production

Editor: Sue Silberberg  
Managing Editor: Susan Faire



**COUNCIL OF AUSTRALIAN MUSEUM ASSOCIATIONS**

COUNCIL OF AUSTRALIAN MUSEUM ASSOCIATIONS INC.  
159 Brunswick Street, Fitzroy VIC 3065  
Tel: 03 419 7092 • Fax: 03 419 6842

Museum National is printed on Sanctuary Gloss 118gsm recycled paper by VIP Printing Mordialloc VIC 3195  
Tel: 587 2777

Design: Mammoliti Chan, Graphic Ideation  
West Brunswick VIC 3055 Tel: 383 4171

Subscription to Museum National is a membership service of some CAMA affiliated organisations. Independent subscriptions and single issues are available at the following inclusive rates:

Individuals	\$9/issue	\$30/4 issues
Institutions	\$12/issue	\$40/4 issues

# CONTENTS

**MUSEUM NATIONAL**  
VOL 1 • NO 3  
SEPT 92

MUSEUM NATIONAL is the quarterly publication of the Council of Australian Museum Associations (CAMA).

CAMA gratefully acknowledges the assistance of the Visual Arts/Craft Board of the Australia Council and the Department for the Arts, Sport, the Environment and Territories.



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

#### Contributions and Correspondence Hard Copy only

Museum National welcomes unsolicited letters, articles and photographs for consideration. Articles should include brief biographical information about the author and photographs should be clearly captioned and credited. Museum National reserves the right to edit, abridge, alter or reject any material.

The support of all advertisers is welcomed. Publication of an advertisement does not imply endorsement by CAMA, its affiliates or employees.

All correspondence to:  
The Editor  
Museum National  
159 Brunswick St  
Fitzroy VIC 3065

**Copy Deadlines**  
January 30 • April 30 • July 30 • October 30

Published edition copyright Council of Australian Museum Associations. No part of this magazine may be reproduced in any form without written permission from the article's author. Authors can be contacted through CAMA. Signed articles represent the views of the author. CAMA disclaims responsibility for statements of fact or opinions expressed in signed contributions.

# EDITOR'S DESK

Sue Silberberg

As the year moves along, so does the program for amalgamation of Australian museum associations. Several subcommittees of the CAMA Board are working to define an appropriate legal framework for a single association, a statement of aims and objectives, representation and voting structures, and management, planning, funding and finance. A proposal for a single association will be presented to the affiliates for discussion during the CAMA Conference period when many will be holding their annual general meetings.

A final conference program has been inserted in this issue of *Museum National*. A new initiative at this year's conference will be the trade fair, providing an opportunity for museum workers from across Australia to see the latest equipment and services, from storage and transport to souvenir manufacturers and computer companies.

In this issue: how to vote for museums at the next federal election. The Federal Minister for the Arts and the Shadow Minister for the Arts outline Australian Labor Party and Coalition policies with respect to museums. Take It or Leave It? looks at archaeology, movable cultural heritage and two projects Australian museums are working on; *Insight* tells you everything you need to know about visual artists' copyright, takes you to outback Australia with a conservation team working with local communities and artists on appropriate preventive conservation treatments for contemporary Aboriginal art, and brings you back to consider issues of current practice in photo-based media.

Finally, our thanks to the Information Services of the Museum of Victoria for production assistance with this issue.

*Museums and their Communities: who do they think they are? and Field archaeologists and the museum profession: different perspectives, will be published at a later date.*

## GEORGES MORA

26 June 1913–7 June 1992

Leon Paroissien • Director • Museum of Contemporary Art

Georges Mora contributed so much to the richness of Melbourne's art community for so long that his death was more like the loss of a parent or sibling than of a respected colleague. It was the loss of someone who seemed always to have been there and ever to have maintained a youthful generative spirit.

Georges had an acute sense of the ethical codes that separated public art institutions from dealers and commercial galleries. Yet much of his life was devoted to nurturing contemporary art through public institutions. In the 1950s and 1960s he gave active support to the Contemporary Art Society in Melbourne and the Museum of Modern Art and Design of Australia. He was, for a time, Chairman of the former organisation and subsequently Vice-President of the latter. At the time of his death on 7 June, Georges had been a member of the Board of Heide Park and Art Gallery for over a decade.

When Georges did not emerge from his office at Tolarno Galleries to greet a visitor with a beaming smile, it was likely that his other city – Paris – had reclaimed his attention for a short time. Yet when the Museum of Contemporary Art was about to open in Sydney in November 1991, Georges saw it as carrying a baton formerly held by the Museum of Modern Art and Design in Melbourne, and he made an important and symbolic donation to the Sydney museum, such was his productive vision and his generosity.

At a time when the art centres of Europe were beyond the easy reach of museum curators and directors, Georges Mora cultivated a small cultural oasis. He brought together good food and wine with art, first in his restaurant in East Melbourne (*The Balzac*), then with his bistro and restaurant adjoining the Tolarno Galleries in St Kilda, and later during lunches in his South Yarra gallery. This relationship touched a chord in all those who endorsed or

shared his wish to see the cultural fabric of Australian life enriched. One was never sure whether the few sales to art museums and private collectors sufficiently rewarded his venture in bringing to Australia the stimulating exhibitions of Renoir, Bonnard, Vuillard, Chagall, Matisse and Picasso. Works such as the wonderful *Self-Portrait* of Bonnard in the Art Gallery of New South Wales remain as evidence of Georges' determination to bring his two worlds of Europe and Australia together.

Georges Mora's generosity of spirit was especially evident when he assembled collections such as that of the National Australia Bank, for which he acquired works by artists represented by many galleries other than his own.

The expansiveness of his imagination led him to pursue the challenge of taking risks in showing young artists and even most difficult work, even though he had access to the work of generations of established artists both in Australia and in Europe. His showing the work of Juan Davila as early as 1977 is indicative of the boldness of his vision.

Georges Mora kept up a significant contact with the traditions of modern art in Europe, where he himself had been nourished as a young man after leaving his native Czechoslovakia. But he was never to surrender to a 'high cultural' vision of European art at the expense of the country in which he finally settled. He not only witnessed a most extraordinary development of the visual arts in Australia during four decades, he was very much a significant contributor to that development.



Georges Mora in Tolarno Galleries with an exhibition of works by Juan Davila in the background. Photo supplied by "The Age" Melbourne newspaper.

# TAKE IT OR LEAVE IT? MUSEUMS AND ARCHAEOLOGY

## MANAGING AUSTRALIA'S ANTARCTIC HERITAGE

**Elsbeth Wishart** • Curator of History •  
Queen Victoria Museum and Art Gallery

**Linda Clark** • Curator of Objects Conservation •  
Queen Victoria Museum and Art Gallery

*Australia has a long and distinguished history of activity in Antarctica, beginning in 1899 when the first Australian, Louis Bernacchi, set foot on the continent. Remains of this activity in the form of monuments and historic sites survive in situ, representing both the Heroic Age of Exploration 1895-1916 (Mawson's hut at Cape Denison), and the recent Scientific Age (the station complexes at Wilkes, Casey, Davis and Mawson). Collections of portable cultural heritage relating to Australia's Antarctic activity are scattered throughout Australia in institutions and in private hands. Elspeth Wishart and Linda Clark documented the disused station buildings at Wilkes and Casey*

*during the summers of 1988/89 and 1989/90. They will be returning to Antarctica in January 1993 to record the early buildings at Mawson. This article briefly describes archaeological and heritage work carried out in Antarctica to date and considers its limitations and the role that perhaps museums should take.*

The Australian Antarctic Division is the Commonwealth Government authority with responsibility for managing Australia's affairs on the continent of Antarctica and on the sub Antarctic Heard Island. As an authority primarily involved in the operation of scientific stations, it has placed emphasis on the environment and the physical operations of the stations in its management strategies. Only recently has cultural heritage been recognised as an important consideration. Unlike scientific disciplines such as glaciology, biology and upper atmospheric physics, there is at present within the Antarctic Division no cultural heritage section to direct and coordinate research and

management of the cultural heritage resources. The Antarctic Historic Sites and Monuments Advisory Committee (AHSMAC), attached to the Antarctic Division, was dissolved in 1988. In its absence, work in the cultural heritage field depends almost entirely upon Antarctic Science Advisory Committee (ASAC) supported grants. Although ASAC have established priority research areas<sup>1</sup> and have shown a willingness to support individual projects, this rather ad hoc approach does not allow a continuous coordinated research program.

## AUSTRALIA'S ANTARCTIC HISTORY

The Commonwealth Government had no formal connection with Antarctica before 1933, although it did contribute to several private expeditions. Between 1911 and 1914, Mawson led the Australian Antarctic Expedition to Cape Denison. At his urging, the Australian Government sponsored an expedition to consolidate Australia's claim and carry out further scientific work. This venture, under Mawson's leadership, was known as BANZARE (British Australian New Zealand Antarctic Research Expeditions). The two voyages made in 1929/30 and 1930/31 charted much of the Antarctic coast. In 1933, the Australian Antarctic Territory Acceptance Act was passed, claiming part of the continent as Australian Territory.

In 1947, the Commonwealth Government established the Australian National Antarctic Expedition (ANARE). During 1947/48, meteorological stations were set up on Macquarie and Heard Islands. The Heard Island station was closed in 1954 to allow the establishment of the first permanent scientific station on the Antarctic continent at Mawson. A second continental station was opened in 1957 at Davis, and in 1959 Australia took over the running of the American International Geophysical Year (IGY) station at Wilkes.



*The unique Casey tunnel, now dismantled.*

Australia ran Wilkes for ten years before transferring activities to Casey, two kilometres away.

Australian involvement with the sub Antarctic islands of Macquarie and Heard dates back to the industrial sealing and whaling activities of the nineteenth century. The sealing industry in Australia started around the Bass Strait islands in 1802 and with the discovery of Macquarie Island and its sealing population in 1810, Australian sealers spread south. Exploitation of the islands' seal resources continued until 1829. The rendering down of penguins for oil was an industry unique to the island. In 1921 the Tasmanian Government banned sealing and oiling on Macquarie Island.

Heard Island, 4,000 km south of Perth, became a focus for international sealing after indiscriminate slaughtering had dramatically reduced seal populations elsewhere.

The frequency of sealing ship visits between 1858 and 1875 indicates that Heard Island was among the most intensively harvested of all the sub Antarctic islands. Sealing ceased in the 1930s when it was no longer viable. BANZARE visited the island in 1929 and set up a radio base. In 1933, Heard Island was declared a wildlife sanctuary.

## ARCHAEOLOGICAL FIELDWORK

Archaeology, although a relatively new science in Antarctica, has played a major role in the recognition of Antarctica's cultural heritage. Archaeological fieldwork at Macquarie Island was begun in 1982 by archaeologists employed by the Tasmanian Department of Parks, Wildlife and Heritage. Its emphasis has been on assessing the cultural resources of the island, including the location of sites and artefacts, their survey, recording of their condition and of the threats posed. This has led to a management plan for the island's cultural heritage and now, as a result, further work has been initiated to catalogue the portable cultural heritage collected at the station over many years.<sup>2</sup> Housing objects at the station has protected them physically from the impact of tourists and wildlife and allowed some interpretation of these sites. This program is directly managed by the

Tasmanian National Parks and Wildlife Service, with logistical and funding support from ASAC. Its success has caused it to be developed and continued, even though the service does not employ conservation or curatorial expertise and lacks adequate storage facilities. It is regrettable that archaeological material returned to Australia still lies in crates awaiting treatment.

In contrast, the Antarctic Division has not been able to prepare a coordinated archaeological research and management program for Heard Island. Archaeological fieldwork has been initiated by three separate and independent teams over a number of years. Through these projects, historic archaeological sites have been identified and located, sealing era artefacts have been salvaged, assessments made of surviving site features and recommendations made for conservation of significant elements.



Linda Clark documenting portable cultural heritage at Wilkes station – history or rubbish?

All of these archaeological expeditions have returned artefact material to Australia. The justification for collecting has varied from the need to salvage from sites clearly under threat from an eroding coastline to the importance of future archaeological analysis and the belief that relocation to a less extreme environment in Australia would safeguard the object. In the case of Heard Island, there is no integrated conservation and curatorial input into the management of portable cultural heritage material removed from the site. Rather, the Queen Victoria Museum and Art Gallery (QVMAG) was approached by the Antarctic Division about conserving the Heard Island archaeological material after it had been collected. Funding was to be sought through an ASAC grant. As grants are awarded only once a year, considerable time elapsed between the

material arriving in Hobart and the museum securing the funds and beginning work. The situation was compounded by the museum not having been made aware of the total amount of material that had been returned nor whether it was intended for archaeological analysis only or to be part of a permanent collection. Consequently, much of this material had deteriorated, some to complete disintegration, before the museum conservator had access to it. This example highlights the problems associated with relocating material without adequate funds for post-excavation research, conservation and storage having been secured prior to excavation. Unless a coordinated approach is adopted from the beginning of a program, the contribution of archaeological research to the overall management of a site and its cultural heritage is questionable. In this instance, it certainly does not contribute to the management of the island's portable cultural heritage.

The management of heritage resources on the Antarctic continent is further complicated by Australia's obligations as an Antarctic Treaty nation to observe treaty recommendations. These require all signatory nations to 'remove facilities as soon as their purpose is served'. With the rebuilding program at Casey station nearing completion, the Antarctic Division had an obligation to remove redundant buildings, including the unique Casey 'tunnel'. After consulting with the Australian Heritage Commission, the Antarctic Division approached the QVMAG to document and record the old station buildings at Wilkes and Casey before they were dismantled. The QVMAG undertook an integrated assessment of the site that considered archaeology, social history, conservation and collections management. One recommendation, based on an assessment of the uniqueness of the building design and use, was to preserve a section of the tunnel following its dismantling, and return this section to Australia.

In contrast, Mawson's main hut at Commonwealth Bay is protected in situ under the Antarctic Treaty, as a 'tomb, building or object of historic interest'<sup>4</sup> and governments are required to adopt 'all adequate measures to

preserve and protect from damage the historic monuments situated in the Antarctic Treaty area'.<sup>5</sup> In contrast, many Australians feel that the main hut is a significant Australian icon that should be brought back to Australia, both to protect it from the ravages of the Antarctic climate and to enable more people to view it. However, this widely-held opinion does not acknowledge Mawson's Hut as an integral part of a larger historic site surviving in its original Antarctic setting. The conservation of the physical fabric of the hut is currently the subject of a research thesis.<sup>6</sup>

The site recording of Casey<sup>7</sup> and Wilkes<sup>8</sup> that we undertook followed procedures laid down in the Burra Charter,<sup>9</sup> a document drawn up 13 years ago by Australia ICOMOS for the assessment and conservation of places of cultural significance. It is used by cultural heritage practitioners as a guide in the preparation of a conservation plan to determine future uses or developments of a site.

## PORTABLE CULTURAL HERITAGE

There is no equivalent charter providing a formalised framework specifically for the assessment of portable cultural heritage. The lack of a common language is particularly difficult for institutions such as the Antarctic Division which have responsibility for collections but lack the appropriate professional expertise to develop comprehensive collecting and management policies. It has resulted in their housing an ad-hoc and scattered collection of artefacts, mostly acquired by expeditioners without any documentation or provenance. By having a framework within which significance of an object can be assessed in terms such as context, history, technology, rarity, threat to object, condition and conservation, display qualities, and interpretive, educational and research values, the rationale for collection becomes clearer. Using the Burra Charter as a model, CAMA could develop a charter for portable cultural heritage that would encapsulate a collecting philosophy and ensure that management authorities in Australia have improved and standard guidelines to follow in developing collections. It would ensure that

curators account for their collecting policies to a wider community, and would overcome much of the criticism museums now receive for pillaging sites.

The QVMAG's involvement in Antarctica has shifted from the initial salvage stage to a much more pro-active role of working with the Antarctic Division to preserve Antarctica's cultural heritage. The development of a cataloguing system for the division collections, the conservation of their archaeological relics, documentation of sites and recording of social history, mean that it is now possible for the QVMAG to draw on these resources and mount an exhibition. Sponsored by the Australian Antarctic Foundation, the project incorporates a display and touring exhibition entitled *Antarctica: view from an Australian station*. Through its focus on Casey, the exhibition aims to bring the work and lifestyles of Australian expeditioners in the Antarctic to the Australian community and provide visitors with the opportunity to understand Australia's involvement in Antarctica and marvel at the wildlife and scenery.

### Footnotes

1. *Antarctic Research Priorities for the 1990's: A review. A report of the Antarctic Science Advisory Committee (ASAC) 1991*
2. *Brown, S and Townrow, K. Macquarie Island Conservation Plan, Draft 1989*
3. *Antarctic Treaty (Environmental Protection) Act 1980*
4. *Clark, I and Wishart, E Historical Documentation of Old Casey Station, Unpublished report for the Antarctic Division, Draft 1991*
5. *Clark, I and Wishart, E Historical Documentation of Wilkes Station, Antarctica. Unpublished report for the Antarctic Division 1989*
6. *Kerr, J S The Conservation Plan. A guide to the preparation of conservation plans for places of European Cultural Significance. The National Trust of NSW 1990*
7. *Annexe to Recommendation VI1-9, 7th Consultative meeting*
8. *Recommendation VI-14 Historic Monuments*
9. *Hughes, J Mawson's Antarctic Huts and Tourism: A case for on-site presentation. Polar Record 28 (164)1991.*

## UNDER DOWNUNDER

**Mark Staniforth** • Curator of Maritime Archaeology • Australian National Maritime Museum

The Australian National Maritime Museum (ANMM) has established a maritime archaeology program which aims to encourage and support original research into Australia's maritime history and archaeology through cooperative projects with other organisations. The program also aims to disseminate information about maritime archaeology and Australia's underwater cultural heritage. Since its inception in 1989, the program has assisted with and contributed to projects in Victoria, New South Wales, Queensland, South Australia and on Norfolk Island. The current economic climate and the fact that there are fewer than 20 professional maritime archaeologists employed in Australia reinforce the importance of such cooperation.

One important project in which the museum has recently been involved is the excavation of the *Sydney Cove*, wrecked in 1797 near Preservation Island in Tasmania. The ANMM recognised the national significance of the site, the earliest post-settlement merchant shipwreck in Australian waters. More importantly, the museum appreciates that not all nationally significant cultural material has to make its way into a 'national' collection. The ANMM, for example, does not have a collection of maritime archaeological material, nor does it intend to build one. Rather, it intends to carry out joint projects with other museums and departments Australia-wide and then to borrow material to tell the story of the shipwrecks through exhibitions and public programs. Hopefully, the ANMM's involvement in the *Sydney Cove* project will help ensure the availability of material from the *Sydney Cove* collection, which will remain in Tasmania, for temporary display at the museum in Sydney.

The *Sydney Cove* project is the most recent example of the tradition in Australian maritime archaeology of interstate participation and collaboration in fieldwork projects – projects

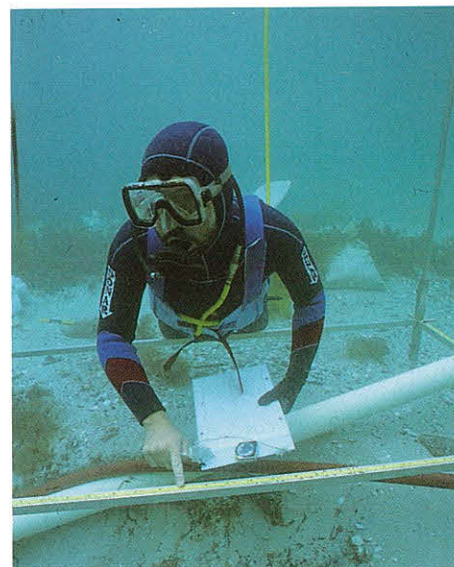
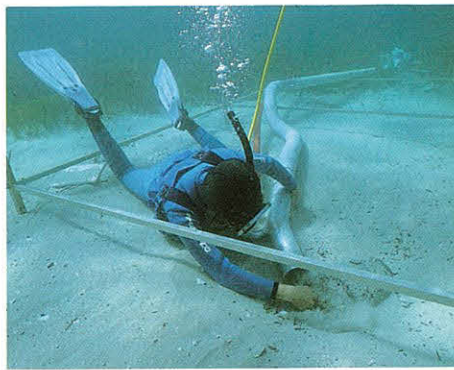
like the HMS *Pandora* (1791) excavations in Queensland during the early 1980s and the HMS *Sirius* (1790) expeditions at Norfolk Island in the late 1980s. There were also a number of excavation seasons on the *Sydney Cove* wreck site in the late 1970s and early 1980s before a period of consolidation. Over the past two years, *Sydney Cove* has become established as the most important cooperative maritime archaeological project in the country.

Among the most significant returns from these projects are professional development and increased expertise gained by the participants. There is also the opportunity to interact and discuss the principles and practice of maritime archaeological excavation, particularly important for those archaeologists employed by organisations which do not conduct excavation work. The 'isolation effect' is also a factor in small sub-disciplines like maritime archaeology where there may be only one professionally qualified maritime archaeologist working in a State.

The *Sydney Cove* project is being conducted by the Tasmanian Department of Parks, Wildlife and Heritage under the direction of the Tasmanian State Maritime Archaeologist, Mike Nash. Support for the project has been provided by the Australian National Maritime Museum, the Queen Victoria Museum and Art Gallery in Launceston, the New South Wales Department of Planning and the Victoria Archaeological Survey in Melbourne, all of which have supplied staff and equipment. In addition, a number of professional maritime archaeologists and volunteers have provided their time and expertise at no cost. The first two seasons included participants from Tasmania, Victoria, New South Wales and South Australia as well as from the Australian National Maritime Museum.

The project began with an excavation season in February 1991. Both this season and a second excavation in March 1992 were restricted to two weeks, due to the logistical difficulties associated with the remoteness of Preservation Island (in the Furneaux Island Group in Bass Strait), and to the limited funding. The project

operates on a minimal budget, forcing some participants to take leave from their work and to pay for their own travel costs. Fortunately, there has been an encouraging increase in the number of participants from organisations paying their staff while they are involved in the project from three (out of 10) in 1991 to five (out of 11) in 1992. As a result of increased assistance for the project, including a grant from the Ian Potter Foundation, the next season, in March 1993, will be of three weeks duration.



Excavating, recording and photographing the 'Sydney Cove' wrecked in 1797 near Preservation Island, Tasmania. Photos by Mark Stanforth

While Australia has national legislation for the protection of shipwrecks – the *Commonwealth Historic Shipwrecks Act* of 1976 – the Commonwealth Government has delegated responsibility for the day to day administration of the Act to a State authority. Although each of the States has employed at least one maritime archaeologist, they have all opted for different kinds of organisations to administer the Act, including planning departments, museums, national parks services and the Victoria Archaeological Survey. These different organisations have slightly different ways of going about the protection and preservation of historic shipwrecks with only limited consensus about approaches to issues such as excavation. This leads us to one of the more important, if rarely acknowledged, ethical questions faced by maritime archaeologists today – who guards the guards? The issue of permits to excavate shipwreck sites being controlled by Government agencies which have a vested interest in the excavation of shipwrecks is a thorny one. Indeed, sometimes they are the only organisations which actually conduct excavations on shipwreck sites. In a more perfect world, public archaeologists would be responsible for evaluating excavation permit applications from maritime archaeologists in museums and university departments, thus eliminating any possible conflict of interest resulting from instances where the administrators and the applicants are in fact the same organisation.

Part of the reason for the existing situation is the way in which maritime archaeology and Historic Shipwrecks legislation have developed in Australia. Maritime archaeologists have a special interest in Australia's underwater cultural heritage both in terms of their research interests and because most maritime archaeologists are employed to administer shipwreck and allied heritage legislation. However, the two are not necessarily synonymous, and the interests of the one are not always in the best interests of the other. In part, this is the result of the fact that Australia has only one post-graduate course in maritime archaeology, offered by the Curtin University in Western Australia. This course produces



graduates who are principally field archaeologists while employment opportunities tend to be in areas of public archaeology, in particular the administration of heritage legislation. We teach maritime archaeologists to excavate when in fact excavation may not be the only, or even the best, way to protect and preserve shipwreck sites and their associated artefacts.

The question perhaps most frequently asked is 'Why excavate at all?' Fundamental as it may be, this is a complex dilemma for maritime archaeologists. The most common answer tends to be couched in terms of the potential of the archaeological research to contribute to our knowledge of the past. In the case of the excavation of the *Sydney Cove*, it has been argued that it contributes to our knowledge of eighteenth century Indian shipbuilding, the type of cargoes being imported to Sydney from India less than ten years after European settlement began, as well as the lifestyle and living conditions for the officers and crew on board. However, maritime archaeological research costs money – perhaps not as much as establishing a new national institution – but while research funding is limited, maritime archaeologists will have to continue to concentrate on those sites which offer the greatest research potential.

The response to the excavation question is also partially determined by the type of organisation which the maritime archaeologist works for. Some cultural resource management agencies have a no-excavation or 'leave-it-in-the-ground' (or in this case 'leave-it-under-the-water') approach. Museums, on the other hand, are more commonly collection orientated and their 'desire to acquire' can result in an 'excavation for display' mentality in which the archaeology is very much secondary to obtaining material for display. Both approaches have their place but also their problems. The capacity to both protect shipwrecks in situ and to excavate material from them, depending on the particular circumstances, is needed in each State.

Although in recent years maritime archaeologists have produced explicit research

designs prior to starting excavation, greater consideration still needs to be given to questions such as the threat to sites from development (dredging or marina construction), damage by anchors, and the level of looting by SCUBA divers. The alternative to excavation is to see large numbers of artefacts looted by SCUBA divers who, in their search for souvenirs, can even cause substantial damage to the fabric of the shipwreck itself. Still more difficult are the intangible questions such as public perceptions and attitudes. One example of this is the perceived need to be seen to be active in fieldwork and research in order to demonstrate to Australia's half a million trained SCUBA divers that the 'government' is indeed serious about shipwreck protection and preservation and not simply interfering with the individual diver's 'right' to collect shipwreck material.

Another problem faced by many of those involved in the protection, collection and preservation of cultural heritage is the perennial 'Whose history/archaeological site/material culture is it?' The old chestnut of national/state/regional/local significance and who should have custody and control, if not ownership, of cultural material. This can be a particular problem to those museums which see their rationale for existence very largely in terms of their collection. Such a view may well be simplistic and outdated, but equating museums solely with the collection and display of objects still has a lot of adherents, even among museum professionals. This national/state/regional/local question applies equally to those who have, or want, custody and control of material from historic shipwrecks.

The ANMM Maritime Archaeology Program's approach to the question of custody and control of shipwreck material has been to follow a growing trend in the archaeological community to keep archaeological collections from one site in one place and as close as possible to the original location of the shipwreck event, except for the purposes of temporary exhibition. The Australian National Maritime Museum has, where possible, repatriated any shipwreck material which has come into its custody to the delegated authority in the State where the

shipwreck occurred. However, this is a widespread problem and not particular to national institutions, as demonstrated by the current controversy in Western Australia, where there is a considerable push from the Geraldton community for the repatriation of material from the wreck of the Dutch East India company ship *Batavia* (1629), played out recently in the pages of the Geraldton *Guardian* newspaper.

When we acknowledge that there is some level of local or regional community 'ownership' of a particular shipwreck, it is necessary to provide some publicly accessible return to the community from the archaeological work undertaken. This sort of feedback to the community in the form of slide talks, displays at the local museum and popular publications is important as professional publications are of limited interest to local communities.

At the start of the 1992 *Sydney Cove* season, for example, expedition members gave an evening slide show at the local school on Flinders Island which included information about the previous season's excavation. The Tasmanian Department of Parks, Wildlife and Heritage put up a small display board about the *Sydney Cove* at the local museum. After conservation, some of the excavated material will be incorporated into museum displays and we will need to make these accessible to the local community as well as to the nation.

At present, it is unrealistic to expect that a local community will have either the financial resources or the expertise to conduct a maritime archaeological excavation, constrained as they are by the lack of available trained maritime archaeologists and the costs involved in underwater archaeological excavation. As almost all maritime archaeologists are employed by institutions at national or State levels, the approach has been to take the 'centralised' expertise – the archaeologists – to the 'periphery' – where the wrecks are. One alternative which has been suggested, that SCUBA divers be allowed to 'salvage' material from shipwrecks for display in local museums, is an idea with which many maritime archaeologists will be uncomfortable. ●

## ECONOMIC POLICIES

*What effect will the respective economic policies of the Australian Labor Party and the Coalition have on the gammut of museum operations and programs? Museum National invited Wendy Fatin, Minister for the Arts and Territories and Michael Baume, Shadow Minister for the Arts, Heritage and Sport, to comment.*

## COMMONWEALTH POLICIES AND THEIR IMPACT ON MUSEUMS

**Wendy Fatin** • Minister for the Arts and Territories

Australia is, by any comparison, a young country.

While the continent is dated in millenia and Aboriginal history dates back thousands of years, Australia as a nation is less than 100 years old.

The growing realisation of an Australian heritage is mirrored by an increasing awareness at all levels of Government of the need to ensure that cultural policy meets public expectation.

Apart from the obvious need to preserve and promote Australian culture, character and history, there is increasing recognition of the contribution of the cultural sector to employment, productivity and income generation, both in Australia and overseas.

The Prime Minister, Paul Keating, addressing the Australian Writers' Guild on 10 July, saw the future of Australia very much as a cultural issue, and the cultural sector as 'adding value' to our national development.

Recognising the growing awareness of the need for a cohesive policy framework, the Federal Government is currently receiving submissions to a discussion paper on the role of the Commonwealth in Australia's cultural development. The paper, issued in April, sought community input to the development of such a strategy. It has sparked considerable debate and comment on the role of Government in cultural development, on policy objectives and on strategies to meet these objectives.

To ensure an effective policy, the Government has established an advisory panel to address these issues and advise the Government on an appropriate policy framework. One of the ten panel members is historian Peter Spearritt, who has a keen interest in cultural heritage. The panel will advise on the role and objectives of the Commonwealth Government in cultural development and the appropriateness of current funding policies and mechanisms.

Museums play a key role in protecting the nation's cultural heritage and making it accessible to all Australians. They improve our understanding of what we have been, what we are now and what we are striving to become.

Current Commonwealth policies and programs in this area are directed at the maintenance, promotion and public appreciation of the diverse natural and cultural aspects of Australia's heritage. They recognise that Commonwealth, State and Local Governments share responsibility in this area and that Federal funding will always be just one component of total government contributions.

Within a limited budget, the Government must find the right balance between the physical, social and cultural environments. Despite our economic difficulties, there was considerable expansion in the number of national cultural institutions directly funded by the Commonwealth during the 1980s.

In 1991/2, the Commonwealth provided a total of \$83.5m for the National Library, the Australian National Gallery, the National Museum, the Australian National Maritime Museum, the National Film and Sound Archive and the National Science and Technology Centre. Most of these cultural organisations were either established or finally completed in the 1980s. While budget appropriations are the main source of funding for these national institutions, they are encouraged to seek additional funds through sponsorship and commercial activities.

Recently, greater emphasis has been placed on strengthening the outreach programs of national institutions. The Australian National Maritime

Museum was the first national cultural institution to be located outside Canberra. The National Museum of Australia has a long history and its development is still to be completed. Unlike any other museum in this nation, the National Museum would be a museum of and for the whole of Australia. The Prime Minister has spoken of the appeal of a uniquely Australian museum taking the ideas and heritage it possesses out to the people. The strategic plan currently being developed will lay the foundation for the museum's future.

Commonwealth funding is also provided to other museums and collecting institutions.

The Community Cultural, Recreation and Sporting Facilities Program provides support for museum facilities to supplement that provided by State/Territory and Local Governments and community groups to meet selected communities' highest priority cultural, recreation and sporting facilities. In 1991/2, this included funding of approximately \$1m to community museums.

Grants-in-aid are provided to voluntary cultural heritage organisations each year. Total funding of \$71.000 in 1991/2 was provided to peak national organisation such as the Council of Australian Museum Associations, the Museums Association of Australia and the Australian Institute for the Conservation of Cultural Material.

There are a number of forms of indirect financial support through the taxation system which assist cultural institutions to enhance their collections and obtain sponsorship. The Government assists all cultural institutions through the Taxation Incentives for the Arts Scheme. This scheme encourages donations of heritage materials that fall within the selection guidelines of the collecting institution and have been valued by independant valuers. The agreed valuation can then be claimed by the donor as a taxation deduction. Donations of over \$12m were made during 1990/1.

During 1991, a major initiative to improve avenues for indirect assistance to the arts was established. Where local or regional museums

are approved for inclusion on the Register of Cultural Institutions, they are eligible to receive tax deductible donations.

The national cultural institutions are exempt from paying sales tax on collection acquisitions, office consumables and capital equipment items.

I have only mentioned here the major forms of economic assistance to the museum community. The Commonwealth also has a role to play, along with the wider museum community, in promoting excellence in museum practice; encouraging cultural heritage institutions to help maintain and share the cultural traditions of all Australians including those of Aboriginal, ethnic and religious communities; improving access to our collections; protecting movable cultural heritage and historic shipwrecks and through participation in the Heritage Collections Working Group and the Statistical Advisory Group.

Responsibility for preserving and maintaining our cultural environment does not lie solely with funding from the Commonwealth Government. Our future lies in the development of a genuine community commitment and cooperation of all levels of Government, the private sector and community organisations to raise the profile and general awareness of the importance of cultural heritage issues in Australia and to ensure that our heritage is available to all Australians.

## **FIGHTBACK! FOR MUSEUMS AND GALLERIES**

*Senator Michael Baume • Shadow Minister for the Arts, Heritage and Sport*

There will be some significant pluses, a few minuses – and overall a benefit for museums and art galleries as a result of the Coalition's Fightback! policy.

The main purpose of the Fightback! package is to reduce Australia's cost structure by cutting taxes on production and income and replacing them with increased taxes on consumption.

The Goods and Services Tax (GST) – the 'funding' element of Fightback! – will replace seven taxes. It will be accompanied by a 30 per cent cut in income tax and major reforms to Australia's industrial relations, education, health and welfare systems.

So the costs of running museums and art galleries will fall; by just how much will depend mainly on the extent to which each institution is affected by existing tax burdens, both direct and indirect.

Those galleries and museums now subject to payroll tax, the training guarantee levy and the lump sum superannuation tax, will benefit from their abolition. Removal of the wholesale sales tax, ranging between 10 per cent and 30 per cent and affecting either directly or indirectly so many items purchased by galleries and museums, will lessen the cost burden.

The 15 per cent GST that will replace sales tax will apply to all purchases and must be charged by the museum or gallery on all sales, including entrance fees. However, it will be fully refundable to museums and galleries. Grants and donations and purchases of second-hand goods will remain free of GST.

For example, a range of goods from soap and toilet paper to computers presently carry a 20 per cent sales tax. Not only will this tax be removed, the 15 per cent GST which will replace it will not be a cost burden on museums or art galleries, or indeed on any business.

All businesses will get a full refund of whatever GST they pay on items they need to run their business. Museums and art galleries are in the 'business' of attracting visitors who are the ultimate 'end users' of the services they provide.

So, as the tax burden is reduced, there should be a significant reduction in the costs of running museums and art galleries. This includes those institutions presently exempt from direct taxes but which still suffer from indirect taxes on supplies and services such as electricity and transport. These will be cheaper, in particular due to the abolition of 26 cents/litre petrol tax.

Items purchased for display will not be burdened

by GST, as any GST imposed on them would be totally refundable to the institution.

Those organisations which incur travel costs would also benefit from the abolition of the petrol tax. This will mean lower costs for mounting travelling exhibitions, an activity which the Coalition will be seeking to encourage throughout Australia.

These benefits will be partially offset by the need to charge visitors and customers a 15 per cent GST on admission prices, where applicable, and on purchases. But as operating costs will be lower, this 15 per cent will be calculated on a lower base price. Museums and galleries will have the use of the monies collected for a period of up to six months before being required to forward them to the Tax Commissioner.

Offsetting any increases in admission prices will be a major rise in the disposable income of Australians. As the purpose of the GST is to transfer a greater portion of the tax burden away from production and earnings to consumption, Australians will have to pay a little more for some things such as going to galleries and museums, and a lot less for others such as petrol. It will cost less to drive to the gallery or museum and people will have much more money in their pocket due to a 30 per cent cut in income tax and an 8 per cent rise in pensions. If people decide to spend the same proportion or more of their higher take-home pay on museums and art galleries, then any modest increases in admission prices that may flow from Fightback! will not generate any real problems.

The income of public or charitable organisations derived from donations and government grants would be free of GST as, in effect, would be private sector sponsorship. The GST payable on sponsorship would be fully refunded to the sponsor.

Educational activities by galleries and museums would not be subject to GST provided they were part of the course of study at an approved institution. Any uncertainties about the impact of GST in this area should be referred to the committee chaired by Sir William Cole which is

making recommendations on the administration of the GST. To date, the Coalition has already accepted two proposals from the Committee. The first is to increase from two to three months the time most Australian companies will have before filing GST returns, the second is to raise the turnover level below which Australians may choose to be exempt from the GST from \$30,000 to \$50,000.

Museums and galleries with an annual turnover of more than \$50,000 must register with the Taxation Office and put in a return at least once every six months. If their annual turnover is over \$250,000 and below \$24m, their returns must be lodged quarterly. Those institutions with an annual turnover of less than \$50,000 will not have to register, but this then will prevent them getting GST refunds on any purchases that carry a GST. Purchases by galleries of new works from artists exempt from the GST will also mean that GST refunds will not be available to the purchasing gallery.

The Coalition will be encouraging greater corporate support for the arts in general by examining the effect of Section 51 deductions and moving to clarify problems arising from the taxation treatment of the gifting of works by artists.

For Commonwealth-funded institutions, funding will be on a triennial basis. Contrary to the present system which tends to penalise success and reward failure, the Coalition will seek to allow Commonwealth-funded bodies to retain fund raising from other sources.

The national collections will provide savings worth \$4m, with the Australian National Gallery completing its capital works spending and being asked to provide greater cost recoveries and private sector support. The National Library's existing capital works program will be completed but further activity will be deferred.

The National Maritime Museum, which has fallen far below its projected attendance figures, will be required to obtain greater cost recoveries. The development of the National Museum of Australia will be carefully examined with a view to reducing its rate of growth in

spending by \$1m. The emphasis in this museum is to be mainly on the collection of significant items accompanied by an extensive Australia-wide outreach program, with display in Canberra a secondary consideration.

The savings are primarily in capital works and do not affect recurrent expenditure.

Overall, the recovery in the Australian economy, higher employment levels and greater disposable incomes emerging from Fightback! will provide a much improved environment for the Arts.

## MUSEUM STATISTICS

**Peter McL Hiscock** • Chairman • CAMD

The Australia Council's Research Paper No. 7 July 1992 *Museums 1991: Art Museums, Museums and Public Galleries in Australia and New Zealand* provides a statistical framework for comparing some of the performance indicators of museums State by State and year by year. The survey presents data about attendances, exhibitions, staffing levels, income/expenditure and volunteers. This is the third year the Australia Council has surveyed museums, but because the number of museums participating in the survey has varied from year to year, it is difficult to plot reliable trend lines – as the author of the study, Jane Spring, points out. This latest survey though, reveals some numbers which at face value are disturbing.

In 1990/91, the survey tells us, 124 museums throughout Australia received 10,458,000 visitors and 78 art museums received 4,079,000 visitors. This indicates a higher propensity to visit non-art museums. As the number of participating museums in each of the three years is not

constant, the survey provides data for a constant group of 44 museums and 55 art museums which demonstrates that over the three year period, attendances fell by 10 per cent in the art museum group and by 14 per cent in the museum group. (Refer Table 1.)

We know that more and more museums are charging entry fees. What we do not know is the extent to which a drop in numbers since fees were introduced is due to buyer resistance rather than to an incorrect base in year one. Photoelectric cells are notoriously unreliable as attendance indicators, and in the days before charges were levied, attempts to correct for the vagaries of museum traffic flow, multiple entry points, staff movements and equipment malfunction, were crude if attempted at all.

This year a question was added to the survey to elicit data on the origin of visitors to museums. It is a pity that this information is not available for the three year period because then we might determine to which segments the downturn is attributable. A surprising revelation is that of the 106 museums surveyed, only 23 per cent had conducted a visitor survey in the last two years. Bearing in mind the survey includes many smaller museums in country areas, in these days of computerised cash registers, any museum employing two or more people should have available for its management or board a very clear visitor profile. Several of our larger museums are collecting postcodes for all visitors or conducting random surveys on a regular basis. (Refer Table 2.)

This illustrates a surprisingly poor penetration of overseas markets. With a few notable exceptions, Australian museums have paid scant attention to the overseas market, yet the Australian Tourism Commission is forecasting a 14 per cent annual growth rate in overseas visitors. The recent

	1988-89 '000	1989-90 '000	1988-89 to 1989-90	1990-91 '000	1988-89 to 1990-91
Museums n = 44	7,377	7,693	+ 4%	6,370	- 14%
Art Museums n = 55	4,185	4,009	- 4%	3,757	- 10%

**TABLE 2: Origin of visitors to museums and art museums, 1990-1991**

	n =	Own city/ region (%)	Rest of State (%)	Other States (%)	Overseas (%)
Larger museums/ art museums	17	51	20	19	9
Regional museums	19	27	44	23	6
Regional art museums	11	63	21	13	3
<b>Total</b>	<b>47</b>	<b>49</b>	<b>25</b>	<b>20</b>	<b>6</b>

Note: the figures above show median percentages from individual visitor surveys adjusted to add to 100%.

study completed for the Department for the Arts Sport Environment and Territories ( DASET)<sup>1</sup> suggests that museums have major potential as front runners in Cultural Tourism developments.

This year's survey again illustrates a higher tendency to visit their museums for residents in the smaller States and Territories. South Australia and Western Australia both achieve almost one visitor per head of population per year, which is appreciably ahead of the New South Wales per capita figure, and half as much again as Queensland. However, if we calculate capital city attendances from the Appendix table in the Australia Council's report, it is interesting to compare Sydney's and Melbourne's (3.2 million to 1.3 million). Sydney's offering of museums is more extensive than Melbourne's and it is worth remembering that Melbourne's newest museum, Scienceworks, opened subsequent to the period of the survey. It has been achieving most impressive numbers and should even out the capital city comparison. (Refer Table 3.)

From the information on New Zealand we learn that museums there rely on government sources for about 77 per cent of their revenue compared with 73 per cent for Australian museums.

The recent survey conducted by CAMD included as a control, data from the Royal British Columbia Museum in Canada and the Field Museum in Chicago, USA. These two museums indicated that about 45 per cent of their total income was from government sources. The 1991 survey of 144 Canadian museums shows a similar percentage of revenue as New Zealand's (77 per cent).<sup>2</sup> However, the very small variation between New Zealand, Canada and Australia may be due to a slightly different definition of museums being applied in each country.

In summary, although museum attendances have slipped from the high point of 1988, we should not see their experience as especially significant. Indeed, the accommodation sector, the car hire companies, the bus operators, the interstate railways and the airlines have all shown a decline since that year. Museums have to some extent countered this by increasing the

number of visitors from their own State.

Table 2 shows that about 70 per cent of museum visitors for the large museums are from their home State. In the case of an outdoor museum I know quite well, only 50 per cent of visitors are from Victoria. The challenge, I believe, is for museums to move more aggressively into the tourism promotional scene both at a State and national level.

1. *Study of Cultural Tourism in Australia: A report on cultural tourism by Peter Brokensha and Hans Guldberg AGPS Canberra June 1992*

2. *Annual CBAC Survey of Public Museums and Art Galleries (1991), The Council of Business and the Arts in Canada, 1992*

All tables reproduced in this article are from "Museums 1991: Art Museums, Museums and Public Galleries in Australia and New Zealand" available from the Information Centre The Australia Council PO Box 788 Strawberry Hills NSW 2012 Tel: 008 226912 • 02 950 9000

## ARTLAB AUSTRALIA

### EQUITABLE ACCESS TO CONSERVATION SERVICES IN SOUTH AUSTRALIA: THEORY OR PRACTICE?

Mary Jose • Artlab Australia

What are the factors that inhibit equitable access to conservation facilities and services in South Australia, and how could this situation be redressed? This article outlines those factors identified so far, and puts them in context. Its purpose is to encourage discussion and seek workable solutions to these questions.

Artlab Australia is a centralised conservation facility providing conservation services to all major State collections in South Australia as well as to individuals, organisations and regional museums. Over recent months, Artlab Australia has been developing a policy to address the need to provide conservation services that are accessible to all people in South Australia.

The cultural heritage of the State is not held solely by collecting institutions, but is located with individuals, groups and institutions

**TABLE 3: Attendances at museums and art museums, 1990-1991, by State**

State	Museums Attendances		Art Museums Attendances		Total Attendances	
	n =	'000	n =	'000	n =	'000
NSW	27	2,785	22	1,336	49	4,121
Vic	35	2,375	24	962	59	3,338
Qld	21	1,244	9	454	30	1,699
SA	9	960	7	334	16	1,294
WA	15	975	5	424	20	1,398
Tas	10	548	5	64	15	612
NT	3	322	2	15	5	337
ACT	4	1,249	4	489	8	1,739
<b>Total</b>	<b>124</b>	<b>10,458</b>	<b>78</b>	<b>4,079</b>	<b>202</b>	<b>14,537</b>

throughout the community. To ensure that the breadth of South Australia's cultural heritage is preserved, it is essential that all people have equitable access to conservation services.

In operation since 1985, Artlab's objective to make available conservation services to all members of the community of South Australia has not been communicated clearly or widely enough. To date, Artlab's work in the wider community has been predominantly museum-based. Artlab has not taken a pro-active approach to providing access to conservation services to the broader South Australian community.

The major factors inhibiting this that have been identified so far are language; cultural and financial cost; lack of awareness; geographic isolation, and cultural isolation.

## LANGUAGE

The majority of Artlab's current clients are middle aged, middle class Anglo Australians, yet this group is not representative of the breadth of community custodians of cultural material.

South Australia is a diverse, multicultural community.

All of Artlab's promotional material has been written in English and has generally been distributed through the mainstream media or through letterboxing in predominantly middle class Anglo Australian areas. No attempt has been made to use local ethnic media or to produce promotional material in community languages to raise conservation awareness in these communities.

## CULTURAL AND FINANCIAL COST

The conservation of cultural material is labour and capital intensive (equipment/laboratories/facilities). In order to consolidate its position and survive in a difficult economic climate, Artlab has seen the need to charge its services at a rate which allows costs to be recovered and a surplus generated. Currently, all of Artlab's government funding of conservation is directed

at the major collecting institutions – the Art Gallery of South Australia, the South Australian Museum, the History Trust of South Australia, the State Library of South Australia and Carrick Hill. Funding for conservation management reviews of regional museums is through the Museums Accreditation Grants program (MAP), currently administered by the History Trust of South Australia.

Some members of the community, fully aware of the need to conserve heritage items, simply can not afford the treatment. As a result, the historical record conveyed to future generations is significantly biased in favour of the more affluent and wealthy members of today's society and their records.

Many artefacts held in private and public collections are worth less in dollar terms than the cost of conservation treatments they may require. However, their value in terms of significance to the cultural identity of the community cannot be judged purely in financial terms.

Conservation is generally perceived as a craft based activity. There is little recognition in the community of the level of skill and knowledge required to evaluate the conservation requirements of an artefact or collection, and then to undertake that treatment. Value for money in conservation treatments is generally not recognised. While less expensive conservation and restoration services are available through the private sector, the standards vary as does the range of services available.

## LACK OF AWARENESS

Many people are not aware that it is possible to conserve movable heritage items. The relatively recent campaigns for environmental conservation have further clouded the issue, creating confusion in many minds about the difference between cultural heritage conservation and environmental conservation. There is also a lack of understanding of the differences between conservation, restoration and the best ways to care for artefacts. Community members may value items and wish

to ensure their preservation but not know how to do this. Lack of awareness extends not only to the availability of conservation treatment services but also to how individuals can care for artefacts themselves. People are often unaware that simple procedures can ensure preservation. Many people either unintentionally neglect collections or care for them in ways which accelerate damage, such as regularly cleaning silver. In many instances, the lack of recognition of the significance of artefacts held in private or public collections is also a factor, as is a more fundamental lack of awareness that material culture is worth preserving at all.

## GEOGRAPHIC ISOLATION

Conservation services in South Australia are totally Adelaide based. Distance prohibits access to conservation services as many members of rural communities rarely come to the city and therefore have little opportunity for direct contact with conservators. In addition, the transportation of artefacts between the city and rural centres is expensive, and places them at risk due to inappropriate packaging and handling (such as the normal postal system). Furthermore, it is difficult to communicate effectively about a proposed treatment without sighting the object.

## CULTURAL ISOLATION

The majority of mainstream collecting institutions in South Australia focus their collecting activities on the Anglo Australian heritage of the State, the cultural heritage of only one sector of our society. Although there has been some attempt in recent years to interpret the culture of our multicultural society through institutions such as the Migration Museum, there is still very little acknowledgement by the major museums of the value of the cultures of other community groups. Such policies tend to devalue this heritage, as it is not seen to be endorsed as a legitimate component of Australia's cultural heritage. With this narrow focus from the major museums, there is no wider context in which to interpret the value of artefacts held by individuals and museums within these communities.

Artlab's marketing and publicity have been based on the 'every home is a museum' concept, and most items featured in the campaigns have been items of Anglo Australian heritage. No attempt has been made to adapt this concept to our culturally diverse community. Perhaps then, it is not surprising if people feel intimidated about bringing their artefacts to Artlab, given that we work predominantly with collections that do not publicly recognise the value of cultural diversity.

Some ethnic communities have their own culture-specific museums but these are not generally promoted outside that community. The majority of these museums do not draw on conservation services for a number of reasons, including a lack of awareness of the availability of such services; an inability to recognise the need for conservation treatment; a perception that their heritage is of little interest and importance to other sectors of the community, and a choice to limit access to such collections to members of the specific community group.

For many communities, the artefacts they value most are those of ritual significance. This is particularly so with Aboriginal communities but also applies to many ethnic communities. People entrusting ritual objects to conservators need to be reassured that the artefact will not be compromised either by the conservator undertaking the treatment or by the treatment. The significance of an artefact is often measured in personal and emotional terms rather than financial value.

In order to work effectively with community groups, conservators must develop an understanding of, and sensitivity to, their particular needs and gain their confidence. Artlab must further promote the idea that conservation is about preserving all aspects of our material cultural heritage without prejudice, whether it is of individual or State importance.

The next stage is to determine priorities and strategies to redress these problems of access. This process has begun and many of Artlab's existing programs such as marketing, public

education and public relations, are to be focused to break down these barriers.

*If you have any comments or suggestions in relation to this important issue please contact:*

*Mary Jose or Ian Cook  
Artlab Australia  
70 Kintore Ave Adelaide SA 5000  
Tel: 08 207 7520 • Fax: 08 207 7529*

## CAMA PROJECTS 1992

*In 1992, CAMA has been working to develop policy in a number of key areas.*

### ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES POLICY

The most recent initiative is the development of a policy that looks at the range of museological practice from documentation and storage of collections to the moral rights museums have to the communities whose material they collect, with particular reference to museums and Aboriginal and Torres Strait Islander Peoples. The policy will suggest ways for greater cooperation and dialogue between museums and communities. It is hoped that this policy will be both a guide for collecting institutions and a tool to improve and increase communications between the museums and the Aboriginal and Torres Strait Islander communities. The policy is being developed by a team that includes museum professionals working with Aboriginal and Torres Strait Islander collections, Aboriginal and Torres Strait Islander staff and trustees of museums and Aboriginal Advisory Council members.

The policy is due for release on 18 May 1993, International Museums Day in the International Year of Indigenous People.

### THE HERITAGE COLLECTIONS WORKING GROUP

This project, undertaken with the Cultural Ministers' Council, is in its third and final year, with collections in New South Wales, Western Australia and Queensland now being surveyed. CAMA representatives to the Working Group are Des Griffin, Chairman of CAMA and Director of

the Australian Museum; Daniel Thomas, retired director of the Art Gallery of South Australia; Andrew Reeves, Deputy Director-Human Studies at the Museum of Victoria and Deputy Chairman of CAMA, and Viv Szekeres, Director of the Migration Museum in Adelaide.

The work of the Heritage Collections Working Group will identify areas of need so that national strategies can be developed. Their implementation will depend upon the collaboration of Commonwealth and State Governments as well as museums. The proposed strategies are to be taken to the Cultural Ministers' Council in early 1993 for discussion.

### THE TASK FORCE ON MUSEUM TRAINING

The Task Force on Museum Training is a joint project between CAMA and Arts Training Australia, a body funded by the federal Department of Employment Education and Training (DEET). CAMA nominees to this project are Susan Tonkin, Director, Old Parliament House, South Australia; Ian Watts, Victorian Ministry for the Arts and President of the MEAA; Pat Townley, senior conservator at the Powerhouse, and Jane Raffin of the Regional Galleries Association of NSW. A report on the current state of museum training was prepared in 1991 by consultants Street Ryan and Associates. Further to this, competency standards that address all aspects of museum work are now being developed. This includes identifying performance criteria and skills which are relevant to particular aspects of museum work.

### MARKETING SURVEY

As part of its commitment to enhancing the development of museums in Australia, CAMA is conducting a survey to study the role and effectiveness of marketing strategies employed by Australian museums. A sample drive undertaken over the last few months has met with positive and encouraging response. CAMA thanks all those who took the time to respond. Over the next few weeks, many more museums will be receiving surveys in the mail. Results will be published in *Museum National*.

# INSIGHT

## SHOT

**Jim Logan** • Director/Curator • Waverley City Gallery

Critical discourse centred around the reproduced image and photo-based media is about to receive a regenerative shot in the arm. Between October 1992 and January 1993, a number of metropolitan Melbourne's leading visual arts venues and organisations will hold exhibitions, forums and events under the banner of SHOT.

Loosely collected around the theme of place and location, SHOT is a collaborative initiative of the Australian Centre for Contemporary Art (ACCA), The Modern Image Makers Association (MIMA), the National Gallery of Victoria (NGV), the University of Melbourne Museum of Art, the Victorian Centre for Photography (VCP), and the Waverley City Gallery.

The sheer diversity of the reproduced image, its invasion of popular culture and its accessibility (spurred on by the photographic industry), have offered many the opportunity to flirt with photography. SHOT will attempt to harness the momentum of this interest in photomedia to bridge the historical and the contemporary and establish partnerships between the more traditional visual arts and the emergent techno-based arts. SHOT will communicate the breadth of contemporary practice in photo-based media and, in so doing, shift the parameters for the questioning of such work. In a break with tradition, each SHOT exhibition, although part of an integrated program, is individually curated. Such pluralism better expresses the richness and diversity of current practice, favouring a collaborative investigation of the reproduced image and its applications.

SHOT includes forums and lectures in which artists and academics will investigate photo-based practice. Critical discussion will address the relationship between photography and identity, notions of history through the reproduced image and the manipulation of the photographic image to create or construct

images. Any debate must also consider the definition of originality and the role of the artist in a multiple reproducible visual cycle, and the definition and application of new technologies by artists.

*After a Fashion* at the University of Melbourne Museum of Art investigates the work of Polly Borland and Andrew Lehmann, two Melbourne based photographers who entered the business of fashion photography in the early 1980s at the time of the emergence of Melbourne's alternative fashion parades, and who have subsequently diversified their practice in and around fashion and visual culture. The works of both artists will also be displayed as published in magazines and *COLLECTION(S)* magazine, edited by Robert Pearce, will also be on view. A catalogue will accompany this exhibition.

*After the Fact* at the Victorian Centre for Photography uses prints from historic glass negatives from the files of Victorian Police Forensic Archives to invite analysis of photography as a tool of detection and deception in the forensic procedures of looking, spying and recording. The city is explored as a place of mystery and the photographic document a source of disputed truth. These are images lost in their context – none of them has retained the photographer's name or the event. The exhibition raises important issues about history and re-interpretation, and questions notions of documentary truth.

*Location* at the Australian Centre for Contemporary Art focuses on photo-based practice that investigates the idea of the city and the landscape through critical engagement with issues such as exploration, romanticisation, symbolism and hyper space. It will locate photo-based work in both a temporal and tangible way, and translate it beyond the immediate context of acceptability. Location includes panoramic image work of David Stephenson; photo-compositions of Ian North; Ewen MacDonald's maps and symbols work; Graeme Hare's bichromate works of ships, trees and new works horizontals; Robyn Stacey's *Sounds of Fear*, which use the device of techno-collage to represent a nowhere place of

the city. Geoff Kleem's work proposes the obliteration of a fixable place space and operates as a coda to the whole fiction of the fixable record which photography might provide. Other artists include Kevin Todd, Anne Zahalka, Linda Marie Walker and Rozalind Drummond.

*Sites of the Imagination: Contemporary Photographers View Melbourne and its People* at the National Gallery of Victoria is drawn from the gallery's collections to present some of the myriad ideas contemporary Australian photographers have about Melbourne. Three main themes emerge. For some, Melbourne is a city of people, and their work reveals an extraordinary mix of peoples, cultural practices and public events which together distinguish the city. Other photographers capture the city's physical reality, its architecture and streetscapes. A third group uses Melbourne as their imaginative starting point, producing photographs which deal with issues relevant to this and other urban environments. The photographs display a great diversity of style. Participating artists include Bill Henson, Rozalind Drummond, Ruth Maddison, John Gollings, Emmanuel Santos and Harry Nankin. *Sites of the Imagination* is accompanied by a book co-authored by Isobel Crombie, Curator of Photography at the National Gallery of Victoria, and historian Geoffrey Blainey. The book illustrates both contemporary and historical photographs to create a comprehensive survey of how creative photographers have 'imagined' Melbourne.

A complete program of the forums to be held 31 October-1 November at the VCP is available from Jim Logan. Tel: 03 562 1569.

*After a Fashion* • MUMA • 21 October-5 December  
*After the Fact* • VCP • 10 October-15 November  
*Location* • ACCA • 20 November-20 December  
*Sites of the Imagination* • NGV • 10 December-10 February 1993



## A QUESTION OF QUALITY

### PREVENTIVE CONSERVATION FOR ABORIGINAL ART

**Steve Anderson** • South Australian Coordinator • Association of Northern Central Australian Aboriginal Artists • **Karen Coote** • Senior Conservator • Materials Conservation • Australian Museum

The Australian Museum and the Association of Northern Central Australian Aboriginal Artists (ANCAAA) have joined forces on a project that aims to introduce preventive conservation measures that will prolong the life of Aboriginal art and cultural material both in Aboriginal communities and in the hands of the collector.

With the increase in demand from collectors for Aboriginal art, Aboriginal communities have set up community art centres from which to coordinate sales, and in some cases, to determine the need for particular items to remain in the community for their own cultural use.

In December 1990, the arts coordinator of one community realised that urgent preventive conservation advice was needed if the

community arts program was to be effective in the maintenance of cultural material in the community as well as promoting the cultural material made for sale to collecting institutions and private collectors many thousands of miles away.

The initial project has grown to include all those Aboriginal communities in the north and central areas of Australia who have asked for assistance through their support body, the ANCAAA. Karen Coote has now visited 12 communities and run seminars for the arts coordinators in the Top End, Central Desert and Kimberley regions to discuss problems and solutions. Seminars have also been run in Sydney and Adelaide to teach preventive conservation methods to collectors and collecting institutions. This has led to the development of an information network whereby art centres have access to help and conservators can contact art centres and artists about materials or specific art works.

In all areas of Australia, the existence of borer and other insect infestation means there is a constant battle for organic material to survive. The annual wet season creates problems of mould growth and movement in sculptures and

art works of unseasoned carved and painted wood, bark, canvas and paper. With the onset of the dry season, wood and bark crack, shrink and curl, with the subsequent loss of surface paint. There are no traditional Aboriginal solutions to this problem and most commercial fumigation solutions are not available in the communities.

Non traditional art media such as acrylic paint, gouache, paper, canvas and silk have all been introduced to communities in the last 30 years. The use of these media has not always been thought out and the resulting preservation problems and potential solutions have also been discussed in the workshops.

Although the concept of creating artworks either to keep or to sell is relatively new to the communities, the process has become a symbol of independence and strength. Production and sale have become integral parts of the productive economy of the communities. Community based and public institution collections are being seen as a means of educating both young Aboriginal people and the public at large in the strength and depth of Aboriginal culture.

Because of the cultural and financial value of the artefacts, communities are sensitive to the issues of durable, high quality materials, such as those raised in an article in *The Financial Review* indicating a potential decline in the sale of bark paintings because bark was not seen as a durable medium.<sup>1</sup>

By introducing good quality binding media and educating both artists and collectors about optimum storage, transport and display conditions, such arguments can be countered.

### BUILDINGS

In most communities visited, the impact of the harsh environment on the objects was of major concern. There are few keeping places in the communities of the north and central regions. With the growing awareness of the need to retain this material as community teaching tools, objects are now being identified and kept for presentation in future local museums and often



Acrylic painted softwood shield from the Central Desert region damaged by mould and paper due to poor packaging and transport. The shield was painted by Paddy Carroll Tjungerrayi from Papunya Northern Territory. The image shows a number of items from the Central Desert area. Photo: Karen Coote.



Community arts building at Ramangining, Arnhem Land. Photo: Karen Coote.

cultural material is in storage in the arts centres. The importance of these centres is thus obvious.

Arts centre buildings range from single storey concrete blocks with corrugated iron roofs to painted asbestos/cement board over wooden frames. The newest purpose-built centre is a two storey building with plywood sheeting over a steel frame with galvanised iron/aluminium ("Cool clad") roof and open roof ridge.

A pocket-sized, battery-powered temperature and relative humidity data logger (ACT Systems Inc XT-102 STICK-ON Sensor) was used to monitor conditions at the time of visiting each community. Despite the brevity of the visits, assessments of the environmental trends inside the buildings were possible. Readings showed that in most cases temperature and relative humidity fluctuated in direct response to the external conditions, thereby demonstrating inadequate insulation. Though the data was collected in the dry season, the results encouraged the conservator to consider how, in the short term, drier areas of the building might be exploited for both storage and display. For the longer term, proposals have been developed that will improve insulation from prevailing moist winds in the wet season and

excessive heat gain and loss. Such proposals include the construction of mud brick and other protective layers against walls that bear the brunt of the wet season winds and the hot sun; the planting of trees to shade roofs and walls; reviewing the use of space in buildings to take account of varying internal environments - storing objects and packing materials in drier areas of buildings, for example, and the installation of dehumidifiers in store rooms to operate only in the wet season, at considerably lower running cost than air conditioning systems.

In general, basic housekeeping procedures have been recommended for storage systems. Free-standing storage systems have been proposed for object types other than paper and canvas media, for which this is not feasible.

### MOULD PREVENTION

As a deterrent to mould growth, the communities have been advised to use a readily available spray of 0.1% orthophenol phenol in a 68:32% water:ethanol solution.<sup>2</sup> This can be sprayed onto the back of artefacts and on to packing materials prior to transportation. The spray (Glen 20) is inexpensive and is readily available in the communities. However, its

effects are not long lasting and it is time consuming to use, as each artefact requires individual treatment.

As air conditioning is expensive and not always effective, alternatives have been investigated. To combat mould growth and cool workers, appropriately placed fans have been recommended. The use of dehumidifiers, germicidal lights and fungicidal sprays are also under consideration.<sup>3</sup>

### INSECT INFESTATION

The problem of insect infestation applies to most media used, but particularly to unseasoned woods, feathers, hair and seeds. Sculptures of up to two metres in height and 50 cm in diameter for example, are carved from local soft woods that are often green and may be infested with a variety of borer. Due to the carving methods, seasoning the wood before carving is not generally an option. Collectors sometimes find themselves coping with splitting wood and insect infestation. As an alternative to fumigation, a freezing system that uses the community store food freezers at little extra cost to the community has been recommended.<sup>4</sup>

But not all communities have access to freezer facilities. By acknowledging this, advising collectors of potential infestation and offering them similar freezing solutions, non toxic fumigation can be applied at the most suitable stage during the collecting process. A low oxygen system that, where possible, uses commercially available oxygen scavengers in the storage of smaller items such as hair, string, seeds and small wood carvings has been proposed.<sup>5</sup> In the future this system may also be feasible for larger items, but currently the cost of the materials needed is prohibitive. This system however, is safe when there is any question about the effects of freezing on particular materials such as natural resin or painted surfaces.

### TRADITIONAL MEDIA

The approach to assessing traditional materials has been to observe, collect samples, examine and develop care and handling instructions that

can travel with the objects. Project members have accepted that for some materials, interventive conservation may have to take place in the future in collecting institutions.<sup>8</sup>

In some cases, vegetable dyes are used as the colouring agent for woven vegetable fibres. Traditional colouring agents for other objects include mineral pigments mixed with fats, orchid juice or gums. Although these media, when applied, have inherent preservation problems such as flaking, powdering and peeling from the substrate, there is no suggestion that their use be discontinued. The approach instead has been to examine the introduced binding media used in combination with the colourants to ensure that the quantity and quality are appropriate.

As a service to the communities, selected traditional materials and introduced paints have been tested for colourfastness. This has been to identify which media change colour in response to accelerated aging, thus giving an indication of the light fastness of the media and preventive measures that could be recommended.

For example, gums are traditionally used with pigments to bind in the Kimberley region. After light age testing, some have been found to be extremely fugitive and colour changes can therefore be expected in the paintings. There was a dramatic change of colour in gum from Darwin Woolly Butt (Manawan), obtained directly from the tree, and gum/varnish from Ghost Gum, obtained by boiling the bark. Their embrittlement and subsequent paint loss is already an acknowledged problem that prevents canvases being removed from their stretchers.

On the other hand, samples from the wild plum (Durin or *Terminalia Platyphyllo*) and from river gum (*Burserina Terminalia*) showed little change.

One suggestion has been that these paintings be treated in the same manner as watercolours. Care and handling instructions can be included with the works at the point of sale.

## INTRODUCED MATERIALS

Various materials have been introduced to assist the communities produce art works for sale. For example, the emergence of the Western Desert style of dot painting relied on introduced paints and canvas. Working on paper, fabric and wood products has also been introduced.

During community visits, the use of introduced materials is discussed with coordinators. If during these discussions a particular material is recognised as being of poor quality, alternatives are recommended. For example, linen canvas has been recommended in place of light weight cotton duck canvas for paintings, mainly in the Central and Kimberley regions. Cotton was found to be weaker, easily torn, difficult to repair and more responsive to fluctuations in relative humidity and temperature. The use of chip board, particle board and corrugated cardboard have been strongly discouraged as few paintings executed on these media in the 1970s are in good condition today.

Sensitivity to all in the community is of vital importance to the success of this program. At times, it is the coordinator or perhaps their predecessor who has inadvertently introduced an inappropriate medium. Although immediate change might be preferable, there may be resistance from the artists who have become used to the medium. What might be a logical



*Peggy Patrick preparing pigments for painting at Warmun Community in the Kimberley. Photo: Karen Coote.*

suggestion for change for the better can become a major undertaking for the arts coordinator. For example, a particular community had been using student quality acrylic paint rather than the professional grades found in other communities. Despite its poorer quality (inferior binder and pigments), it was preferred in the desert community as it flowed easily, was not quick to form a surface skin in the heat and did not require the addition of scarce water.

## TRANSPORT

The problems of transport are compounded by the harsh environment in which the artefacts are made, the distances and the climatic extremes they must endure to travel to point of sale or collecting institutions. The particular problems of mould growth and insect infestation have caused all the communities to consider short term storage and transport systems as preservation measures.

Future directions will concentrate on quality packing and adequate preservation of packing materials before use. The ideal is the introduction of reusable packing systems and a greater respect for the packing and transport tasks which are an integral part of making and distributing Aboriginal art and cultural material.

## CONCLUSION

The strategy has been to create a collaboration between Aboriginal community art groups, the support group of ANCAAA and the Materials Conservation Division of the Australian Museum. By assessing the situation in the communities, distributing information on preventive remedies through the ANCAAA newsletters and running seminars on the findings directed at both the community coordinators and the collectors of Aboriginal cultural material, the project has already achieved greater awareness for the stakeholders of the preservation issues.

The great diversity of styles and cultural stories in Aboriginal art is paralleled by the variety of materials in use. No doubt both will evolve as the communities continue to be influenced by external forces.

Trial and error will provide many solutions. Hand-outs describing simple preventive measures that can be undertaken to conserve the materials are being produced as a resource both for the art coordinator and the buyer. Still to be undertaken are trials of equipment at individual centres. Problems that as yet do not have workable solutions will be continually reassessed.

The collaboration achieved through the seminars, the establishment of a 'hot line' to a conservation facility, and the acknowledgment by all concerned that preventive solutions can be found at a number of different levels are real achievements. The program however continues to require monitoring by conservators, even though preventive measures can now successfully be undertaken by the communities or collectors.

#### References

1. Ingram T 'Waking from the Dream time. The Success of Aboriginal Art has Posed some Special Problems, Including Conservation and Copyright' *The Australian Financial Review* 27 December 1989 Sydney p.5
2. Florian M L 'Fungicide Treatment of Eskimo Skin and Fur Artifacts' *Journal IIC-CG*. Vol 2 no.1 pp10-17.
3. Walston S 1984 'Techniques for Minimising Environmental Damage in Wooden Objects Moved from Papua New Guinea to Australia with Particular Reference to Seasoning' In ICOM Committee for Conservation 7th Triennial Meeting, Copenhagen, Reprints, pp. 84/17/56-6
4. Florian M E 1986 'The Freezing Process: Effects on Insects and Artificial Materials', *Leather Conservation News* 3:1-17
5. Gilberg M 'The Effects of Low Oxygen Atmospheres on Museum Pests', *Studies In Conservation* 36 (1991) 93 - 98
6. Horton-James D Walston S Zounis S 'Evaluation of the Stability, Appearance and Performance of Resins for the Adhesion of Flaking Paint on Ethnographic Objects', *Studies In Conservation* 36 (1991) 203-221.

## VISUAL ARTISTS' COPYRIGHT

*At the invitation of the National Association for the Visual Arts (NAVA), Gerhard Pfennig, Chief Executive Officer of BILD-KUNST and Rapporteur-General of the International Council of Authors, Graphic and Plastic Artists and Photographers (CIAGP), toured Australia in March 1992 to promote the protection of visual artists' copyright.*

*In Germany, BILD-KUNST acts on behalf of its members – artists, photographers and graphic designers – to protect a range of economic rights and claims. These include reproduction rights, broadcasting rights, public lending rights, droit de suite royalties, and photocopy, press summary, video and blank tape royalties. BILD-KUNST also protects the rights and claims of film authors and producers.*

*Pfennig commented on legislative changes within the European Economic Community and significant technological developments which will impact on visual artists' copyright.*

*In Australia, both visual artists and lending institutions recognise that the protection of visual artists' copyright is one of the key issues facing the visual arts industry today.*

*In this extract from Gerhard Pfennig's speech at the Museum of Contemporary Art in Sydney on 10 March 1992, he explains what rights BILD-KUNST seeks to protect and how the agency has responded to various issues.*

*He began by relating recent examples of the abuse of visual artists' rights in Germany, all of which stem from certain conflicts with copyright law.*

"The destruction of Anselm Kiefer's book... was a clear infringement of moral rights, the basis of artists' rights... It is like doing something to the integrity of a person... If the artist does the work... they have the right to claim authorship... Nobody can take this right from them. Nobody can erase the name of the artist from their work if they do not agree...

... Another very important moral right is the right to integrity, which will be infringed if somebody changes a work of art without the consent of the artist. For example... Hajek... did a public installation... in Germany in a big building complex... The people who owned the building decided they needed to extend the building, so they removed half of the sculpture. It was a similar sculpture to the one in Adelaide. He went to court immediately claiming infringement of his moral rights. The court told the company, "You are not entitled to disturb the integrity of the whole installation, you are not entitled to remove part of it. The only thing you can do is remove it completely"... Complete destruction of the work of art, unfortunately, in most legislations, is not regarded as an infringement of moral rights of the artist but... as something the owner of the work can do... It is a very important moral right to protect the integrity [of works] and to demand that the works should not be changed at all.

The third important moral right of an artist is the right to decide when their work appears for the first time in public – the right of publication... The right to decide on the moment when [an artist] thinks [a work] is ready for delivery to the public. For example, taking a secret photo in the studio and then publishing it, would also infringe the moral rights of the artist.

Moral rights are the fundamental basis of all copyright business. Protection of moral rights is included in the Berne Convention of Copyright, which Australia belongs to. Even if Australia does not have, as far as I understand, explicit moral rights legislation so far, they should have, as a member of the Berne Convention. But maybe these moral rights provisions are in other legislation... so that you are not without protection here, but it is not so easily elaborated as in other legislations.

### ECONOMIC RIGHTS

The more financial aspect of copyright... is the patrimonial or economic rights which are the rights artists really live on. These... are handled by collecting societies like ours.

## REPRODUCTION RIGHTS

The most popular rights managed by these societies are reproduction rights, publication rights – rights which are used if you reproduce a work of art... in a book, on a poster or a tie, or whatever. Reproduction rights normally stay with the artist even if they sell the work of art... People in the museum very often do not know this, but this is the concept of the Berne Convention and it is the concept of almost every copyright legislation, including the American legislation. Even if a work of art is sold, the rights remain with the artist, not only the moral rights but also the patrimonial rights such as reproduction rights. This means that if a museum reproduces a work of art out of their collection, they should obtain authorisation from the artist.

## RESALE ROYALTIES

Under European copyright legislation, resale royalties... are related to patrimonial issues, but without the necessity of prior authorisation from the artists. A resale royalty applies when a work of art is re-sold, that is, for a second time through an art gallery, dealer or auction. In all these cases, artists get money from the art dealer or from the seller of the work. It seems a very theoretical situation to many... but in practice it means that, for example, the French collection societies take approximately... \$AUD 7.5m annually from the re-sale market and redistribute this to artists and the estates of artists. In Germany, where the art market is not as big, we collect about... \$AUD 4.5m every year from the resale market. This money is used for maintaining estates and also as a source of living for artists whose works are in the resale market. Currently, resale royalties are being opposed strongly, especially by the English... It is now in eight states of the European Community and is being introduced in all the Eastern states. Resale royalty legislation is even being studied by the American Government for possible introduction to the American copyright system.

## EXHIBITION RIGHTS

Another area inspired by patrimonial rights is remuneration for the exhibition of works. Exhibition fees are not very popular with museum keepers but as you may have noticed, exhibitions [are] really developing as a business, especially in Germany where cities are organising exhibitions like *Documenta*. Big exhibitions are really a factor in the local economy and I think it is... legitimate... for an artist who delivers their work for such shows to ask for remuneration. Once it has been sold, the artist cannot determine whether their work goes into a particular show... [According to] this right, remuneration... is due... in the case of display of the work.

Where the individual artist cannot follow the successive use of their works, their rights are handled by collection societies. BILD-KUNST, which represents more than 20.000 visual artists, photographers, graphic designers, film directors, film editors and even camera people or directors of photography, last year collected levies and had a turnover of \$AUD 20m at an administration percentage of about 6-7 per cent.

On top of the standard administration fees, the Board can determine further levies. For example, at BILD-KUNST some money goes to a special social fund and other money goes to support living artists. In Germany, copyright legislation... requires... that collecting societies spend a certain part of their income for the social protection or support of living creators and their production.

The administration and techniques for calculating the visual artists' share of copyright income are very simple.

When we licence an artist's illustrations for reproduction in a book, this information is processed in the computer. Subsequently we use the same information to calculate that artist's share of remuneration from photocopying. Based on the assumption that every illustration in a book can be photocopied, it becomes easy to allocate monies coming in from reprographic use to their primary source in the print media...

... The public lending of books in libraries is also protected by German copyright law and there is money paid for this by the state...

Finally, most of the collecting agencies in European countries were established over the last 10 years... by the artists' organisations and photographers' associations which came together to found them. They operate on a special legislative basis in many countries. We are controlled by the Government for correct management of the money... Government control gives a certain guarantee to the artists and rights holders. The visual artists', photographers' and film authors' associations are on the Board of BILD-KUNST in order to represent the interests of the artists who have set up the agency.

Given that artists depend on the agency for a significant part of their income, it is in their business interests to be represented on the board of the society via artists' associations or individual artists.

# REVIEW

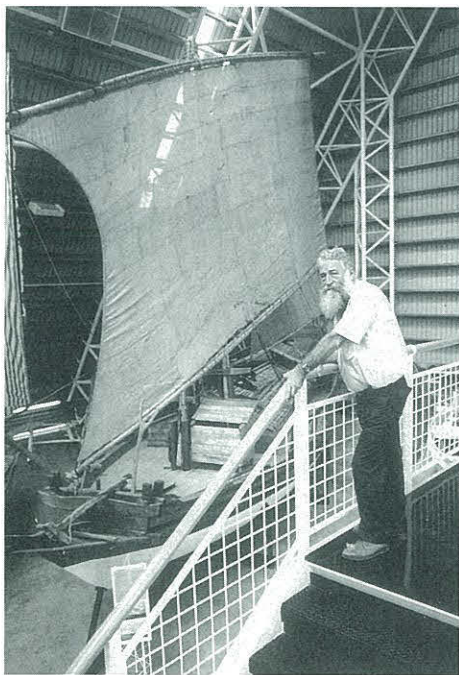
## EXHIBITIONS

### ASIAN-AUSTRALIAN FUSION

New maritime wing opens at the Northern Territory Museum of Arts and Sciences

For a variety of reasons, Asia-Pacific awareness is a recent phenomenon among a majority of Australian politicians and business leaders. There has, however, always been a minority of individuals and organisations in this country whose perspectives have been northerly. One of these is the Northern Territory Museum of Arts and Sciences which has engaged with the wider Australasian region since its opening some 20 years ago, taking for granted that its parish stretches from central and northern Australia through island South-East Asia and the South Western Pacific. This is a not-unusual attitude in the *soi-disant* Top End. Until World War II the majority of non-Aboriginal Territorians were Asian, and today's Territorians often go to nearby South-East Asia for a long weekend.

The recent, slightly-panicked discovery of near-Asia among the politico-business class appears to be motivated by the fear of missing the economic boat. The Director of the Museums



Director of the Northern Territory Museums and Art Galleries, Colin Jack-Hinton, in the new 'boat-shed'. In the background is the replica of a 19th century Macassan trepang-fishing ship built for the museum in Sulawesi, Indonesia, and sailed to Australia by the museum during the Bicentennial. Photo: J Mellefont

and Art Galleries of the Northern Territories, Colin Jack-Hinton, by contrast, has hardly missed a single boat in the last 20 years. During this time, he has been gathering what is possibly the largest museum collection of the water craft of this region plus related cultural material, and preserving it anywhere he could (including a disused Darwin cinema).

Because the Northern Territory has been, and still is, a place where several maritime cultures overlap, Colin Jack-Hinton believed the museum in Darwin to be the ideal place to demonstrate the maritime connections between these regions.

In June this year, he opened a major new maritime wing to the Northern Territory Museum of Arts and Sciences, where the bulk of the collection of planked and outrigger craft is now displayed for close inspection in a secure, indoor environment provided by the imposing A-framed steel and glass 'boat shed', as it has become known with some understatement. The maritime wing also includes two new galleries of maritime history and maritime cultures from the northern Australasian region.

The visitor is introduced to the new wing with a photographic display of Northern Territory rock paintings, a maritime retrospective fittingly presented by the earliest maritime culture of the region. Here are the dugouts of dugong-hunters; perahus and Macassan fishermen; square-rigged ships and steamships; trading ketches and pearling luggers.

The European discovery of northern Australia is explored in a conventional presentation of charts, engravings and paintings, journals and ship models: over-wordy but probably in keeping with the formal age of scientific exploration it represents. The maritime wing is at its best however, when it embraces the region's variety of cultures and cultural material.

The section *Art and Myth of the Sea*, for example, presents the sea's powerful stimulus on the imaginative and ritual life of human beings through a rich collection of artworks and ceremonial objects from Indonesia, Thailand, New Guinea and Aboriginal and European Australia. Along with most of the other displays

(and like the Northern Territory Museum as a whole), its multi-cultural approach is also multi-disciplinary, combining natural history, art, technology and the social sciences.

Another display, *On the Sails of Trade*, ambitiously attempts to encompass the maritime trading cultures of the region over 2000 years. This vast slab of history is admirably summarised, although the summary might better be presented on a broadsheet than on large areas of gallery walls. The trade ceramics and bronzes of the older civilisations are attractive enough in presentation, but the display is more dynamic in the sections on the Bugis traders of Indonesia and the kula ritual trade cycles of south-east New Guinea.

The most dramatic display is the 'boat-shed'. It is difficult to recall a comparable space so entirely given over to the preservation of such a variety of fascinating vessels. These craft, with their traditional materials and the various patinas of age and use, contrast with the light tubular steel framing of the sophisticated modern structure that houses them, creating a powerful display environment.

The Aboriginal craft, pearling lugger and Indo-Chinese refugee vessels, all essential to the region, are found in some other Australian collections. Yet none has cast the maritime net further in this region to offer such spectacular examples of the canoes and voyaging outrigger craft of the South-West Pacific.

Most singular, however, is the collection of traditional Indonesian sailing craft. Many types of vessel in the Northern Territory collection have vanished from contemporary Indonesia, where the preservation of transport technology is secondary to modernisation. These elements of the collection constitute a living museum of millennia of sailing technology for which future scholars of both East and West will be grateful.

The most outstanding boat of this collection is one of two specially commissioned by the museum from traditional Sulawesi boat-building communities. It is a reconstruction, based upon research by curator Nick Burningham, of a *padawakang*, a large sea-going vessel which

sailed to Australia on trepang-fishing voyages in the centuries before European contact. This project was the museum's little-publicised contribution to Australia's Bicentennial celebrations.

It is a pity that there is not yet much display material which puts these boats into their larger economic and social contexts, although plans for further interpretation are afoot. Without any doubt, however, the display engages visitors through a combination of sheer exoticism and the intriguing materials, techniques and craftsmanship evident. Although removed from their natural element, these craft are very much alive in this artificial modern structure, presented with sails fully rigged, displaying a variety of colours, textures and materials, from woven palm leaf and canvas to the gaudy, industrial polymers of the recent Indonesian perahu.

**Jeffrey Mellefont** • *Australian National Maritime Museum*

## PIONEERS OF DESIGN

Ivan Dougherty Gallery • University of New South Wales College of Fine Arts • 4-25 July • Curator Ron Newman

*How much attention do museums and galleries pay to appropriate display and design? Through this review of a recent show that attempted to raise the profile of good design, Toner Stevenson and Susan Freeman point out even design professionals can be caught out.*

The *Pioneers of Design* exhibition was one element of the July focus on design by the College of Fine Arts of the University of New South Wales, which also included a public forum recorded by ABC Radio National.

Dame Nellie Melba, Sir Donald Bradman, William Arnott, Sir Jack Brabham, Dawn Fraser – people we all recognise as achievers in their chosen fields. But what about Gordon Andrews, Nan Kirkwood, Geoffrey Gollings, Gerard Herbst and Colin Madigan?

These people are some of the pioneers and great achievers in design in Australia. Mostly retired

now, their work and the influence they have had on subsequent generations of designers is still visible.

Gordon Andrews designs furniture, interiors and graphics. His work can be seen on Australian decimal currency. Nan Kirkwood is a textile designer whose use of distinctly Australian images has influenced the development of a national style. Geoffrey Gollings is an art director and photographer responsible for award-winning documentaries about Australia, Australians and design. Gerard Herbst is a graphic designer and educator who established the industrial design course at the (then) Royal Melbourne Institute of Technology. Colin Madigan designed many Australian buildings including the Australian National Gallery in Canberra. Industrial designer Gifford Jackson works primarily in New Zealand.

While these designers have received recognition among their professional peers, they are largely unknown to the general public who have not been introduced to the names behind the designs.

Ron Newman, the curator, is an industrial designer and Professor of Design at the College of Fine Arts, University of New South Wales. In 1991 he worked with Gordon Andrews on *Design is One*, a show which brought together a number of Sydney based and Italian designers who practice in several areas of design.

*Pioneers of Design* aimed to inform design students and the public about six designers, their work and their influence on both Australian society and Australian design. Given its context, it seemed quite reasonable to expect a well designed, effective exhibition. Unfortunately, this was not so.

In general, the exhibition demonstrated a lack of design coherence, confusing rather than clarifying the information it presented. The large photographs of the designers worked well in providing a face to the name, yet because they were not used consistently throughout, they did not effectively delineate the exhibition sections.

Labels and text panels were taken from the catalogue text. The panels were wordy and the lettering too small. The objects and photographs

were identified by number, a system which invites all the pitfalls of map-reading rather than offering clear communication. For the informed viewer or the guided tour group, this exhibition provided an understanding of the designers' work. Well designed and informative text and labels would have provided access to a broader audience.

Kelly Anderson, a first year design student, was supervised by Spatchurst Design Associates in the production of a well presented promotional flyer for the exhibition and associated education programs. It does seem rather incongruous that a designer was not employed to provide optimum communication through print and graphic media for an exhibition about design.

In the catalogue, Ron Newman acknowledged difficulty collecting material for this exhibition. This is borne out in some sections where there was little indication of the process of design, the way the designers worked with their clients or their battles with bureaucracies.

The section devoted to Nan Kirkwood and Anne Outlaw was the most complete. Their company, ANNAN Fabrics, used distinctly Australian flora, fauna and Aboriginal symbols in its designs. The exhibition offers some insight into how they worked as textile designers and printers in the 1940s and 1950s, using several pre-production designs, a video showing them printing, a length of printed fabric and a made-up garment.

The exhibition featured two of Colin Madigan's buildings, the Australian National Gallery and the High Court of Australia, prominent on the Canberra shore-line. Unfortunately, the importance of these buildings and Madigan's strength of conviction were not at all communicated by the display of photographs, drawings and model.

New Zealand industrial designer Gifford Jackson was an unusual inclusion, as he appears from the information in the catalogue to have had little connection with Australia. Perhaps Carl Neilsen – teacher of many of Sydney's industrial designers whose company Neilsen Design Associates has been responsible for numerous successful products – would have been a more appropriate alternative.

The budget of less than \$2000 and the lack of professional staff resources allocated to mounting the exhibition were disappointing. One wonders why such a topical and important exhibition, supported by a broadcast public forum, did not attract more financial support. Perhaps a better alternative might have been to ask these designers some questions about their methods of problem solving and their role in the community. Although this was attempted in the public forum, with improved communicative design, it could also have been achieved in the exhibition.

**Toner Stevenson** • Exhibition Coordinator •  
The Powerhouse Museum • **Susan Freeman** •  
Design Supervisor • The Powerhouse Museum

## PUBLICATIONS

### **VOLUNTEERS IN MUSEUMS AND HERITAGE ORGANISATIONS: Policy, Planning and Management**

Sue Millar • Published by HMSO London 1991 •  
Available from HMSO Publications PO Box 276  
London SW8 5DT UK • £7.95

There are many articles, guidelines and information sheets on volunteers and volunteering but books with detailed and basic information on associated policy, planning and management are few. With the expansion of volunteer activity, and the increasing expectations of volunteers, comes the realisation that managing volunteers is an important aspect of overall museum management and planning.

Supported by the United Kingdom Office of Arts and Libraries and the Museum and Galleries Commission, research data and case histories in this book were collected through the work of many individuals and organisations. The result is a practical guide to designing effective management policies based on examples of good practice.

The book provides useful checklists on job design, job description, experience, recruitment, agreements, evaluation of volunteer programs

and disciplinary procedures as well as discussing the importance of policy reviews. Working relations between staff and volunteers, problem areas, stereotypes and training are also discussed.

There are sections devoted to employment law and liability, insurance and health and safety which, while drawing specifically on the situation in the United Kingdom, are still relevant to the Australian scene.

Statistical information on volunteers, particularly their cost effectiveness, is not readily available in either Australia or the UK, although there the National Trust monitors this. In 1989, Smithsonian volunteers were 'worth' some \$US 6m. At the Boston Museum of Science, volunteer hours in 1989 were equivalent to those of 46 full time employees. Case Studies, in Appendix 11, records a fascinating range of volunteer activity in museums in the United Kingdom, Italy and the United States.

Research similar to that published in this book but carried out in Australia would reveal information of similar interest and of great value to Australian museums. Perhaps this is a project for the Department for the Arts, Sport, Environment and Territories.

**Carol Serventy** • President • AFFM

### **THE MONEY & THE MEANS: Grants, Scholarships & Opportunities for Professional Development**

Susan Abasa, Alison Bennett and Louise Pether (eds)  
• AMAA Melbourne 1992 • \$8 post paid •  
Available from The Art Museums Association of  
Australia

If you have been in the frustrating position of trying to find out about professional development opportunities, relax! You need search no further!

The Art Museums Association of Australia has just published a handy and long overdue booklet that tackles, head on, opportunities for professional development. *The Money & the*

*Means: Grants, Scholarships and Other Professional Development Opportunities* has been compiled with all areas of museum and library practice (and the tertiary sector) in mind. An indispensable tool for anyone contemplating some form of professional development, it will, very simply, save you frustration and headaches. More importantly, it serves as a checklist of the breadth of possibilities. Eager to put it to the test, I compiled a random list of opportunities I knew of and found they were all included.

The cover is bright and distinctive, setting a positive tone for what follows. The 40 pages of *The Money & the Means* are literally packed with information. Given the different levels of detail available from the organisations, the preparation of entries must have been a nightmarish task!

The introduction encourages readers to really consider the wider possibilities for professional development as well as providing some useful pointers for preparing (successful) applications. Opportunities are then listed in three distinct categories: Australian Programs; Australian International Programs and International Programs. *The Money & the Means* also offers other relevant information in sections entitled: Other Forms of Assistance; Museum Studies Courses in Australia; Australian Bibliography; International Bibliography and Useful Sources of Information.

Although this first edition of *The Money & the Means* offers quite exhaustive coverage of professional development opportunities, to better keep abreast of new developments, the AMAA has invited people to contribute any additional contacts they may have for future editions.

*The Money & the Means* is a must for anyone who is serious about professional development. The message is quite simple: don't think about buying this book, just do it! Your \$8 (including postage) will be well invested in an extremely useful guide which, ultimately, may benefit both you and the museum profession.

**Kenneth W Park** was until recently Curator of the ANZ Museum. He is currently working as an arts/public affairs consultant and completing a PhD on corporate museums and art collections.



## ART FORGERIES

**Georgina Waite** • Legal Officer • Arts Law  
Centre of Australia

The problem of forgeries has arisen again with newspaper reports of forgery allegations against Melbourne Aboriginal art dealer Neil McLeod. The story made headlines in June when a dispute arose over the authenticity of an \$8,000 Aboriginal painting purchased from him by the Victorian Premier, Joan Kirner. The Oenpelli style painting was represented to be the work of Bobby Njanjmirra of the Gunbalanya community but this was denied by him. An investigation by the National Gallery of Victoria supported the view that the origin of the painting was questionable. The Premier's department has now referred the matter to the Victorian Fraud Squad.

The case raises the question of the legal protection, if any, afforded the unsuspecting buyer of a forged artwork. The buyer will wish to undo the sale contract, return the artwork and claim back the purchase price which was paid in the expectation that the artwork was authentic. Is the buyer entitled to do so?

Early cases involving forgeries were generally unsatisfactory for the buyer as they depended upon the buyer proving that the seller had provided a warranty that the artwork was in fact the work of the artist named. A mere reference identifying the artist in the seller's catalogue or a receipt was not in itself sufficient to establish such a warranty, as the Courts took the view that such a reference may be merely an 'expression of opinion' by the seller rather than a warranty as to the authenticity of the artwork.

In more recent cases, buyers of forged artworks have looked to other areas of the law for protection. One possibility is the *Sale of Goods Act*, which provides that where a contract is made for the sale of goods by their description, there is an implied condition that the goods will correspond to that description.

In a recent English case, the buyer sought to rely on the English *Sale of Goods Act* to recover money paid for a forgery. The seller was a London art dealer who specialised in the works of contemporary British artists but who had two oil paintings by Gabriel Munter for sale. The 'Munter paintings' were offered to the buyer who purchased one of them for £6,000. It was later discovered to be a forgery.

The buyer claimed the seller had breached an implied condition of sale that the painting correspond with the description of it as a 'Munter painting' and sought to recover the £6,000 paid. In deciding the case, the Court considered whether the buyer and seller had a common intention that the description of the work as a 'Munter painting' should form part of the contract of sale. The Court held that the sale was simply the sale of 'a painting' rather than the sale of 'a Munter painting' as the seller had informed the buyer that they had no expertise in the area of German Expressionism. It was found that the buyer knew more about German Expressionism than the seller and therefore had not relied on the seller's identification of the artist but had rather relied on their own assessment of the painting's authenticity. The Court concluded that it was not a sale by description and therefore the *Sale of Goods Act* did not assist the buyer.

The case involves a very troubling interpretation of the *Sale of Goods Act* as it appears that a seller may conveniently sidestep the provisions of that Act merely by denying any knowledge or expertise in the artwork being sold.

In a recent Australian case involving the purchase of forgeries, the buyer sought to avoid the difficulties of contract law by relying on the provisions of the *Trade Practices Act 1974*. The Act prohibits the making of false representations that goods 'have had a particular history' and any other conduct which is misleading and deceptive. In this case the buyer purchased a number of forgeries, including works purportedly by Lloyd Rees and Ian Fairweather. The buyer sought to rely upon the seller's incorrect attribution of the artworks in establishing a breach of the *Trade Practices Act*.

However, the Court held that the representations made by the seller were not sufficient to make the seller liable to the buyer because the buyer was more experienced in art and had therefore placed no reliance on the seller's ability to judge the authenticity of the artworks.

All of these cases highlight that, in the absence of a written warranty from the seller as to the authenticity of any artworks purchased, a buyer of forged artworks may have considerable difficulty recovering damages against the seller. The best protection for a buyer therefore is to obtain a written warranty from the seller as to the authenticity of the artwork. This should be included in a written sale agreement signed by both buyer and seller.

If the seller is not prepared to give the buyer such a warranty, the buyer will need to ensure that all possible inquiries are made to test the authenticity of the work. Some sellers may even include a disclaimer as to the authenticity of the work in the contract of sale, in which case the buyer will, in all likelihood, bear the risk if the work is later discovered to be a forgery. Shane Simpson's article 'Fakes, Forgeries and Fees' in the *Australian Law Journal*<sup>1</sup> sets out a list of considerations for a buyer of paintings, drawings, prints, sculpture and antiques. Briefly, investigations suggested include inquiry as to the existence of any historical records relating to the chain of ownership of the work, any museum or gallery records or other steps taken by the seller to establish the authenticity of the artwork and, where possible, seeking the artist's confirmation of the authenticity of the work.

So the message to the potential buyer is clear. If the seller gives no warranty as to authenticity, it is a case of 'let the buyer beware!' ●

*Footnote*  
1. vol 62 pp 796

# newsbeat

## THE ARTICULATE SURFACE

### DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS, CURATORS AND ART HISTORIANS

This conference was held 1-3 May 1992 in Canberra at various venues in the Humanities Research Centre (HRC) of the Australian National University, and the Australian National Gallery, the sponsoring institutions. The conference convenors were Jacqueline Macnaughtan and Sue-Anne Wallace. Art historians, curators and conservators who presented papers came from around the country and included both private practitioners and people from universities and art museums. Overseas speakers included David Bomford, Senior Restorer at the National Gallery, London, (HRC visitor); Anna Southall, Senior Conservator at the Tate Gallery, London, (British Council visitor), and Leslie Carlyle, Conservator at the Canadian Conservation Institute, (with assistance from the Ian Potter Foundation). All these speakers were enabled to travel further afield to share their expertise with people in museums and universities at Melbourne, Sydney and Townsville.

Collaboration between conservators, curators and art historians results in more informed looking. Such practice provides avenues for further investigation of authorship, artistic choices concerning techniques, materials and methods, and questions of chronology. For these reasons there has been an emergence of interest in Australia in historical implications of the study and practice of conservation.

The different disciplines of the art historian and the paintings conservator both require that time be spent looking at, comparing and assessing paintings. Indeed, over the last ten years, scholarly exhibition catalogues have included essays on artists' materials and techniques which have attracted much favourable attention. For between the polarities of the painting as an image and the painting as an object, lies a common zone of interests shared by such professionals. Art historians who are institutional curators have opportunities to study pictures which remain relatively inaccessible to the academic art historian. Imaginative, informed and open-ended questioning and sharing of knowledge lead to a more complete understanding of paintings. Such a sharing of interests and questions is relatively new in Australia, although a well established practice in other countries where there have been more practitioners over a much longer time. This conference provided the first significant discussion of the contribution such collaborative research has made to the study of Australian art history.

Twenty-five papers, all enriched with detailed slides, were presented. Overseas speakers who had attended conferences based on a similar theme were impressed by the Australian attendance – both the broad mix of disciplines and the enthusiastic sharing of ideas which was sustained over the three days.

The success of the conference opens up, I believe, important areas for consideration in the museum arena.

One of the primary passions of the paintings conservator – unlocking the historical, technical and aesthetic values that remain hidden or obscured by the condition and viewing of a work – was ably demonstrated. The collaborative work between curators and conservators in furthering this search, and in deliberating meaning of the findings, was clarified with many examples. All too often this time-consuming but ultimately most valuable aspect of the painting conservator's abilities is overlooked in the 'economic rationalism' of getting the next exhibition or blockbuster on the wall.

The technical tools of searching and restoring were demonstrated and explained to an audience of which nearly one third were non-specialists. The day preceding the conference, a workshop at the University of Canberra for non-conservators exploring technical methods of examination was oversubscribed.

Indirect tribute was paid to the success of the conservation courses established in 1978 at the present University of Canberra and the professional organisation for conservators, the Australian Institute for the Conservation of Cultural Material. Recognition of the achievements of Australian conservators alongside their peers at an international level is largely due to the standards maintained and monitored by these organisations.

Informal discussion emphasised the crucial role of the art museum director. The outstanding success of the recent *Art in the Making* series of exhibitions (*Rembrandt; Italian Art before 1400; Impressionism*) with their accompanying landmark publications, was made possible by the support of the Director of the National Gallery, London, Neil McGregor. Similarly, in Australia, curatorial-conservation dialogue – and the genesis of this particular conference – has been supported and encouraged for many years by James Mollison, both at the Australian National Gallery and presently at the National Gallery of Victoria.

The conference revitalised the idea of looking at pictures – as Daniel Thomas would put it, to really 'See!' – and alerted the audience to the dangers of a knowledge of paintings gained only from reproductions and slides, where the scale and 'presence' of paintings may be lost.

From around Australia have come enthusiastic calls for this initiative in communication, with its emphasis on collaborative work and discussion, to become a fairly regular feature on Australian art museums' calendars. Discussions are underway to ensure that the windows onto this particularly enticing view from the art museum remain open.

A publication arising from the conference, produced by the two sponsoring institutions, will be available in 1993.

**Jacqueline Macnaughtan** • Paintings Conservator

## FROM THE NORTHERN TERRITORY

Between June and October 1992, the Northern Territory Museum of Arts and Sciences is touring an exhibition of Aboriginal art and artefacts *Kuruwari Ancestral Art from Aboriginal Australia* in Malaysia. The exhibition is complemented by demonstrations and talks given by artist Yikaki Maymaru from Yirrkala, Northeast Arnhemland. The exhibition is sponsored by the Australian High Commission in Kuala Lumpur, Malaysia, in conjunction with the Sultan Alam Shah Museum in Shah Alam, the Sarawak Museum in Kuching and the Sabah Museum in Kota Kinabalu. It has been curated by the Northern Territory Museum of Arts and Sciences under the supervision of the curator of Aboriginal Art and Material Culture, Margie West.

Established by the Museums and Art Galleries of the Northern Territory in 1984, the National Aboriginal Art Award is scheduled each year to coincide with the NAIDOC Danggalaba Festival in Darwin. The award aims to promote a greater understanding and appreciation of Aboriginal art, and is an important recognition of the continuing contribution of Aboriginal people to Australian culture. Until recently, the award was the only one of its kind offered to Aboriginal and Islander artists living throughout Australia, and as such has sought to convey both the technical and stylistic diversity of Aboriginal art. The judges for the Ninth Aboriginal Art Award, 7-27 September 1992, are Maureen Watson and Ron Radford.

The Twelfth National Craft Acquisition Award is a multi-media exhibition sponsored by the Museum and Art Galleries of the Northern Territory and organised by the Crafts Council of the Northern Territory to promote excellence in crafts. Participation is invited from crafts people resident in Australia. Works must be original in concept and design, produced in the previous 12 months and not have been previously exhibited.

**Sarah Hooper** • Northern Territory Museum of Arts and Sciences

## PRIMAVERA

The work of four young Australian artists is featured in the inaugural *Primavera: the Belinda Jackson Exhibition of Young Artists* at the Museum of Contemporary Art in Sydney until 13 December 1992.

*Primavera* is to be an annual event, made possible through a gift of the Jackson family in memory of their daughter Belinda, a designer of fashion accessories who died recently aged 29. This significant endowment celebrates their daughter's creativity. Linda Michael, the museum's youngest curator, has selected this year's exhibition which will feature works by James Angus, Mikala Dwyer, Gail Hastings and Constanze Zikos. Different artists will be shown each year.

from the Museum of Contemporary Art

## POST COLONIAL FORMATIONS: NATIONS CULTURE POLICY

Proposals for papers are invited for an international conference on cultural politics and policies in post-colonial societies to be hosted by the Institute for Cultural Policy Studies at Griffith University in Brisbane.

The purpose of the conference is to encourage exchange, debate and cooperation amongst researchers, policy workers and cultural workers from Australia, Canada and New Zealand. Papers addressing broader questions of post-coloniality and cultural formation will also be welcome.

Papers are called for addressing:

- cultural studies – theory and research
- models of culture, the state, the economy
- processes of cultural policy formation
- conceptions of multiculturalism and the national formation
- the politics of Aboriginal cultural practice
- the significations of post-coloniality

Papers addressing the following domains will be welcome:

- feminisms and cultural politics
- media regulation and deregulation
- cultural heritage and tourism
- museum policy
- sports, leisure and popular cultural forms
- parallel arts movements
- regionality, space and the local

Abstracts of up to 300 words should be forwarded by 27 November 1992 to:

The Administrative Officer  
Institute for Cultural Policy Studies  
Faculty of Humanities  
Griffith University Queensland 4111  
Tel 07 875 7772 • Fax: 07 875 5511

## ART SCIENCE MONEY... AND CERAMICS

In a conference that offered papers ranging from Petros Spronk's *Fire flows like water to Synroc – A multiphase ceramic for high level nuclear waste immobilisation* presented by an academic consortium of six speakers, Kerry Williams' talk *Ceramic Arts/Industry Interface: possibilities for the future* offered an enticing entree into both extremes of the ceramic industry. The Austceram 92 conference, held at the World Congress Centre in Melbourne, 16-21 August last, had as its broad theme *Adding Value*.

Kerry Williams, from Curtin University of Technology, put the argument that ceramics are '...located in a complex matrix of activities... [and]... that in Australia, art and technology are often regarded as antithetical and as a result, most points of intersection are ignored by artist and society.' From this premise, appropriate considering the conference theme, Kerry Williams carefully constructed a case first using overseas examples of ceramic artists working within industry. For example, the Otsuka Ohmi Chemical Company in Japan has an active

Artist-in-Residence program, which allowed a visiting artist to adopt that company's skill at making slabs of distortion-free clay for her own monumental work. Other examples from America also pointed to a degree of largesse being disseminated by large firms, also enabling artists to pursue their own aesthetic agenda.

To amplify her theme of the potential for interface between ceramic arts and industry, Kerry Williams spoke of the one and only Australian example, the 'Macquarie Collection' of fine hotel china, for which the West Australian firm Bristile Fine China and ceramic artist Jill Smith combined, in cooperation with Computer Design Inc. Other participants were the Crafts Council of Western Australia and Curtin University. Jill Smith's designs and those of several other artists were subjected to market research scrutiny, prior to adoption by staff at Bristile. The end products formed the 'Macquarie Collection', used in 5-star hotels.

The process has worked well for Bristile Fine China, which has promoted its designer products to form a new market niche. Each design had to be tested with a prototype following three-dimensional computer simulation. Jill Smith has worked on the project for four years and produced a number of product lines with names like 'Millenium Graffiti' and 'Lamma Australis'. Visually, they recall elements of Art Deco, along with somewhat fey references to Australian flora, on serious-corporate-looking forms. An acknowledged current restriction is the mainstream taste that pervades market research, a situation capable of change if enough people buy the new products.

In addressing the question 'Is it art?', readers can be assured that the Shepparton Art Gallery would be delighted to add a set of fine china from Bristile to its ceramic collection! Australian ceramic history was founded on domestic ware, starting with the convict potter Jonathan Leak in 1830. Later industry/art examples are Bendigo Pottery and Brunswick Pottery – makers of the more self-consciously artful ceramic ware, seen in our own recent touring exhibition *On the Mantelpiece*.

The Bristile Fine China products enjoy a privileged position for two reasons; it is known who designed them, and, the finished product meets their brief in much the same way as a design collection. The challenge in perception comes about partially through the inherited cult of ceramics needing to be 'individual' yet connected to some 'universal oneness' known sometimes as 'art'. Jill Smith's very considerable achievement is to successfully use computers to design sophisticated functional ceramics, in association with a commercial manufacturer in a competitive market.

Kerry Williams had it right when she said that 'the polarisation of art and industry is often reinforced by society's devaluation of an artist's work when it is manufactured by industry.' I hope Jill Smith also made some money – she certainly made some good art.

**Joe Pascoe** • Director • Shepparton Art Gallery

## MUSEUM TRAINING PROGRAMS

*The Museum Training Programs in Universities Symposium held 6-7 July 1992 in Townsville, generated timely discussion about training for the museum industry. Barrie Reynolds, convenor of the symposium, provides context and an overview of the issues presented, while Sue-Anne Wallace outlines what she considers to be the crucial 'next step'.*

In the late 1970s, museum training programs were established at four Australian universities and colleges. During the 1980s, there was a slow expansion to three other institutions. Now, in the 1990s, a number of new programs are emerging and there are indications that others are planned.

The symposium, held from 6-7 July 1992 at the James Cook University, provided the 25 participating university staff from all mainland states and the ACT with the opportunity to discuss their common interests in a focused context.

In his opening address, Barrie Reynolds, Director of the Material Culture Unit at James Cook University, briefly surveyed the eleven, mainly graduate, teaching and study programs available in Australia. He drew attention to key issues such as the importance of ensuring training and market needs are compatible; avoiding on the one hand oversupply, and on the other, neglect of specific sectors of the museum profession; determining the role of training institutions; forward planning, including the possible shift of emphasis to undergraduate programs, and expanding research activities in both pure and applied museology.

Other aspects covered included the particular approaches of individual institutions, the future of conservation studies at Canberra University, off-campus courses at James Cook University and relations with the museum profession.

The most important part of the symposium was the forum discussions, which drew on the papers presented. Participants acknowledged the problems particular to their essentially small graduate programs set both within the university and the museum industry. These include the growing pressure in universities to expand and diversify or to amalgamate with other departments in an attempt to increase student numbers, and the funding and resource limitations that affect small specialised programs. On the other hand, museum studies teaching staff have a strong commitment to the museum industry which, if it is to be serviced effectively, requires training tailored to the needs of essentially small specialised groups. Participants identified the need for closer cooperation between their respective programs, common standards based on comparisons between programs and on market expectations. The regular exchange of information and ideas was seen as essential and joint courses and student exchange programs are to be considered.

The lack of involvement of the Department for the Arts, Sport and Territories in formal museum training was of particular concern as was the lack of adequate hard data on

employment needs in the museum industry – total number, employment criteria and employer expectation of training. It was acknowledged however that this situation is probably due to inadequate pressure on the part of the training institutions themselves to obtain these data.

Participants established an Australian Museum Training Group to represent museum training programs through meetings, a newsletter, information exchange and the preparation of submissions as appropriate. The first of these, a letter to all University Vice-Chancellors, has already been sent. A steering committee was appointed to plan for a meeting in Melbourne in November immediately prior to the CAMA conference.

Steering Committee members are Barrie Reynolds (James Cook University), Colin Pearson (University of Canberra), Louise Dauth (Flinders University), John Hodge (Sydney University) and Roger Trudgeon (Deakin University).

Information: Barrie Reynolds  
Tel 077 814 855 • Fax 077 814 045

**Barrie Reynolds** • James Cook University

In the present depressed employment situation, museum studies and material culture courses seem to be increasingly popular with students who, once enrolled, develop a string of qualifications but gather little in the way of experience. Universities have responded to the demand, as Barrie Reynolds pointed out, offering an array of new courses with more apparently to follow. It is time to consider the purpose of these courses.

While the symposium catered for providers of tertiary courses, it missed the chance to engage with professionals from museums, presumably the end-users of the students of such courses. Indeed, it was acknowledged that only one institution in Australia requires museum studies (or equivalent) as a qualification for curatorial practice. The question that must be asked is whether university departments teaching these courses need to liaise more directly with museums to ensure the courses are both relevant for museum professionals and recognised by their institutions.

Academic courses are not obliged to address the needs of museums. Valid courses which provide entry-level qualifications for museum practice can consider educational concerns which arise in association with museum practices within a theoretical, rather than a practical, environment. However, once the question of training – as distinct from education – is introduced, the professional relationship between the university and the museum needs to be recognised. The core function of training is vocational and concerns the development of skills, while that of education is experiential and concerns the building of knowledge.

Although these courses are developed by universities, increasingly museums are being asked to contribute through placements and internships and supervision of student work, often at graduate course level. It is appropriate to ask, therefore, why museums should accept a passive role rather than demanding to be active in the creation and implementation of museum-related courses.

The next stage of discussion must surely be the exploration of the common goals and appropriate collaboration between university training programs and museums.

**Sue-Anne Wallace** • Museum of Contemporary Art

## MUSEUM STUDIES AND RELATED COURSES AVAILABLE IN AUSTRALIA

*NB: This is a list of courses offered by tertiary institutions only. Professional development courses run by professional organisations such as the AMAA and the MAA are not included. For information concerning such courses, contact the relevant organisations in your State.*

### AUSTRALIAN CAPITAL TERRITORY

#### Australian National University

Graduate Diploma in Arts  
(Art History and Curatorship)  
Contact: Assistant Faculty Secretary,  
Faculty of Arts. Tel: 06 249 5111

#### Australian National University Canberra Institute of the Arts

Master of Arts in Art History and Curatorship  
Contact: Department of Art History  
Tel: 06 249 5801

#### University of Canberra School of Applied Science

Bachelor of Applied Science (Cultural  
Heritage Management)  
3 years F/T; with provision for 4th year Honours

Graduate Diploma in Applied Science  
(Cultural Heritage Management)  
1 year F/T; 2 years P/T

PhD Summer School  
21 days, intensive residential

Contact: see Bachelor of Applied Science  
(Cultural Heritage Management)

Associate Diploma in Museum Studies,  
2 years F/T

Contact: Amar Galla or Linda Young  
Tel: 06 252 2121

Bachelor of Applied Science (Conservation of  
Cultural Materials)

3 years F/T; with provision for 4th year Honours

Master of Applied Science (Conservation of  
Cultural Materials) 2 years F/T

Contact: Colin Pearson Tel: 06 252 2121

### NEW SOUTH WALES

#### Sydney College of Fine Arts, City Art Institute

Master of Arts in Arts Administration (formerly  
Graduate Diploma in Gallery Management)  
1 year F/T; 2 years P/T

Contact: Alan Krell Tel: 02 339 9541

#### University of New England - Armidale

Graduate Diploma in Local and Applied History  
(2-5 years P/T - external study)

Associate Diploma in Local and Applied  
History (4-6 years P/T - external study)

Contact: Christine Stafford Tel: 067 738 1320

#### University of New South Wales School of Librarianship

Graduate Diploma in Information Management  
- Archives Administration

1 year F/T; 2 years P/T

Contact: School of Librarianship  
Tel: 02 692 2222

#### University of Technology, Sydney Broadway Campus

Graduate Diploma in Applied History  
2 years P/T

Contact: Joji Conducto University of Technology  
PO Box 123 Broadway NSW 2007

#### University of Technology, Sydney Kuringai-Gai Campus, School of Leisure, Tourism and Community Studies

Graduate Diploma in Arts Management  
2 years P/T

Contact: Sue Upton Administrative Assistant  
University of Technology Tel: 02 330 5497

#### University of Sydney, Museum Studies Unit

Post Graduate Diploma in Museum Studies  
1 year F/T; 2 years P/T

Master of Letters in Museum Studies  
max 3 years F/T; 6 years P/T

Contact: Shar Jones or John Hodges  
Tel: 02 692 3800

### QUEENSLAND

#### Brisbane College of Advanced Education

Graduate Diploma in Business Administration  
1 year F/T; 2 years P/T; students may specialise in  
Arts Administration

Contact: Brisbane College of Advanced  
Education Tel: 07 864 2111

#### James Cook University of North Queensland Material Culture Unit

Graduate Diploma in Material Anthropology  
1 year F/T; 2 years P/T

Master of Letters (Material Anthropology)  
2 years F/T; 4 years P/T

Master of Arts (Material Anthropology)  
1-2 years F/T; 2-4 years P/T

PhD (Material Anthropology)  
2-4 years F/T; 3-6 years P/T

Graduate Diploma in Museum Curatorship  
1 year F/T; 2 years P/T

Master of Letters (Museum Curatorship)  
2 years F/T; 4 years P/T

Master of Arts (Museum Curatorship)  
1-2 years F/T; 2-4 years P/T

PhD (Museum Curatorship)  
2-4 years F/T; 3-6 years P/T

Graduate Certificate in Community Museum  
Management

1 year P/T, through Open Learning Program

Graduate Diploma in Community Museum  
Management

2 years P/T, through Open Learning Program  
Contact: Barrie Reynolds Tel: 077 814 111

## SOUTH AUSTRALIA

### University of South Australia, Graduate School of Management

Graduate Diploma in Arts Administration  
1 year F/T; 2 years P/T  
Contact: Peter Matthews Tel: 08 302 2429

## VICTORIA

### Deakin University Rusden Campus Department of Heritage and Resource Management

Graduate Diploma in Museum Studies  
1 year F/T; 2 years P/T  
Master of Applied Science (Museum Studies)  
1 year F/T; 2 years P/T  
Contact: Roger Trudgeon Tel: 03 542 7353  
Graduate Certificate in Environmental and Heritage Interpretation 1 year F/T; 2 years P/T  
Contact: Rachael Faggetter Tel: 03 542 73533

### La Trobe University College of Northern Victoria

Graduate Diploma in Regional Studies - History  
Contact: Charles Fahey Tel: 054 447 222

### Monash University Department of History

Master of Arts in Public History  
1 year F/T; 2 years P/T  
Contact: Chris McConville or Graeme Davison  
Tel: 03 565 2169  
Master of Arts in Material Culture  
1 year F/T; 2 years P/T  
Contact: Margaret Anderson Tel: 03 565 2197  
Graduate Diploma in Archives and Records Management 1 year F/T; 2 years P/T  
Master of Arts (Archives and Records Management) 2 years F/T; 4 years P/T  
Contact: Sue McKemmish Tel: 03 565 2957  
or Frank Upward Tel: 03 565 2949

### University of Melbourne

Post Graduate Diploma in Art Curatorial Studies 1 year F/T; 2 years P/T  
Contact: Dagmar Eichberge Tel: 03 344 5565  
Graduate Diploma of Information Management (Archives and Records) negotiable for 1 year F/T; 2 years P/T  
Contact: Bruce Smith Tel: 03 344 8620

### Victoria University of Technology Footscray

Master of Arts in Heritage Planning  
1 year F/T; 2 years P/T  
Graduate Diploma in Arts - Heritage Planning and Management 1 year F/T; 2 years P/T  
Graduate Certificate in Heritage Conservation  
1 year F/T; 2 years P/T  
Contact: Alison Taylor Tel: 03 668 4447

## WESTERN AUSTRALIA

### Murdoch University Department of History

Graduate Diploma in Public History  
1 year F/T; 2 years P/T  
Contact: Lenore Layman Tel: 09 360 2394

### University of Western Australia Department of Fine Arts

Gallery Studies (Introduction to Curatorial Practice; Museums in Education)  
option for BA Honours year  
Contact: Faculty of Arts Tel: 09 380 3838

## OUT OF BONDAGE

### ILLAWARRA ICON GOES HOME

Since Christie's auction of works from the Dallhold Collection in late July, the Wollongong City Gallery is the proud owner of two significant landscapes depicting Illawarra subjects. The works are *View of Lake Illawarra with Distant Mountains of Kiama* by Eugene von Guerard, and *Mullet Creek, Illawarra* by Conrad Martens.

The Martens watercolour is typical of the artist's mastery of the medium, and in any other instance, would undoubtedly have been considered a major addition to the collection. However, it is somewhat overshadowed by the von Guerard, a work we believe to be the most significant 19th century landscape painting the Wollongong City Gallery could hope to acquire. That a regional gallery is in a position to acquire works seemingly unattainable is, in itself, newsworthy. Add to this both the local historical significance of the painting and von Guerard's brilliance, and you have the reason for much recent celebration in the city of Wollongong.

Eugene von Guerard arrived in Australia in 1852, having lived and trained in Italy and Germany for most of his life. After unsuccessfully searching for gold at Ballarat for 16 months, he returned to Melbourne in April 1854 to re-establish himself as a painter.

A year later, he began sketching trips into the Australian landscape. This painting is the product of von Guerard's 1859 trip to New South Wales.

The painting represents the quintessential von Guerard vision. His masterly use of paint, his meticulous attention to detail and his inherent sense of composition combine to produce the singular most important nineteenth century landscape painting of the Illawarra. Its significance to the region is reinforced by the

historical importance of the property from which it was painted, the Jenkins homestead of Berkeley Estate. In the text accompanying a lithograph of the same subject in his published *Australian Landscapes* von Guerard writes: 'Few scenes combine so many picturesque scenes as this, in which the placid beauty of the lake, sprinkled with islands and set in a zone of smiling pastures and ombrageous wood, is contrasted so effectively with the rugged grandeur of the predominating mountains and the noble expanse of neighbouring ocean.'

The funds for the acquisition of these works are to come from a substantial bequest which, at the time of going to press, must remain anonymous. It includes a collection of paintings, mainly twentieth century landscapes, as well as cash to be used expressly to acquire works by Australian landscape painters prior to 1935. The arrival in the mail of Christie's auction catalogue announcing the sale of some highly desirable works which could be acquired in accordance with the bequest seemed altogether uncanny. All that remained to be resolved was how to draw on an unspecified sum of money from an anonymous bequest that was still to be finally granted!

Good community and corporate relations proved to be the answer. Our major local finance company offered to lend the required sum at generously reduced interest rates, subject to the backing of a willing and able guarantor. Not an easy party to find in these times of enforced economic conservatism, yet four local businesses, including our daily newspaper, regional television and a company which services the steel and coal industries, proposed to join forces and provide the guaranty.

The rest is history. Gallery director Peter O'Neill attended the auction, elated by the support of his business community, and succeeded in bringing home the Martens (for \$30,800) and the von Guerard (for \$352,000).



Eugene von Guerard; *View of Lake Illawarra with distant mountains of Kiama, 1860*; oil on canvas. Collection: Wollongong City Gallery.

The magnitude of this gesture from the corporate sector cannot go unappreciated. It provides encouragement for public galleries and museums everywhere, for although the actual funds for these acquisitions are from a private benefactor, there is an element of risk which doubtless would have weighed heavily on the minds of the corporations involved. Their willingness to take this risk in the name of a public collection is truly inspiring.

Applause is also in order for the Board of Directors of the recently incorporated Wollongong City Art Gallery Limited. Their decision to pursue this venture in earnest demonstrates commitment and insight into the importance of public collections in enhancing the quality of life in our community.

**John Walsh** • Assistant Director •  
Wollongong City Gallery

## NURTURING AUSTRALIAN ART APPRECIATION

### THE AUSTRALIAN CONTEMPORARY ART FAIR VERSUS THE PUBLIC GALLERY BLOCKBUSTER

For the local artist, we have here in Australia the best art scene in the world. In relation to our population size, more local artists have exhibitions and a greater number of people buy locally produced art. All in a context of art of exceptionally high general quality. The credit for this must go mainly to the private gallery which struggled towards the light for three quarters of a century until, in the mid 1950s, growth became discernible. Professor Bernard Smith observes in *Australian Painting 1788-1970* that '...by the 1960s, the art dealers... had largely taken over the role of taste-makers to the community'. He goes on to say '...[they]... have certainly acted with an initiative which has widened and deepened the market for art and has spread its appreciation throughout wider sections of the community than ever before'.

From the 1970s, although the private gallery scene grew strongly, its development was more than paralleled by that of the publicly funded institution. The vast visual arts bureaucracy which emerged, ironically, did not recognise the contribution of the private galleries to the situation which in essence had underwritten its own expansion. The fact that hundreds (literally hundreds!) of private galleries had come into existence and gone to the wall in the process of helping build the very situation which justified larger public galleries, more art schools, funded spaces and so on, was not understood. There had been close liaison between private and public galleries in the sixties, but this had become more and more tenuous. Private galleries needed a body to represent them in the face of the burgeoning bureaucracy, and in 1976 the Australian Commercial Galleries Association (ACGA) was founded. Its members are galleries whose main business is to represent living Australian artists.

The profile of ACGA is such that in 1988 it was

invited to organise an art fair at the Royal Exhibition Building, Melbourne. Although only 23 galleries were involved, the first Australian Contemporary Art Fair caused great excitement. The (then) Visual Arts Board was eager for it to become a regular event and so allocated funds on a one-off basis for an art fair in 1990. The Second Australian Contemporary Art Fair (ACAF-2) was a major event. 56 galleries took part (four from overseas), showing the work of some 240 artists and there were 22,000 visitors over the four day period. The Board's hopes were realised as a substantial surplus made possible future art fairs. The third art fair (ACAF-3) will take place this year from 1 to 4 October; around 30,000 visitors are expected.

Despite a duration of just four days, the fair has all the attributes of a blockbuster. It draws a great number of visitors, many from interstate; it attracts good sponsorship, and it generates a substantial surplus.

The Australian Contemporary Art Fair begs comparison with many of the 'blockbuster' exhibitions hosted by public institutions. Most 'blockbusters' are exotic to and distant from present-day Australia. They are generally expensively and extensively promoted with the experts' 'seal of approval', a 'cultural significance guarantee'. At the Australian Contemporary Art Fair people interested to know about art are confronted by work that is relevant to their own context, they see it in some of its complexity and breadth. Many are introduced to the world of the private gallery which they may have previously found daunting, and their cultural life is thus enhanced.

Sometimes the people in search of the culture offered by the public gallery blockbuster queue for several hours just to see it. They shuffle past the gallery's permanent collection on their way to shuffle past artefacts from some distant place and time. Hardly one in a hundred would remember a single work in the gallery outside the blockbuster because the entire weight of the authority of the gallery has, by implication, debased in importance the permanent collection. Not only are the artefacts from Russia more important, but so were those from Colombia, which were insignificant in relation to those from Egypt, or Pompeii. Something Gareth Evans tried to do in Cambodia now makes work from there more essential to our cultural diet than the work of Australian artists.

Anyone who has watched the busloads of visitors to blockbusters will agree that this description is not far-fetched. Such speciously successful events militate against the interests of living Australian artists and their immediate influences; they militate against the real acquisition of culture as an extension of people's understanding of themselves, their world and their aspirations. The whole thing has a large element of hoax; people eager for culture are promised culture but given something as relevant as visiting the Crown Jewels. These people – more numerous than those watching football we are told – seem to

demand constantly new attractions that come from outside the galleries' collections and from outside the Australian art world. It is no wonder then that public galleries are diverting acquisition funds to financing blockbusters. The primary responsibility of publicly funded institutions is to the local art scene, to their immediate constituents. By concentrating on blockbusters, are these institutions not abrogating this responsibility?

That people are interested in their own contemporary culture, that there are valuable alternatives to the blockbuster treadmill, is one important lesson that can be learned from the Australian Contemporary Art Fair.

Australian Contemporary Art Fair •  
1-4 October 1992 •  
Royal Exhibition Buildings Melbourne

**Geoffrey Legge** • Australian Commercial Galleries' Association

## SCIENCEWORKS

Scienceworks has now been open for 5 months. On August 29 1992, it celebrated 250,000 visitors.

Scienceworks combines Victoria's fascinating historic scientific and technological collections with some of the very latest inventions, a swide range of objects in use today and a host of interactive exhibits to stimulate and involve.



The bubble tower demonstrates the properties of a highly viscous liquid. There are over 80 'hands on' exhibits at Scienceworks. Photo: Euan McGillivray

# roundup

## AUSTRALIAN FEDERATION OF FRIENDS OF MUSEUMS

The Friends of the Tasmanian Museum and Art Gallery was formed 58 years ago, in 1934, as a fund for purchases and improvements to the museum. In 1981, Mr Justice Cosgrove chaired the Steering Committee for an active society and Elspeth Hope-Johnstone was the inaugural President.

On 14 July 1992, the Friends celebrated *A Decade of Friendship*. To commemorate, the 10th anniversary issue of their newsletter details their history and activities and the support they have given the museum, including funding acquisitions such as paintings, sculpture, jewellery and furniture.

### IS THIS A FIRST?

Extract From the Minutes of a Meeting of Trustees 2 June 1966

*'Salaries. Agreed that if the Government Grant for supply for the first quarter of the financial year 1966/67 has not been received by the time the first July salaries and wages are due for payment, an advance may be taken from the Friends of Museums Fund.'*

Reprinted in the Friends of the Tasmanian Museum and Art Gallery Newsletter No 51 June 1992.

Carol Serventy

## AUSTRALIAN INSTITUTE FOR THE CONSERVATION OF CULTURAL MATERIALS

The Finance subcommittee has been assisting the national Treasurer to develop a "Treasurer's Package" that details the duties and responsibilities of the post for new incumbents. It has also been investigating ways to reduce travel costs associated with national Council meetings. As a result, meeting procedure has been revised so that fewer full Council meetings are required. In addition, meetings are to be held in Sydney as the most economical destination, and ways of sharing travel costs between the state bodies are being considered. The Finance Subcommittee has also been collecting and collating information on fundraising, specifically how best and to whom to apply for grants. This information will be made available to all AICCM bodies. The Training Subcommittee has been researching conservation training in Victoria, and the perceived needs and directions for the future. Their report is expected to be available in the next couple of months.

Alison Wain

## MUSEUMS ASSOCIATION OF AUSTRALIA

### TASMANIA

The most recent activity of the Tasmanian Branch was a seminar on the ethics of de-accessioning, held in conjunction with the branch meeting. Peter Mercer, Curator of

History at the Tasmanian Museum and Art Gallery, presented his thoughts on the subject, and Rhonda Hamilton, Curator of Community History at the Queen Victoria Museum and Art Gallery, gave her views and described situations where such a process may be appropriate. There was considerable discussion, with most members feeling that with proper handling, de-accessioning is an acceptable part of collections management. Public education and the need for written collection policies were seen as two of the most important factors in the process. Members will be given the opportunity to continue this discussion in the next branch newsletter.

At the branch meeting, the issue of amalgamation was discussed, with members from a variety of backgrounds requesting more information. Members were enthusiastic about hosting the 1993 CAMA Conference in Tasmania.

Over the next two months, the branch will present conservation workshops for members in Hobart, Launceston and Devonport. The workshops will provide professional advice on the storage, handling and display of objects and will be run by staff from the Cultural Conservation Service of the Queen Victoria Museum and Art Gallery. If successful, the branch may consider running more extensive workshops in the next year.

Kay Dimmack

### VICTORIA

The Victorian Branch welcomed Kirsten Freeman to the position of Project Officer during July. Kirsten is working on the Museum Survey and Accreditation Project which the branch is conducting on behalf of the Victorian Ministry for the Arts.

The branch celebrated International Museums Day at a function hosted by Australia Post at the new National Philatelic Centre and Museum in Melbourne. Jim Kennan Q.C., Deputy Premier and Minister for the Arts, officiated, launching Australia Post's new stamp issue, Australian Antarctic Territories' Wildlife, and opening an exhibition on the same theme. Branch Awards were also presented by the Minister. The Branch Essay Prize was awarded to Barbara Wels for 'Uneasy Rivals or Logical Accomplices? Museums' Use of Reproductions, Replicas and the Real Thing'. Copies of Barbara's paper are available from the Victorian Branch office. The Victorian Museum Professional of the Year was awarded to Sally Robins for her work with the Victorian Ministry for the Arts Museums Unit. Single handedly, Sally introduced cataloguing to over 100 small museums throughout Victoria, and built up a wonderful relationship with staff and volunteers in many museums. Deakin University's Ros Lawry Award for outstanding work during the Museum Studies Course was also won by Barbara Wels.

Branch President Alan Smith is representing branch interests on an interdepartmental committee developing a Cultural Heritage Strategy for Victoria. The committee includes non-government representatives and is being co-ordinated by the Ministry for the Arts.

In September, field advisory groups from around Australia will meet in Melbourne for the first time. This will allow each state to find out who is doing what for whom and why. Details will be reported in the fourth issue of *Museum National*.

Andrew Moritz

### WESTERN AUSTRALIA

The Western Australian Minister for the Arts, Kay Hallahan, released the Recommendations of the State Task Force for Museums Policy Western Australia on 22 June. The essence of the recommendations was reported in *Museum National* Vol. 1 No. 1, March 1992. Responses to the report were to be submitted by 31 August, 1992.

The branch Annual General Meeting on 8 August at the Maritime Museum in Fremantle was well attended. Members were keen to receive details of the Specific Purpose Grants for Museums at a session preceding the AGM. The branch is looking forward to receiving a good number of applications, although funds available this year will be the smallest portion to be distributed over the three years.

A successful professional development seminar 'Telling the Whole Story: Interpretations and Presentations in Museums' was held on 7 August. Julia Clark, Curator of Anthropology and History at the Tasmanian Museum and Art Gallery, Hobart, presented a paper on interpretation and gender. Other papers were 'Interpreting Working Life' by Lenore Layman of Murdoch University History Program and 'Interpreting Material From Differing Cultures', covering issues of perspectives of interpretation of Fremantle Prison by Josephine Wilson, Site Curator, Fremantle Prison Museum.

The branch has received sponsorship from the R&I Bank of Western Australia to hold the Museum Education Awards in 1993.

Many schools were disappointed that these awards were not to be held in 1992 and have already begun programs in preparation for the 1993 Awards. We are pleased to be able to continue this association with the R&I Bank to promote the State's cultural heritage.

Peta Gjedsted

# noticeboard

## EXHIBITIONS

Please note: entrance charges may apply

### AUSTRALIAN CAPITAL TERRITORY

#### Australian National Gallery

Parkes Place Canberra

- *Art of Angkor*  
to 25 October
- *A Decade of Australian Art*  
12 September - 15 November
- *Australian Prints from the Decade*  
26 September to 10 January 1993
- *Medium Density Contemporary Australian Drawings and Photographs*
- *European Masterpieces from the Fine Arts Museums of San Francisco*  
14 November-7 February

#### Australian War Memorial

Canberra

- *Most Treasured Records*  
to 4 October

#### National Library of Australia

Parkes Place Canberra

- *Lie of the Land*  
to 25 October
- *On the Street Where You Live*  
14 November to 7 February 1993

### NEW SOUTH WALES

#### Noosa Regional Gallery

Pelican Street Tewantin

- *Stations of the Cross: Patronage and the Visual Arts*  
to 27 September
- *Local Perspectives*  
5 October-1 November
- *Recent Video Art*  
9 November-6 December
- *Marie Biggins: Carousel*  
14 December-17 January 1993

#### Powerhouse Museum

500 Harris Street Ultimo

- *First Australian Contemporary Jewellery Biennial*  
to 18 October

#### Westpac Museum

The Rocks Sydney

- *Celtica*  
to 31 October

#### Wollongong City Gallery

Corner Kembla and Burelli Streets Wollongong

- *Explorations in Paint-Ron Lambert 1954-1992*  
18 September-25 October
- *The 1992 Doug Moran National Portrait Prize Exhibition*  
23 October-15 November
- *My Special Place*  
18 December to 24 January 1993

### NORTHERN TERRITORY

#### Northern Territory Museum of Arts and Sciences

Bullocky Point Fannie Bay

- *National Craft Acquisition Award*  
3-25 October
- *NT University Fine Art Graduates' Works*  
27 November-13 December

### QUEENSLAND

#### Gladstone Regional Art Gallery and Museum

Cnr Goondoon and Bramston Streets Gladstone

- *Living Silk*  
to 29 September
- *A Flight of Fancy Patchworkers and Quilters of Port Curtis*  
18 September-17 October

#### Gold Coast City Art Gallery

135 Blundell Road Surfers Paradise

- *National Ceramic Art Award*  
9 October - 8 November

#### Queensland Art Gallery

Southbank South Brisbane

- *Francis Lyburner Retrospective*  
to 12 November
- *The Art of Frederick McCubbin*  
to 6 December
- *Tom Risley Survey*  
20 November-16 February
- *Bea Maddock*  
18 December-7 February 1993

### SOUTH AUSTRALIA

#### Art Gallery of South Australia

North Terrace Adelaide

- *Hans Heysen: The Creative Journey*  
to 18 January 1993
- *Colonial Biedermeier South Australian German Art*  
25 September - 25 January 1993

#### Migration Museum

North Terrace Adelaide

- *Fair Game: the Cultural Connections of Sport in South Australia*  
to July 1993

#### South Australian Museum

North Terrace Adelaide

- *Boomerang*  
to 5 October

#### University of South Australia Art Museum

North Terrace Adelaide

- *Robert Harrison*  
to 3 October
- *Octopus*  
15 October-7 November
- *Masters and Graduate Diploma Exhibition*  
26 November-12 December

### TASMANIA

#### Tasmanian Museum and Art Gallery

40 Macquarie Street Hobart

- *Showman: the Photography of Frank Hurley*  
5 November - 6 December

### VICTORIA

#### Bendigo Art Gallery

42 View Street Bendigo

- *The Art of Christian Waller*  
to September

#### Golden Dragon Museum Bendigo

- *The Salvation Army in China*  
to January 1993

#### Heide Park and Art Gallery

7 Templestowe Road Bulleen

- *Henry Moore Portfolio Prints and Working Models*  
15 September-3 November
- *The Nude 1992: Sara Weis Award*

#### Jewish Museum of Australia

Cnr Arnold Street and Toorak Road South Yarra

- *Courage To Care: Rescuers of Jews During the Holocaust*  
to 31 January 1993

#### Latrobe Valley Arts Centre Morwell

- *Knit One*  
2 October-1 November

#### Lillydale Historical Museum

33 Castella Street Lilydale

- *The Glory Box: A Chest Full of Hopes and Dreams*  
to 18 October

#### McClelland Gallery

McClelland Drive Langwarrin

- *Quilt Exhibition*  
to 20 September

#### Museum of Victoria

Swanston Street Melbourne

- *Womens' Work: Aboriginal Arts and Crafts*  
30 September onwards

#### Performing Arts Museum

Victorian Arts Centre

100 St Kilda Rd Melbourne

- *Entertaining Melbourne*  
to 29 November

#### Waverley City Gallery

170 Jells Road Wheelers Hill

- *Dramatic Effect*  
1 October - 1 November
- *Noble Rot*  
5 November - 24 December

### WESTERN AUSTRALIA

#### Art Gallery of Western Australia

Perth Cultural Centre Perth

- *Design Visions: Australian International Crafts Triennial*  
to 4 October
- *Secret Treasures of Russia*  
to 25 October
- *Confess and Conceal South East Asian and contemporary Australian art*  
22 October-29 November
- *Moët & Chandon Touring Exhibition*  
26 November-10 January 1993

#### Western Australian Museum

Francis Street Perth

## CONFERENCES

### 16TH ICOM TRIENNIAL

#### Museums: Rethinking the Boundaries?

19-27 September 1992

Quebec Canada

Contact: ICOM Secretariat

60 rue Marche Champlain Quebec Canada

Tel: 418 694 1992 • Fax: 418 694 1450



**AICCM Conference**  
21-23 September 1992  
Contact: Benita Johnson  
Applied Science/NCCHSS  
University of Canberra  
PO Box 1 Belconnen ACT 2616  
Tel: 06 252 2369

**THE AUSTRALIAN LIBRARIES  
INFORMATION ASSOCIATION** Libraries:  
**The Heart of the Matter**  
27 September-2 October 1992  
Albury NSW  
Contact: The Conference Manager  
PO Box E441 Queen Victoria Terrace  
Canberra ACT  
Tel: 06 285 1877

**MUSEUM DIRECTORS FEDERATION OF  
AOTEAROA/NEW ZEALAND**  
**Managing Museums in the Nineties**  
1 and 2 October 1992  
Wellington New Zealand  
Contact: The Conference Coordinator  
22-24 Garrett Street  
Wellington New Zealand  
Tel: 04 384 4473 • Fax: 04 385 1198

**Revival and After:**  
**International Conference on Contemporary  
Northwest Coast First Nations Art**  
8-10 October 1992  
Vancouver Canada  
Contact: Nexus 92  
PO Box 10 150-1111 Melville Street  
Vancouver BC V6E 3V6  
Fax: 604 684 0881

**INTERNATIONAL FAIR OF RESTORATION  
AND CONSERVATION TECHNIQUES**  
**Restoration 92**  
20-22 October 1992  
Amsterdam The Netherlands  
Contact: RAI Gebouw bv Amsterdam  
The Netherlands  
Tel: 31 0 20 549 12 1

**INTERPRETATION AUSTRALIA  
INAUGURAL NATIONAL CONFERENCE**  
**Open to Interpretation**  
16-17 November 1992  
Deakin University  
Toorak Campus VIC  
Contact: Rachel Faggetter  
Open to Interpretation  
Deakin University  
662 Blackburn Rd Clayton VIC 3168  
Fax: 03 544 7413

**CONFERENCE OF THE COUNCIL OF  
AUSTRALIAN MUSEUM ASSOCIATIONS**  
**Culture and Government Heritage History  
and Contemporary Society Management**  
**Forward-Up-Down Through Change**  
17-21 November 1992  
Royal Exhibition Buildings  
Melbourne VIC  
Contact: Naomi Craft or Sue Silberberg  
Tel: 03 419 7092 • Fax: 03 419 6842

**THE AUSTRALIAN AVIATION MUSEUMS  
ASSOCIATION FOURTH NATIONAL  
CONFERENCE**  
6-8 November 1992  
Bundaberg QLD  
Contact: Mark Clayton  
Tel: 03 669 9956

**PERFORMING ARTS MUSEUM'S 10TH  
ANNIVERSARY**  
**On With the Show**  
12 and 13 November 1992  
Melbourne VIC  
Contact: Janine Barrand  
Tel: 03 684 8325 • Fax: 03 682 1507

**11TH AUSTRALIAN INSTITUTE FOR  
MARITIME ARCHAEOLOGY ANNUAL  
CONFERENCE**  
**Shipwrecks and Community –  
accessing underwater cultural heritage**  
13-18 November 1992  
Sydney NSW  
Contact: Mark Staniforth  
Curator of Maritime Archaeology  
Australian National Maritime Museum  
GPO Box 5131 Sydney NSW 2001  
Tel: 02 552 7714 • Fax: 02 552 2318

**Cooperative Paper Conservation:  
The Conservation of Complex  
Mixed Media Objects**  
7 December 1992  
Contact: Johan Hermans  
Paper Conservation Section  
The Museum of London  
London Wall London EC2Y 5HN UK

**FIRST NATIONAL CONFERENCE ON  
NURSING HISTORY**  
**Australian Nursing... the story**  
The National Nursing Archival Project of the  
Royal College of Nursing Australia  
15-16 May 1993  
Melbourne VIC  
Contact: John R Wilson  
PO Box 693 Quoiba Tasmania 7310  
Tel/Fax: 004 24 7006

**POST COLONIAL FORMATIONS:  
Nations, Culture, Policy**  
7-9 July 1993  
Griffith University Brisbane QLD  
Contact: Administrative Officer  
Institute for Cultural Policy Studies Faculty of  
Humanities Griffith University QLD 4111  
Tel: 07 875 7772 • Fax: 07 875 5511

**MUSEUM EDUCATION ASSOCIATION OF  
AUSTRALIA AND MUSEUM EDUCATION  
ASSOCIATION OF NEW ZEALAND  
BIENNIAL CONFERENCE 1993**  
**Pathways to Partnerships-linking collections  
with educators curators guides and the  
community**  
29 September-1 October 1993  
University of Melbourne Parkville VIC  
Contact: Henry Gaughan  
Education Services National Gallery of Victoria  
Tel: 03 685 0291 • Fax: 03 686 4337

## GRANTS, SCHOLARSHIPS, AWARDS

**ART MUSEUMS ASSOCIATION OF  
AUSTRALIA INC**  
**International Promotions: Small Grants Fund**  
For individuals who wish to attend and are  
confirmed active participants in international  
conferences, seminars and projects where they  
will represent Australia in an ambassadorial  
capacity and advocate contemporary Australian  
visual arts. This program is supported by the  
Visual Arts/Craft Board of the Australia Council  
Contact: Louis Pether Program Manager  
159 Brunswick Street Fitzroy VIC 3065  
Tel: 03 416 3795 • Fax: 03 419 6842

**THE AUSTRALIA-CHINA COUNCIL**  
Arts administration, science and technology and  
media exchanges are some of the fields in which  
the Australia-China Council gives grants. The  
maximum grant available for projects in the  
priority areas will normally be about \$30,000 for  
individuals, and some conditions apply.  
Contact: Australia-China Council Secretariat  
Box E393 Queen Victoria Terrace Post Office  
Canberra ACT 2600  
Tel: 06 261 3822 • Fax: 06 261 3835

**THE CRAFTS COUNCIL OF AUSTRALIA**  
administers a fund to assist craftspeople with  
participation in international events, expenses  
of portfolio preparation, freight and insurance,  
attendance.  
Contact: Crafts Council of Australia  
35 George Street Sydney NSW 2000  
Tel: 02 241 1701

**VISUAL ARTS/CRAFT BOARD OF THE  
AUSTRALIA COUNCIL**  
**Contemporary Craft Curators Program**  
The Visual Arts/Craft Board offers the  
opportunity to three museums, galleries,  
institutions or organisations to appoint a  
specialist contemporary craft curator for one to  
three years. The Board will contribute \$30,000  
per annum towards the cost of employment.  
*Closing Date for proposals: 30 October*  
Contact: The Administrator Visual Arts/Craft  
Australia Council PO Box 788  
Strawberry Hills NSW 2012  
Tel: 008 226912 or 02 950 9122

## PUBLICATIONS

*After Street Ryan: Training for the  
Museums Industry*  
Papers from the seminar edited by Linda Young  
and Darryl McIntyre  
These papers were presented at a seminar of  
the ACT Branch of the Museums Association in  
August 1991 which considered the implications  
of the Street Ryan report on the development  
of training strategies for the Australian museum  
sector.  
\$10 (including postage) from: Linda Young  
Cultural Heritage Management University of  
Canberra PO Box 1 Belconnen ACT 2601  
Tel: 06 201 2079  
Registrants from the seminar should have  
already received copies. If not, please contact!

The AICCM has produced a series of information sheets for the wider museum community and the general public.  
*Guidelines for Commissioning Conservation Treatment for Cultural Objects* •  
*Thermal Fax Paper*  
Both publications are available for 50 cents each or \$4 for 10 from:  
Julian Bickersteth AICCM Publications Officer  
International Conservation Services  
53 Victoria Avenue  
Chatswood NSW 2067  
Tel: 02 417 3311 • Fax: 02 417 3102

*Lassetters Commercial Review 1902*  
Reproduction Now Available  
The Management of The Cottage, Canberra & District Historical Society, has made a master photocopy of the 1902 Lassetters catalogue in its collection. Further copies can be produced for \$110 each plus postage (NSW +\$6; VIC +\$7; TAS, SA, QLD +\$8; WA, NT +\$9). Payment is required at the time of placing orders. (Small donations added to payment will be received with thanks!)  
Contact: Merv Knowles Chairman  
The Cottage Board of Management  
CDHS PO Box 970 Civic Square ACT 2608

*Directory of Queensland Museums*  
an illustrated directory including museums of art, science industry, history available from the MAA Qld Branch c/- Material Culture Unit  
James Cook University Townsville Qld 4810  
Tel: 077 814 855

*Tasmanian Heritage Directory*  
a comprehensive guide to museums and galleries in Tasmania that includes maps and photos \$6.50 + postage from: Kay Dimmack  
Secretary MAA Tas Branch  
Queen Victoria Museum and Art Gallery  
Wellington St Launceston TAS 7250

#### Erratum:

*The Official Museum Directory of Victoria*, Birtley, M. and McGillivray, N., 1990, was published by the MAA Vic Branch, Melbourne and not by Wileman Publications as indicated in *Museum National* Vol 1 No 2. The error was made during transcription.

*Sharing the Information Resources of Museums*  
ISBN: 0-905963-80-6  
Based on papers given at the third conference of the Museum Documentation Association.  
Available from:  
The Museum Documentation Association  
Lincoln House 347 Cherry Hinton Road  
Cambridge CB1 4DH UK  
Tel: 0223 24 2848 • Fax: 0223 213575

The MAA Victorian Branch retails a large and varied range of museum publications.  
The Branch is now able to accept payment by bankcard or Mastercard for purchases of \$10 or over. The publications listed are all available from the MAA Vic Branch  
c/- Ministry for the Arts  
Private Bag 1  
City Road Post Office VIC 3205  
Tel: 03 686 6186

*The Official Museums Directory for Victoria 1990 2nd Edition*  
Edited by Margaret Birtley and Nigel McGillivray  
Members: \$6.60 +\$2.20 postage  
Non-members: \$10 +\$2.20 postage  
*Good Show! A Practical Guide for Temporary Exhibitions 2nd Edition*  
Lothar P Witteborg Smithsonian Institution  
Travelling Exhibition Service  
\$32.50 + \$5 postage  
*Dating Family Photos 1850-1920*  
Lenore Frost 1991 128 pp, 132 photographs  
\$19.50 +\$2.20 postage

### INFORMATION PLEASE

#### NATIONAL ARTS WEEK

Following Arts Week 1991, the Australia Council announced it would not provide funding in 1992 for national promotion of the week. Last year, the New South Wales program was coordinated by the Arts Council of New South Wales with the assistance of a New South Wales National Arts Week Steering Committee. The Ministry for the Arts in conjunction with the Arts Council of New South Wales is now considering options for 1993 that might include an Artists' Day or similar celebration of the contribution of artists to our cultural life. Suggestions are welcome! They should be made in writing to:  
Helen Coleman General Manager  
Arts Council of New South Wales  
Pier 5 Hickson Road Millers Point NSW 2000  
Tel: 02 247 8577 • Fax: 02 247 7829

#### HELP US TO HELP YOU!

The Museums Association of Australia Inc. (Victorian Branch), in conjunction with the Victorian Ministry for the Arts, has recently distributed a survey to all historical societies and museums in the State. The aim of the survey is to measure current museum activity in order to better determine how to provide services and support to Victorian museums and historical societies in the future. This project allows museums to participate in shaping the nature of support they will receive. The survey will make available up to date information about the number and kind of museum collections in Victoria as well as highlight past achievements and future trends. Please help us to help you! By completing the survey, you will ensure your organisation is included free in the 3rd edition of the *Official Museums Directory for Victoria*, due to be published in March 1993. Survey results are also expected to be published by this date.  
Information: Kirsten Freeman  
MAA c/- Ministry for the Arts  
Private Bag 1 City Road Post Office 3205  
Tel: 03 684 8807 • Fax: 03 686 6186

### WANTED

#### Ephemera and objects from Australian popular culture for an exhibition scheduled for Monash University Gallery in mid 1993.

Proposed theme: Representation of the Bomb and nuclear economy in Australian art and culture 1945 to the present.

Material from the following areas is sought:

- Domestic whitegoods and labour-saving devices based on nuclear and/or missile/space technology.
- Recipes, atomic cocktails, printed teatowels, atomic coffee pot...
- Design/Advertisements, promotional graphics and objects, fashion and fabric, design for nuclear-powered vehicles, fallout shelters or 'survival' kits
- Peace Movement ephemera, badges, banners, printed clothes, stickers, posters
- Tourism/Leisure memorabilia, postcards, photographs, from nuclear sites or installations

Contact: Rod James Guest Curator  
The Bomb Show Department of Visual Arts  
Monash University Wellington Road  
Clayton VIC 3168

#### Bibliographic Information Wanted

The Smithsonian Institution's Office of Museum Programs is seeking citations of dissertations written in English at doctoral and master degree levels that are concerned with museum studies. The Office is also interested in discipline – (art, anthropology, folklore etc) or interdisciplinary-based (administrative, historical, philosophical, critical, sociological etc) investigations of museums. The information will be used to generate a data base that will be made available to the field through the Museums Reference Centre (MRC), a branch library of the Smithsonian Institutions Libraries.  
Contact: Nancy Fuller or Magdalena Miere  
OMP/SI A&I Building #2235 Stop 427  
Washington DC 20560  
Tel: 202 357 4061 • Fax: 2022 357 3346

### NOTA BENE

#### CHANGE OF ADDRESS

##### Australian Sugar Industry Museum

PO Box 39 Innisfail QLD 4860  
Tel (admin only): 070 63 2656

##### Boomalli Aboriginal Artists' Cooperative

199 Cleveland Street Redfern NSW 2008  
PO Box 935 Strawberry Hills NSW 2008  
Tel: 02 698 2047 • Fax: 02 698 8031

##### Crafts Council of Victoria

144 Gertrude Street Fitzroy VIC 3065  
Tel: 03 417 3111  
Fax/Modem: 03 419 7295

# miscellanea

Ross Wolfe has been appointed inaugural Director of the Anne and Gordon Samstag International Visual Arts Scholarship Program. An artist by training, he was founding editor and publisher of *Art Network* visual arts journal and Director of the Visual Arts Board of the Australia Council for four years. Since 1988, he has been Deputy Director of the Art Gallery of South Australia.

Australian contemporary artists' responses to the Gulf War is the subject of a paper to be presented by Anna Gray at the Australian Popular Culture Conference organised by the British Australian Studies Association at the University of London in September. Anna has received funds from the AMAA Small Grants International Program which is supported by the Visual Arts/Craft Board of the Australia Council.

## FROM THE NORTHERN TERRITORY

Peter Murray, formerly Head of the Southern Region Division of the Northern Territory Museum of Arts and Sciences, has taken up the position of Acting Director while Colin Jack Hinton is on sabbatical.

Richard Willan, formerly of the Zoology Department of the University of Queensland and specialist in the areas of nudibranchs and bivalves taxonomy, has taken up the position of Curator of Molluscs at the Northern Territory Museum of Arts and Sciences. He has also taken on the responsibilities of Diving Safety Officer for the museum.

Jasmine Tan, Trainee Technical Officer in the Coelenterates Department, has been awarded a position in the prestigious Guild of Natural Science Illustrators' Annual Summer Workshop in the United States of America. Jasmine's costs have been met by grants from the Queen Elizabeth Silver Jubilee Trust and the Northern Territory Office of the Arts and Cultural Affairs.

Jenny Webber, Trainee Technical Officer in the Entomology Department of the Northern Territory Museum of Arts and Sciences, will attend a Technical Training Workshop at the CSIRO's Australian National Insect Collection in Canberra in September.

*Skinks of the Northern Territory* by Paul Homer, published by the Northern Territory Museum of Arts and Sciences earlier this year, has won the Best Field Guide category of the Royal Zoological Society of New South Wales' Whitely Awards for 1992.

Fiona Foley has resigned from her position at Boomalli Aboriginal Artists' Cooperative to concentrate on her own practice. Hetty Perkins has replaced her. See Noticeboard for the new address of Boomalli.

The 1992 Queen's Birthday Honours acknowledged the important contribution to art museums, public galleries and the visual arts by Arthur Boyd who was made a Companion of the Order of Australia (AC), James Mollison who was made an Officer of the Order of Australia (AO), Justin O'Brien and Sheila Scotter were made Members of the Order of Australia (AM).

The Ipswich Regional Gallery has appointed Shirley Powell to the position of Assistant Director/Gallery Coordinator. Ms Powell has a background in journalism and art history and a strong interest in study and curatorship relating to Australian design and architecture.

Bruce Ford has been appointed Head of Conservation Services at the Australian National Gallery.

Robert Champion de Crespigny, Chief Executive of South Australia's largest mining company, has been appointed Chair of the Board of the South Australian Museum, replacing Mike Tyler, well known academic and researcher in zoology, who was Chair for 10 years.

***If you do not receive Museum National as part of your membership to a CAMA-affiliated professional organisation, why not subscribe?***

## SUBSCRIPTION RATES (AUSTRALIA)

Annual (4 issues): Individuals – \$30 Organisation – \$40

Single copies: Individuals – \$9 Organisations – \$12

Other prices on application

***To Museum National Subscriptions, CAMA, 159 Brunswick St, Fitzroy Vic 3065***

I enclose a cheque/money order made payable to CAMA for \$\_\_\_\_\_ being for:

subscription starting at issue no. \_\_\_\_\_

or

single copy(ies) of issue no. \_\_\_\_\_  
(please specify)

Name: \_\_\_\_\_

Organisation: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

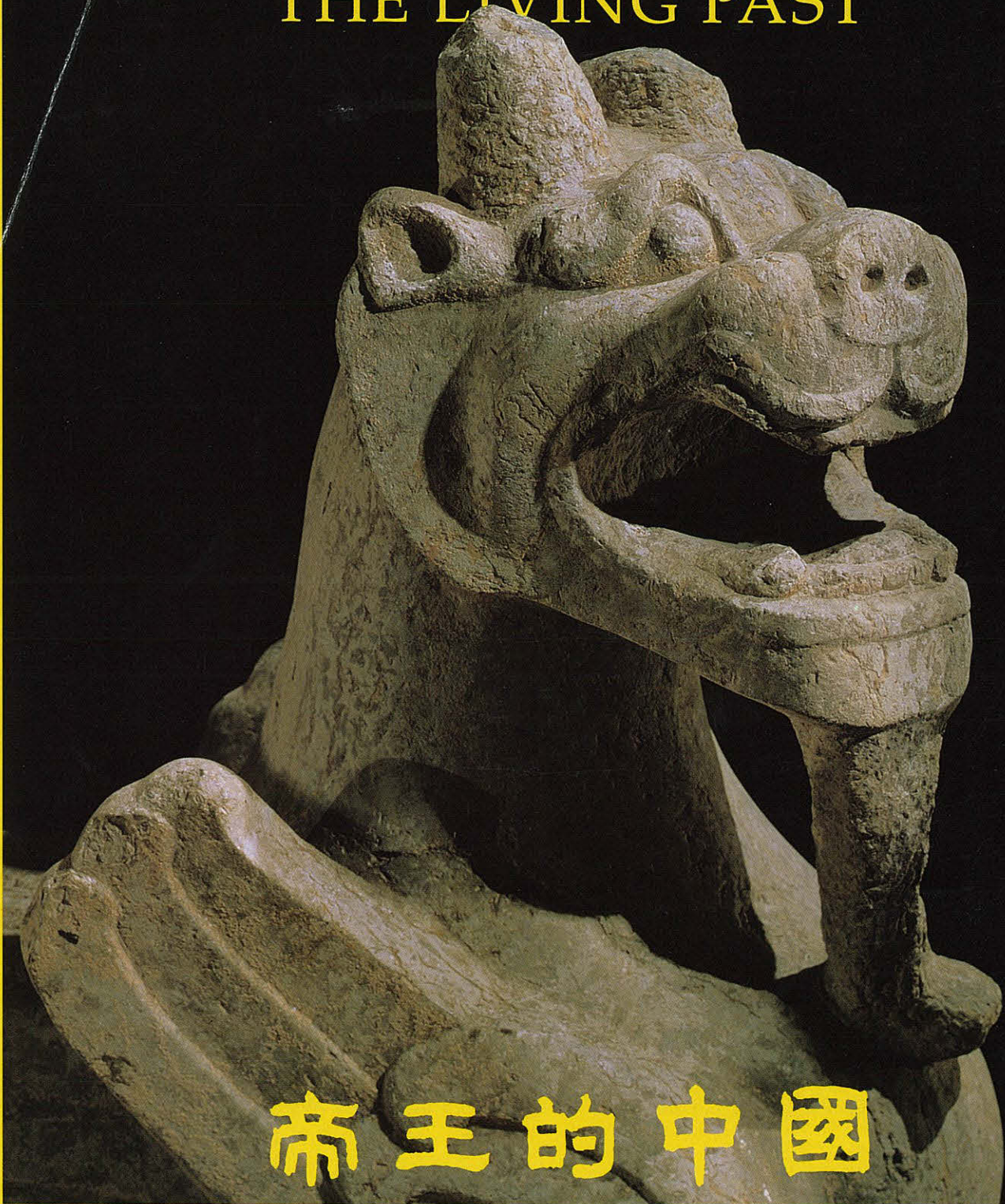
Tel: \_\_\_\_\_

**SUBSCRIBE**



# IMPERIAL CHINA

## THE LIVING PAST



帝王的中國

**Art Gallery of New South Wales**  
28 August - 1 November 1992

**Museum of Victoria**  
19 November 1992 - 14 February 1993

**Queensland Art Gallery**  
3 March - 26 April 1993

**Art Gallery of South Australia**  
12 May - 4 July 1993

**Art Gallery of Western Australia**  
22 July - 19 September 1993

Made possible by



AUSTRALIAN WHEAT BOARD

Sponsored by



SINGAPORE AIRLINES

Official Domestic Carriers



AUSTRALIAN AIRLINES



Australian airExpress

Indemnified by the Australian Government through the Department of the Arts, Sport, the Environment and Territories