

A publication of the Council of Australian Museum Associations

MUSEUM NATIONAL

VOL 2 • NO 3
OCTOBER 93

ACCESS & MUSEUMS: PART TWO

EDITOR'S DESK

This is the second in our series on museums and communities and the second to explore the issues of access.

First up is an edited version of our recent roundtable discussion in which museum professionals discuss community access spaces and the complexities involved in working with communities. Sharing control of exhibitions means museums are often challenged with controversies not entirely under their control and we look at three case studies in this regard.

How many access spaces are there in Australia? Madeleine Galbraith investigated the question for *Museum National* and a working list of such spaces is provided in this issue.

Also included is Ben Curnow's useful overview of university art museums, an article commissioned by the Art Museums Association of Australia.

Our cover this month features the Museum of Victoria. We ask what the Museum's future is and Leon Paroissien reflects on how such institutions remain 'an essential index of our place in the world, and for the communication of the character of human achievement'.

The museum profession's move towards a single association gathers pace with sixteen of the existing twenty-two groups agreeing to join the new association, currently favoured to be called Museums Australia.

The brochure included in this issue identifies new membership fees, programs and transitional arrangements. Affiliate committees will receive more detailed information at the end of October, including the proposed constitution. The MAA Council has moved a motion to dissolve the association and at the CAMA Conference in December the MEAA, MAA, AMAA and Registrars' Committee will hopefully form the new association, an association that all members of the industry should join and participate in.

ERRATUM

In *Museum National*, Volume 2, No. 2 we omitted to acknowledge Maurice Grant-Drew as the photographer of our cover image. We apologise to Maurice for this oversight (Ed).

Plans for the CAMA Conference are progressing well and details of papers to be presented are included in this issue. Register now!

Together with other gallery, museum and library professionals, I recently attended a discussion in Canberra organised by the Australian Cultural Development office

concerning the new \$6 million yet-to-be-named National Touring Program. Sharpen your pencils and get your applications in now.

A good reader response to our last issue was heartening and your continued contributions are always welcomed.

Greg Marginson, Editor

LETTERS

Safeguarding records of museums and museum associations

At present the museum movement is in some turmoil. Whatever the decision made in December regarding amalgamation into one organisation, one thing is clear: future researchers documenting the history of the museum movement in Australia will find this period a fascinating one. It is vital we provide good records on which they can draw.

Over the past two decades there has been a rapid growth in the number of museums across Australia and in the number of museum associations. Museum people are aware of the importance of preserving objects and their documentation. Similar consideration needs to be given to the documentation of their museums and associations.

May I put in a plea to all museums and associations, their sections and branches, and to all those who hold or have held office in them, to give serious thought to their papers. These include correspondence, minutes, membership lists, photographs, posters, pamphlets and other ephemera, as well as newsletters and other publications.

Museums are not usually the best place to preserve such materials for rarely do they have the professional archival skills and I would urge that these materials be deposited in an appropriate state, university or Commonwealth archive so they will be secure and available for the future.

Professor Barrie Reynolds

School of Tropical Anthropology, James Cook University, Qld

NGA goes bush

I was interested to read Daniel Thomas' article 'Access. The Many Kinds in Many Minds' where the sending of exhibitions 'to the bush' is discussed.

Mr Thomas states that most agencies send exhibitions to professional, regional or metropolitan galleries and for conservation and security purposes we can respect why this is so. However I wanted to bring to the attention of readers that the National Gallery of Australia already has in place a program of sending sturdy works of art (packaged in suitcases and specifically purchased for their ability to be handled by children) to isolated communities.

Known as the Wolfensohn Gift (this project was funded by expatriate Jim Wolfensohn) it has been toured to diverse locations such as Flinders Island, many aboriginal communities throughout the Northern Territory, the School of the Air, the Flying Art School in Queensland as well as isolated areas of Western Australia, South Australia and Tasmania.

Mr Thomas quotes our July 1993 Travelling Exhibitions program of six exhibitions being regional or metropolitan based. Whilst this is quite so, if he had checked our March, April, May and June schedules he would have noticed the Gallery had sent an exhibition to venues such as Tennant Creek, Katherine, Wyndham, Broome, Port Hedland and Carnarvon.

Mr Thomas is correct when he states touring exhibitions sometimes 'cost the earth' - how well we and the other touring agencies know - but the National Gallery of Australia remains committed to providing the National Collection to all Australians.

Elizabeth Churcher
Director



"Two Spotted Cats"
(Leopard cat, *Felis
Bengalensis*, 42cm by
42cm, Siberia,
Phillipines, Borneo) from
the project "Still life -
Dead Life" photographed
at the Museum of
Victoria by Berthold
Daum
© Berthold Daum 1993

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ROUNDTABLE

Access: commitment or containment?

Museum National recently convened a roundtable meeting to address the complex issue of access within Australian museums and public galleries: How do we define community? What impact does the notion of access have on the institution and the community? Is the consequent relationship a genuine one reflecting commitment and empowerment, or does it represent containment of ideas and issues?

Participants in the discussion were: Margaret Anderson - Lecturer in Material Culture, Monash University (Chair); Helen Light - Director/Curator of the Jewish Museum of Australia; Lula Saunders - Cultural Diversity Coordinator, Australian Museum; Jane Scott - Curator, Vic Health Access Gallery, National Gallery of Victoria; Gaye Sculthorpe - Senior Curator of Indigenous Studies, Museum of Victoria; Viv Szekeres - Director of the Migration Museum, Adelaide; Kevin Wilson - Manager, Linden - St Kilda Arts Centre

Margaret: How do we think about the communities museums serve, how do we identify them and how have our notions of communities and museums changed in the last five to ten years? How do institutions respond to communities?

Viv: We interpret community as constituency, and I guess it is also a political term. As a migration museum, we rely on different cultures and groups we hope to involve in the Museum even though we are funded by the State Government. Our communities identify themselves culturally and without them, and without being seen to serve and involve them, the Museum wouldn't exist.

Dealing with communities is very complex and we almost always end up dealing with the most confident and the most articulate. You start with the group that

may be called Italian; you then discover there are hundreds of Italian groups within that and then you may end up dealing with only two people from a particular group.

Margaret: The Migration Museum would have a more specific definition of community than many museums, wouldn't it? Politically it is targeted at a migrant community rather than a general community, isn't it?

Viv: Yes.

Helen: We're regarded as a community museum and have a very specific constituency. However, we believe our constituency should really be much broader because we see ourselves as a bridge between our community and the wider community. In a sense we have two levels of community and we're very mindful of them both.

Margaret: Which would be the primary one?

Helen: I don't think there is one. As a Jewish museum we think it's important for Jewish people to be mindful of their history and culture but we're also conscious of bridging gaps and expanding understanding in the general community. But we have other important roles as a community museum per se. Although we represent a specific community, we are also a model within a multicultural society: those prejudices and ignorances we break down through sharing our own culture should have a wider application.

Margaret: That would be a different approach from more general institutions like the Museum of Victoria or the National Gallery of Victoria, wouldn't it? They have a much broader purpose and a much broader collecting and discipline base to operate from, and therefore a notion of community which is probably quite different.

Jane: I define community, within the Vic Health Access Gallery program, as any group of people that wants to come together to show art. They include festivals, fringe arts, and special interest groups - they're all communities but all have slightly different agendas.

Margaret: How do communities feeding into the Gallery's program differ from the National Gallery's general community?

Jane: The Gallery has many communities - it's a public venue servicing the whole community. The Access Gallery program defines a small segment of that broader picture and it gives those communities an opportunity to promote themselves.

The program was set up to attract communities that don't necessarily frequent the National Gallery of Victoria, to provide exhibitions which relate specifically to them, and to make the NGV a more comfortable venue for the whole community.

TAPESTRY MADE BY WOMEN FROM ARGENTINA, CHILE, ECUADOR, EL SALVADOR, MEXICO AND PERU FOR 'THREADS OF A CULTURAL CLOTH: AMERICA 500 YEARS', AN EXHIBITION IN THE COMMUNITY ACCESS GALLERY MIGRATION MUSEUM, ADELAIDE, SEPTEMBER/NOVEMBER 1992



Margaret: There are some interesting thoughts here: one is the notion of museums or galleries servicing the whole community, and the other is the notion of bringing people in so they will feel more comfortable. Do the events in those spaces influence the rest of the gallery?

Gaye: The Aboriginal section of the Museum of Victoria has seen a major turnaround in the last fifteen years. Aboriginal people were once regarded solely as objects of research rather than active participants in the day-to-day work of the Museum. Since the appointment of an Aboriginal Liaison Officer in 1981, we now have eight Aboriginal staff plus a separate Aboriginal Employment and Training Section.

Another major change is the recognition of Koori communities close to the Museum. Anthropology used to be concerned with so-called traditional people living in remote areas and it's only in the last five or ten years that museums have begun to recognise local people here in Melbourne.

It's interesting to consider the distinction between audience and constituency. In the United States last year, I spent time with those involved in planning the new National Museum of the American Indian. They

were distinguishing between their constituents and their audience and planning very separate programs for both. I think that's a potentially useful model.

Margaret: They defined their constituents as Native American Indians and their audience as the entire community?

Gaye: Yes.

Lula: But those distinctions have come about partly because the American Indian people have defined what they want to see happen in the Museum, haven't they?

Gaye: Yes, it is an American Indian Museum, even though it is part of the Smithsonian Institution.

Lula: And when the Native American people were asked what should happen in the Museum, there was a difference of opinion between them and the decision makers in the Smithsonian.

Margaret: It's been a very political process, and not one that's been easily negotiated. Was there any opposition to that notion of Native American Indian control of an organisation?

Gaye: I'm not aware of that but I know the Museum's creation was linked to the debates and the legislation governing the return of cultural property, access and the laws requiring museums to inventory their collections.

Margaret: So it has a whole legislative framework that museums in Australia don't have, and perhaps don't want.

Gaye: Yes.

Lula: The Australian Museum has begun to think

differently about its community over the last five to ten years. We're collecting data on our visitors and while we believe it's the city we serve and those in the museum's vicinity, this may not be true.

We now have a Cultural Diversity Coordinator and a gallery with an access space and I believe our notion of community will change again with the dynamics of events in this space.

Kevin: The organisation I work for was originally called St Kilda Community Arts Centre but we changed that because we didn't want the word 'community' in it! We thought it would put off a lot of the fine artists we wanted to attract.

When you're working for a local government organisation you have direct contact with the public who are saying 'I pay my rates, why can't I show my work in here?' So we've given communities a chance to run things themselves by giving them one of the galleries. We also curate shows around community issues and shows pertaining to certain groups.

We recently did a show with the Polynesian community in St Kilda. They seemed to get sidetracked by the whole nature of museum display and it ended up being a show about things in cabinets, which was disappointing. But they did bring interesting, non-Anglo values into the Gallery.

An Eastern European exhibition opened up other issues of presentation and access. Most people brought their works in, put them up on the wall in a very traditional way and it just didn't work. We're now trying to take 'access' further by contextualising shows. We'll be curating shows very strongly, which may be placing a value on it, but we'll work hard to make these values obvious and self-critical.

Viv: Is it still going to be



MARGARET ANDERSON: 'THERE ARE SOME INTERESTING THOUGHTS HERE: ONE IS THE NOTION OF MUSEUMS OR GALLERIES SERVICING THE WHOLE COMMUNITY, AND THE OTHER IS THE NOTION OF BRINGING PEOPLE IN SO THEY WILL FEEL MORE COMFORTABLE.'



VIV SZEKERES: 'DEALING WITH COMMUNITIES IS VERY COMPLEX AND WE ALMOST ALWAYS END UP DEALING WITH THE MOST CONFIDENT AND THE MOST ARTICULATE.'

HELEN LIGHT: 'ALTHOUGH WE REPRESENT A SPECIFIC COMMUNITY, WE ARE ALSO A MODEL WITHIN A MULTICULTURAL SOCIETY: THOSE PREJUDICES AND IGNORANCES WE BREAK DOWN THROUGH SHARING OUR OWN CULTURE SHOULD HAVE A WIDER APPLICATION.'



community access if you're controlling it? Aren't we imposing some idea of what is aesthetic good taste?

Kevin: I think the concept of open access is a misnomer, because there are values being placed all the time. It depends how a community presents its work, how it intends it, and how other people see it. We have to question the values we're putting into a space and somehow present that in an exhibition. We need to develop ways of showing where we're coming from.

Lula: No space is value neutral. We're confined by our space, by our resources and by our policies.

Helen: If you believe a museum has a moral role in terms of education you eventually have to take a stand. The Jewish community is not monolithic and I always have to be aware of the sort of Judaism I'm presenting to the public. It's difficult and I'm constantly questioning where I stand. Sometimes I have to present things which are anathema to me because of what the Museum represents.

Viv: This raises some really interesting contradictions. In our community access space we say to our constituencies, 'Here is a space and it's for you to tell your story'. But while we're saying that, we also check the script - because we're also saying, 'Yes, please tell your story, but please don't offend anybody'.

Their stories are sometimes politically and socially horrific - their statements may be political rather than artistic but we don't interfere unless the text is deliberately provocative. We have a curator to give advice if it's needed and the curator and I often discuss whether something is provocative or not... it's a constant tension.

Kevin: Yes, unless you're in a castle with a moat around it you do have to be aware of politically sensitive issues and deal with them in a non-censorial way.

Jane: I rarely have to edit labels and I encourage people to say what they want to say.

The Access Gallery is part of a huge institution and it is clearly defined as something separate. A particular exhibition may not appeal to other visitors in the Gallery; it's a show that's presented for a particular community and perhaps only that community will find it interesting. People visit the NGV for all sorts of reasons and perhaps in a smaller space, like Linden or the Jewish Museum, the audience comes with more of a mind set about what they're going to see and so it's easier for the Gallery to offend.

Margaret: Do you think there's a danger of isolationism in the Access Gallery's approach with the idea of containment to a certain area?

Jane: The Access Gallery is growing. Certain exhibitions now



JANE SCOTT: 'LINKING EXHIBITIONS WITH LOCAL COMMUNITIES AND INVITING THEM TO PARTICIPATE IS AN EFFECTIVE MARKETING AND PUBLIC PROGRAMMING TECHNIQUE. PEOPLE REALISE EXHIBITIONS DON'T JUST COME FROM NOWHERE AND THAT, IN FACT, THERE IS A LOCAL CONNECTION.'

take up the whole of the first floor area and Access Gallery practices are being implemented in other parts of the NGV.

Margaret: What sort of things have spilled out?

Jane: Multilingual labelling has been exciting. With the 'Rubens and Italian Renaissance' exhibition we had Italian-speaking tour guides and a separate volunteer guide system with the Italian community.

Linking exhibitions with local communities and inviting them to participate is an effective marketing and public programming technique. People realise exhibitions don't just come from nowhere and that, in fact, there is a local connection.

Viv: Our Community Access Gallery makes us more reactive than pro-active and our public programs can be put on hold if we have communities requesting more space. I think that's a really important influence that community access has had on our institution.

Jane: I've got a community festival day in the Great Hall coming up. There was a time when some at the Gallery would have gone, 'Oh, my God!' Now the eyebrows go up a little bit, but they know it will work.

Margaret: Why would they initially have gone, 'Oh, my God'?

Jane: They felt it might lower the tone of the Gallery, that community activities weren't really what the Gallery should be involved in. But the same people who were raising eyebrows are now saying, 'What's coming up? Can I link in?'

Margaret: I think multilingual labelling and public program implications are important, but are there broader implications in terms of collections? Perhaps it's more of an issue for art museums, but is there a sense that what's presented is also influenced by the orientation of access galleries? Or do they

in fact sit in the gallery and fulfill a very important need but not impinge on the management of the rest of the space?

Jane: Collecting is one nut we've yet to crack. There's never been a work acquired from an Access Gallery show but there's definitely been a positive change in attitude. There has also been a positive impact on programming.

Margaret: What about gender? Museums have one-woman shows, they acquire women's work and put things in a context sometimes. But you find the same old stuff trotting out, particularly with the bigger exhibitions, where some of the text is difficult and uninformed by the feminist debate of the last twenty years. It seems that many advances made in terms of gender haven't profoundly altered the way museums and galleries approach collecting and exhibiting. In terms of access and containment,

GAYE SCULTHORPE: 'MUSEUMS REFLECT WHAT'S HAPPENING IN THE COMMUNITY AT LARGE. WHILE THERE HAVE BEEN ADVANCES IN ISSUES RELATING TO GENDER AND MINORITIES, I DON'T THINK ABORIGINAL PEOPLE YET HAVE EQUAL OPPORTUNITY IN THE MUSEUM BECAUSE OF THEIR POSITION IN SOCIETY.'



aren't they having it both ways?

Lula: It depends on an institution's philosophical and management practice base. Once the Australian Museum decided to increase awareness of cultural diversity and multicultural issues among staff and in its public programs, directives were written into the corporate plan. The Museum is emphasising this notion of, 'We don't want multiculturalism to happen over there in that gallery while the rest of the Museum is left to get on with what it always has done'. The consciousness-raising process is taking effect.

Jane: Gender is always going to be a difficult one, and I can't see any absolute solutions. Affirmative action policies help but I don't think policies alone will change entrenched attitudes.

Viv: One way to include gender in presenting or representing cultural diversity is to interpret cultural diversity very broadly - gender is part of that; so are age, region and class. A woman who comes from a particular background is going to have different experiences from a man from that same culture, and it will depend on their class differences.

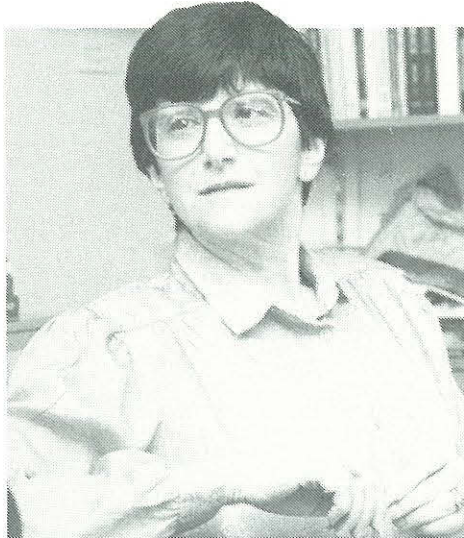
Kevin: Gender issues have interesting political implications for a museum which takes consultation with the community very seriously. It is largely obliged to take its text from the community as it comes, isn't it?

Lula: If you take the decision to have true access, you have to try to abide by it.

Gaye: Museums reflect what's happening in the community at large. While there have been advances in issues relating to gender and minorities, I don't think Aboriginal people yet have equal opportunity in the museum because of their position in society. Until those wider things change in the community it's going to be very difficult for museums. It's essential to make the community more aware of why people are disadvantaged and really take some stronger action on gender and minority issues.

Margaret: This is asking museums to take a deliberate moral and/or political stand, isn't it?

Helen: I can't talk on behalf of the Museum of Victoria, but with the exhibition, 'Jews and Italians of Carlton' we wanted to counter that notion of marginality and access. It was a difficult process but it resulted in an exhibition within the mainstream of a state museum, illustrating all the issues normally contained within an access space. We were trying to deal with the ideas in a new way by explaining their relevance to everybody: everybody was originally an immigrant, everybody had problems of settlement and integration. It's the story of two communities but it's really everybody's story.



LULA SAUNDERS: 'ONCE THE AUSTRALIAN MUSEUM DECIDED TO INCREASE AWARENESS OF CULTURAL DIVERSITY AND MULTICULTURAL ISSUES AMONG STAFF AND IN ITS PUBLIC PROGRAMS, DIRECTIVES WERE WRITTEN INTO THE CORPORATE PLAN. THE MUSEUM IS EMPHASISING THIS NOTION OF "WE DON'T WANT MULTICULTURALISM TO HAPPEN OVER THERE IN THAT GALLERY WHILE THE REST OF THE MUSEUM IS LEFT TO GET ON WITH WHAT IT ALWAYS HAS DONE".'

Margaret: So access to the main gallery spaces was a political issue for those communities. Is that an issue that has arisen for you, Jane?

Jane: Not really. Most of the groups I deal with want to promote their art and culture, not social or political issues. The Access Gallery provides a safe environment for community exhibitions without any pressure to compete in the mainstream.

Gaye: It is often assumed that other exhibitions in the museum don't have strong viewpoints, but it's just that they're not recognised and not stated. That's something we have to be more public about.

Viv: It's certainly something we've taken on. We all have a political position and we have to state it in such a way that enables the visitor to say, 'Well, I don't happen to agree with you,' and allow for that debate to take place.

Margaret: Are there problems or negative aspects of access spaces we should think about? Are they to do with money or are there issues which suggest some communities can use community access spaces and others can't?

Viv: Censorship is one of our biggest problems. As individuals working with people we have to be constantly open and aware of our own prejudices.

Our experiences are mostly positive, however. Even communities with few funds can participate. For example, a recent Vietnamese exhibition had only one object in the exhibition yet it made the point of their recent refugee experiences incredibly powerfully.

Jane: The only negative thing about the Access Gallery program is that it perhaps allows the National Gallery of Victoria to relax about access issues. One of my tasks is to badger everybody about what's going on and how everybody else can link in.

Gaye: Because there hasn't been the space or the money to set up a separate access gallery in the Museum of Victoria, staff have worked in mainstream galleries to do the things they are committed to achieving.

Lula: I think if an institution is serious about its cultural diversity program, it needs to be taken into account in the overall budgeting of the space. There needs to be clear policy directives so that cultural diversity has enough resources.

I know it's raising a whole range of philosophical issues which we're not going to debate today, but it's a warning I keep in front of myself. We have to be careful that in moving away from the notion of object-based exhibitions, we don't fall into the trap of replacing the object with people.

Margaret: I think it's a timely warning to finish on.

KEVIN WILSON: 'I THINK THE CONCEPT OF OPEN ACCESS IS A MISNOMER BECAUSE THERE ARE VALUES BEING PLACED ALL THE TIME. IT DEPENDS HOW A COMMUNITY PRESENTS ITS WORK, HOW IT INTENDS IT AND HOW OTHER PEOPLE SEE IT. WE HAVE TO QUESTION THE VALUES WE'RE PUTTING INTO A SPACE AND SOMEHOW PRESENT THAT IN AN EXHIBITION.'



Walking a fine line

The Vic Health Access Gallery at the National Gallery of Victoria (NGV) recognises access and community participation in the visual arts.

It aims to give community groups the opportunity to display significant aspects of their art, attract audiences which might not otherwise visit the NGV, help community groups celebrate key events and special festivals, promote community participation in the Gallery's programs, and enable the Gallery to respond to public needs and interests.

It was established in 1991 following extensive consultation with representatives from art, welfare, social and festival groups. A committee representing these groups meets regularly to discuss the program and to address access issues within the NGV including labelling, signage, exhibition content and ways of creating an atmosphere which is inviting to visitors who perhaps don't have tertiary art qualifications. While the Vic Health Access Gallery has had enormous success in achieving its aims, the issue of access within the broader institution still requires consideration.

In a program which promotes freedom of expression, the issues tackled have often been controversial.

The issue of censorship was raised recently when a group was refused permission to fly its flag in a festival event in the NGV's Great Hall. While the artists wished to be viewed as artists and not political activists, many community members felt the opportunity to promote an international cause was more important. The Gallery's problem is that it exists as a focus for the celebration of artistic endeavour rather than political ideology, and it is often difficult to separate the two. The Vic Health Access Gallery is not a forum for promotion of one group over another.

Another dilemma arose when the Gallery's legal advisers questioned whether a particular piece of work could incite harassment. The work could not be withdrawn from the exhibition as it was an installation of vinyl lettering adhered directly to the Gallery wall; removal would have destroyed the work. The

legal ramifications of damaging an artwork on the grounds of censorship are immense.

While we were not able to resolve the ethical questions raised by this incident, we were able to resolve the legal questions by including, with the artist's consent, 'rhetorical only' on the artwork.

This raises the question of whether artists should have the right to express opinions outside of what the law has deemed appropriate. Should artists have the right to 'gallery privilege' such as parliamentarians enjoy?

The Vic Health Access Gallery will continue to support a community's right to present its artistic

endeavours through the Access Gallery program. However, individual and political concerns must be viewed within a broad context to ensure the concerns of a few do not alienate the communities which the Gallery was established to involve. It is a public venue and, as such, must adhere to censorship laws. Of course, a fine line will always exist and this will always be open to interpretation. Maintaining the fairest possible position for all concerned must be the ultimate goal.

Jane Scott
Curator,

**Vic Health Access Gallery,
National Gallery of Victoria**

Breaking backs or new ground?

'Spectacular as he is, Charlie the crocodile was a cumbersome and difficult object to move requiring five men plus the carrier to install and repack him.' Judith Cooke, Director, Warrnambool Gallery.

Eight trainees and a youth worker from Langi Kal Kal carved Charlie with chainsaws from a piece of Redgum weighing over a tonne. None had any art training. He featured prominently as one of eighteen exhibits in the recent exhibition 'The Hidden Imagination', which celebrated the work of community arts in Victoria and highlighted access and participation in the arts. It was launched late last year in the Vic Health Access Gallery of the National Gallery of Victoria (NGV) and toured Mildura, Warrnambool and Wangaratta regional galleries this year.

'Access' in a gallery environment can challenge the nature and makers of art and, as evidenced by Charlie, access can also challenge the logistics of displaying community-made art in a gallery. But undoubtedly, community exhibitions also create new audiences and new styles of exhibitions.

School children, the AIDS community, Muslim girls at the

Preston mosque, people concerned with the world's wetlands, and Vietnamese women at the Richmond Health Centre were just some of those represented in 'The Hidden Imagination'. They made art which expressed their ideals, concerns and creativity; in most cases with the support of professional artists. It was the makers of that art who proudly brought friends, family and associates into the art gallery - often visiting a gallery for the first time.

The development of participatory exhibits was part of the exhibition's style, and audiences were encouraged to touch and explore objects. It also acted as a catalyst for associated events, workshops and forums. A Community Arts Fair Day was run in the Great Hall of the NGV, which highlighted the participatory nature of 'The Hidden Imagination' and provided an opportunity for performances and displays.

The three regional galleries ran one day workshops in partnership with the Community Arts Network which brought together people involved in the arts to look at local community arts programs. The outcomes have been quite substantial. In Mildura people have continued to meet regularly, a community arts committee has been established and a greater awareness of local

I may not believe in what you say...

Old Parliament House in Adelaide has, since it opened in 1980, believed its legitimate subject matter included current and historical political debate. What better way to explore that than in Speakers Corner, an exhibition space in which the tradition of soapbox oratory is translated to gallery walls, and which the Museum proudly says is open to 'any community group with a point of view to put across' (subject, of course, to the laws of the land which prohibit blasphemy, sedition, obscenity or libel).

Old Parliament House has now held more than 100 Speakers Corner

community arts networking has resulted. In Warrnambool, ideas were developed and meetings scheduled for community implementation. Finally, in Wangaratta the artistic and community component of a local council streetscape project was given credence through a public meeting that resulted from the 'Hidden Imagination' workshop.

Charlie may have been a cumbersome beast, but there are thousands who will remember him fondly, including the Warrnambool Council workers and the farmer from NSW who, in response to 'The Hidden Imagination' said, 'The crocodile was fantastic and the musical instruments inspired me to go back home and have a look at the scrap metal around our place and see what I can make of it'.

'The Hidden Imagination' was funded by the Australia Council (Community Cultural Development Board), Victorian Health Promotion Foundation, Arts Victoria, Myer Foundation, Stegley Foundation and the Lance Reichstein Foundation Small Rural Grants program and Redleg.

Jenni Stokes
Community Arts Network
Victoria and regional tour
coordinator, 'The Hidden
Imagination'

exhibitions, and with them a diversity of community opinion and a surprising capacity for almost any given exhibition to offend somebody. However, the two exhibitors which everybody agreed to hate were the League of Rights in 1983 and National Action in 1993.

The Museum learnt a lot from its baptism of fire in 1983 so the repeated experience ten years on, while it raised similar issues, was handled more effectively. In 1983, an otherwise straightforward exhibition by the nationalist/monarchist group, League of Rights, claimed in one panel that the Jewish Holocaust was a hoax. Understandably, this aroused the hostility of Jewish and other interest groups, who vented their protest on the museum as well as on the organising group. The then director discovered how difficult it was to explain to angry people the delicate distinction between venue and exhibitor. The Museum and its reputation did not emerge unscathed from the media furore of 1983.

When the right-wing group, National Action, approached Old Parliament House for a Speakers Corner exhibition earlier this year, the Museum was better prepared. On this occasion the History Trust (a) sought clear endorsement from its board that the exhibition should proceed, subject to guidelines, (b) advised key political and community groups in advance of the decision and why it had been taken, (c) took legal advice on the exhibition content, (d) broke the story itself to the media rather than waiting for the media to react, and (e) took advice from its marketing manager about who should speak to the media, and with what message.

The result was an exhibition

which predictably offended many and severely tested staff dedication to free speech, but was nevertheless a vast improvement on the earlier exercise. Media stories proliferated, but were not without sympathy for the Museum's point of view. Antiracist demonstrators protested throughout the exhibition, but debate remained non-violent. Political figures were mostly supportive of the museum's position.

Numerous community groups wrote in protest but were generally able to understand the Museum's rationale - even though they disagreed with it. Some took the chance to book their own Speakers Corner space.

So, what issues arise from an exercise like Speakers Corner, and how should they be faced?

Firstly, remember Noam Chomsky's salutary reminder that supporting free speech eventually

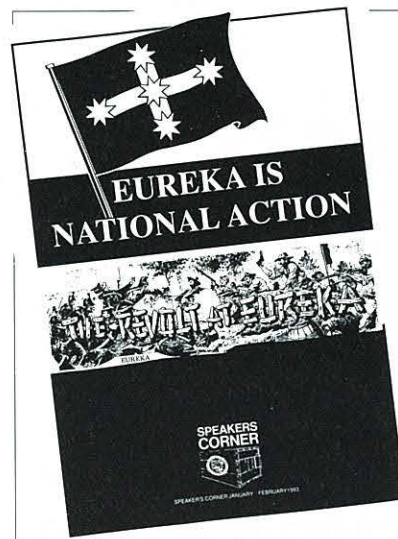
involves support for the free expression of opinions you may despise.

Secondly, it is essential that the board and staff understand what the museum is trying to do, and support it. This also assumes the exhibition falls within organisational guidelines and that there are good reasons for proceeding.

Thirdly, accept that government, colleagues and the visiting public may be offended. Public relations can only go so far towards explaining what you are doing and why.

If your museum understands these issues and proceeds, congratulations. Your exhibitions will be pioneering freedom of expression in Australia, and you and your staff will find yourself living in ... interesting times.

Susan Tonkin
Manager,
Old Parliament House, Canberra



THERE HAVE ALREADY BEEN MORE THAN 100 SPEAKERS CORNER EXHIBITIONS IN OLD PARLIAMENT HOUSE EACH WITH A SURPRISING CAPACITY TO OFFEND SOMEBODY. SOME OFFENDED EVERYBODY.

COMMUNITY ACCESS EXHIBITION VENUE LISTING

*Compiled by
Madeleine Galbraith*

This is a survey of how the concept of community access has been integrated into the exhibition policies of museums, art museums and public galleries.

Public galleries and museums encourage community involvement through access to their collections, public programs, multilingual labelling, improved physical access, and through the involvement of volunteers in the day-to-day operations of the institution.

More recently the definition of community access has evolved to incorporate the concept of a community access exhibition program. The notion of access is taken one step further when community groups or individuals are given the opportunity to display their culture to a wider audience.

Such community-based exhibitions include those which are directed by the community or which are a collaborative community/institution project. They may also include exhibitions where the community provides exhibits or material for a particular exhibition theme directed by the institution. Above all, they reflect the institution's understanding of the community's desire to inform a wider audience about its culture.

While many public museums and galleries do not have the resources to set up a separate space for such exhibitions, many show either a commitment to community-based exhibitions or an openness to community proposals.

The listing that follows is neither comprehensive nor critical and the variety of approaches to community access can't truly be represented in a generalised format such as this. What is represented is an awareness of the importance of the community not just as audience, but also as educator and informer.

Key

P:	Proposed community access spaces
UC:	Community access under consideration
WP:	Community access exhibition policy: written
VP:	verbal
S:	Separate community access space
I:	Community access space incorporated within other exhibition spaces
...%CA:	If incorporated, % of community access exhibitions to other temporary exhibitions
CD:	Community directed exhibition
GD:	Gallery/Museum directed exhibition
JD:	Joint directed exhibition
GS:	Gallery Services Available, ie: one or all of curatorial assistance, display materials, secretarial assistance, publicity

AUSTRALIAN CAPITAL TERRITORY

Australian National Gallery

Parkes Pl., Parkes, 2601
Tel:[06]271 2411 Fax:[06]271 2529
Harijs Piekalns, Project Officer
P.

Canberra School of Art Foyer Gallery

Ellery Cres., Acton, 2601.
Tel:[06]249 5841 Fax:[06]249 5722
Jane Barney, Curator
WP. S. CD. GS.

Crafts Council of the ACT

1 Aspal St, Watson ACT 2602
Tel: [06]241 2373, Fax: [06]241 6743
Joy Grove, Executive Director
WP. I. 50%CA. SD. GS.

NEW SOUTH WALES

Albury Regional Museum

Australia Park, Wodonga Pl., Albury, 2640
Tel:[060]21 4550 Fax:[060]41 3416
Diane Heald, Museum Assistant
I. 10% CA. GD. GS.

Artspace

The Gunnery, 43-51 Cowper Wharf Rd
Woolloomooloo NSW 2011
Tel:[02]368 1899 Fax:[02]368 1705
Louise Pether, Director
WP. 75% CA. JD. GS.

Australian Museum

6-8 College St, Sydney, 2000.
Tel:[02]339 8111 Fax:[02]339 8264
Lula Saunders, Cultural Diversity Coordinator
P.

Bathurst Regional Art Gallery

70-78 Keppel St, Bathurst, 2795
Tel:[063]316 066 Fax:[063]322 991
Louise Doyle, Director
VP. I. 25% CA. JD. GS.

Campbelltown City Art Gallery

Art Gallery Rd, Cnr Camden & Appin Rds, Campbelltown, 2560.
Tel:[046]28 0066 Fax:[046]28 1865
Sioux Garside, Director
S. CD. GS.

Cobar Museum

PO Box 341, Cobar, 2835
Tel:[068]36 2448 Fax:[068]36 3574
Dominic Egan, Curator
VP. S. JD. GS.

Craft Space, Crafts Council of NSW

88 George St, The Rocks, 2000
Tel:[02]247 9126 Fax:[02]247 2641
Lisa Pittar
WP. S. CD. GS.

Fairfield City Museum

Cnr Horsley Dve & Oxford St, 2164
Tel:[02]609 3993 Fax: Same
Graham Hinton
P.

Griffith Pioneer Park Museum

PO Box 1035, Griffith, 2680
Tel:[069]62 4196 Fax:[069]62 7161
Robyn Oliver, Curator
I. CD. GS.

Grafton Regional Gallery

158 Fitzroy St, Grafton, 2460
Tel:[066]42 3177 Fax:[066]42 7647
Angela Wong, Director
VP. I. 20% CA. JD. GS.

Lake Macquarie City Art Gallery

Main Rd, Speers Point, 2284
Tel:[049]21 0382 Fax:[049]58 7257
Marianne McKinnon-Kidd, Regional Gallery Curator
VP. S. JD. GS.

New England Regional Art Museum

Kentucky St, Armidale, 2350
Tel:[067]21 5255 Fax:[067]71 2397
Joseph Eisenberg, Director
I. 70% CA. JD.

Powerhouse Museum

500 Harris St, Ultimo, 2007
Tel:[02]217 0111 Fax:[02]217 0489
Ann Stephen, Social History Curator
WP. S. JD. GS.

Sydney Jewish Museum

148 Darlinghurst Rd, Darlinghurst,
2010
Tel:[02]360 7999 Fax:[02]331 4245
Alan Jacobs, Director
P.

The Performance Space

PO Box 419, Strawberry Hills, 2012
Ph:[02]319 5091 Fax:[02]699 1503
Sarah Miller or Billy Crawford
WP. I. 50% CA. GD. GS.

Westpac Museum

6-8 Playfair St, The Rocks, Sydney,
2000
Tel:[02]251 1419 Fax:[02]252 3196
Phillip Belling, Museum Assistant
I. 40% CA. CD. GS.

NORTHERN TERRITORY

Crafts Council of the Northern Territory Gallery

Conacher St, Fannie Bay, 0820.
Tel:[089]81 6615
Leonie McNally, Executive Director
VP. I. 80%CA. CD. GS.

Darwin Performing Arts Centre

GPO Box 1993, Darwin, 0801
Tel:[089]81 1222 Fax:[089]41 1858
Andrea Raddatz, Secretary
I. 90%CA. CD. GS.

Northern Territory Museum of Arts and Sciences

Conacher St, Bullocky Pt, Fannie Bay, 0820
Tel:[089]89 8211 Fax:[089]89 8289
Chris Tomat, Exhibitions Officer
I. GD.

24Hour Art: Northern Territory Centre for Contemporary Art

PO Box 28, Darwin, 0820
Tel:[089]81 5368 Fax:[089]89 6836
Judy Kean, Director
Summary: Contemporary art space with access gallery.

QUEENSLAND

Brisbane City Hall Art Gallery

City Hall, King George Sq., Brisbane, 4001
Tel:[07]225 4355 Fax:[07]225 6834
John Jeffrey, Assistant Curator
WP. S. CD. GS.

Far North Queensland Regional Art Gallery

Cnr Abbott & Sheild Sts, Cairns 4870
Tel:[070]31 6865
Donald Coventry, Foundation Director
P. Opening mid 1994.

Gladstone Regional Art Gallery and Museum

Cnr Goondoon & Bramston Sts, Gladstone, 4680
Tel:[079]72 2022 Fax:[079]72 3381
Pam Whitlock, Director
WP. S. JD. GS.

Gold Coast City Art Gallery

135 Bundall Rd, Surfers Paradise, 4217
Tel:[075]81 6521 Fax:[075]81 6701
Fran Considine-Cummings, Director
I. 33% CA. JD. GS.

Perc Tucker Regional Gallery

Flinders Mall, Townsville, 4810
Tel:[077]22 0289 Fax:[077]72 3656
George Hirst
WP. S. CD. GS.

Queensland Museum

PO Box 3300, South Brisbane, 4101
Tel:[07]840 7555 Fax:[07]846 1918
Jeff Freeman, Exhibition Manager
I. 50% CA. CD. GS.

Toowoomba Art Gallery

1st Flr, Town Hall, Ruthven St, Toowoomba, 4350
Tel:[076]31 6652 Fax:[076]39 4272
Diane Baker, Director
WP. S. CD. GS.

Townsville Museum

PO Box 1494, Townsville, 4810.
Tel:[077]72 5725
Diana Challenor, President
I. 66% CA. GD. GS.

SOUTH AUSTRALIA

Migration Museum

82 Kintore Ave, Adelaide, 5000
Tel:[08]207 7580 Fax:[08]207 7591
Viv Szekeres, Director
WP. S. CD. GS.

Riddoch Art Gallery

6 Commercial St, Mt Gambier, 5290
Tel:[087]23 8752/8753 Fax:[087]23 8744
Bridget Palmer, Director
WP. S. CD. GS.

South Australian Museum

North Terrace, Adelaide, 5000
Tel:[08]207 7500 Fax:[08]207 7390
Lorraine McLoughlin, Head, Public Programs
UC.

State History Centre, Old Parliament House

North Terrace, Adelaide, 5000
Tel:[08]207 1077 Fax:[08]207 1088
Brian Samuel, Acting Director
WP. S. CD. GS.

Tandanya-National Aboriginal Cultural Institute

253 Grenfell St, Adelaide, 5000
Tel:[08]223 2467 Fax:[08]223 2620
Doreen Mellor, Visual Arts Coordinator
VP. I. 15%CA. JD. GS.

The Prospect Gallery

1 Thomas St, Nailsworth 5083
Tel:[08]344 5454 Fax:[08]269 5834
Rick Martin, Gallery Director
I. 25% CA. CD. GS.

TASMANIA

Tasmanian Museum and Art Gallery

40 Macquarie St, Hobart, 7001
Tel:[002]35 0777 Fax:[002]34 7139
Patricia Sabine, Director
P.

VICTORIA

Ararat Gallery Inc.

Town Hall, Vincent St, Ararat, 3377
Tel:[053]52 2836 Fax:[053]52 4749
Graeme Bird
VP. S.

Arts Project Australia

114 High St, Northcote, 3070
Tel:[03] 482 4484 Fax:[03] 482 1852
Cheryl Day
WP. I. 30%CA. JD. GS.

Australian Gallery of Sport & Olympic Museum

PO Box 175, East Melbourne, 3002
Tel:[03]654 8922 Fax:[03]654 1387
Tom McCulloch, Director
S. GD.

Ballarat Fine Art Gallery

40 Lydiard St, Nth Ballarat, 3350
Tel:[053]31 5622 Fax:[053]31 6361
Martin Hogan, Coordinator of Community & Education Gallery
WP. S. SD. GS.

Bendigo Art Gallery

42 View St, Bendigo, 3550
Tel:[054]43 4991 Fax:[054]43 6586
Elizabeth Hastings, Curatorial Assistant
P.

Castlemaine Art Gallery and Historical Museum

PO Box 248, Castlemaine, 3450
Tel:[054]72 2292
Peter Perry, Director
P.

Caufield Arts Complex

PO Box 42, Sth Caufield, 3162
Tel:[03]524 3287 Fax:[03]523 0339
Krystyna Tyrrell, Gallery Coordinator
WP. S. CD. GS.

Centre for Contemporary Photography

205 Johnston St, Fitzroy, 3065
Tel:[03]417 1549 Fax:[03]417 1605
Christine Adams, Administrator
Helen Schutt Gallery
WP. S. CD. GS.

Craft Victoria

114 Gertrude St, Fitzroy, 3065
Tel:[03] 417 3111
Jeffrey Taylor, Executive Director
I. JD. GS.

Echuca Wharf Museum

PO Box 35, Echuca, 3564
Tel:[054]82 4284 Fax:[054]82 6132
Rosemary Cameron, Manager
P.

Continued next page

George Evans Museum

PO Box 42, Sunbury, 3429
Tel:[03]740 9195 Fax:[03]744 3233
Jeff Cossum, part-time Curator
I. 33% CA. JD. GS.

Historic Montrose Cottage & Eureka Museum of Social History

111 Eureka St, Ballarat, 3350
Tel:[053]32 2554

Laurel Johnson, Proprietor
I. 100%CA. JD. GS.

(Private museum but all exhibitions in temporary exhibition program are community based)

Latrobe Regional Gallery

PO Box 708, Morwell, 3840
Tel:[051]34 1364

Julie Thompson, Administrative Assistant
WP. S. CD. GS.

Linden - St. Kilda Arts Centre

26 Acland St, St Kilda, 3182
Tel:[03]534 2396

Kevin Wilson, Manager
WP. S. CD. GS.

Meat Market Craft Centre

42 Courtney St, Nth Melbourne, 3205

Tel:[03]329 9966 Fax:[03]329 2272
Joan Priest, Secretary
S. CD. GS.

Merrigum & District Historical & Educational Society Inc.

PO Box 151, Merrigum, 3618
Tel:[058]55 2464

Ian Coldwell, Assistant Secretary
S. CD.

(Street front museum windows)

Mildura Arts Centre

PO Box 3206, Mildura, 3502
Tel:[050]23 3733 Fax:[050]21 1462

Michael Murray, Director
VP. I. 25% CA. GD. GS.

Museum of Chinese Australian History Inc.

22 Cohen Pl., Melbourne, 3000
Tel:[03]662 2888 Fax:[03]663 2693

Christine Liao, Director
WP. I. CD. GS.

Museum of Victoria

The Tea House, 28 Clarendon St, Sth Melb., 3205

Tel:[03]694 6111 Fax:[03]694 6222

Anna Malgorzewicz, Curator,
Migration & Settlement Human
Studies Division

WP. I. JD. GS.

National Gallery of Victoria

180 St. Kilda Rd, Melb., 3004

Tel:[03]685 0222 Fax:[03]686 4337

Jane Scott, Curator

WP. S. GS.

National Wool Museum

PO Box 770, Geelong, 3220

Tel:[052]26 4660 Fax:[052]22 1118

Moira Watson, Executive Officer
VP. I. 40% CA. CD. GS.

Old Cheese Factory

Art Gallery & Crafts Centre

PO Box 1000, Narre Warren, 3805
Tel:[03]702 1919 Fax:[03]796 7712
Connie Wootton, Manager
WP. CD. GS.

Scienceworks

2 Booker St, Spotswood, 3015
Tel:[03]392 4852 Fax:[03]392 4848

Delsha Rees, Visitor Programmes
Officer

VP. I.

Shepparton Art Gallery

Civic Centre, Welsford St,
Shepparton, 3630

Tel:[058]21 6352 Fax:[058]31 1987

Lyndel Wischer, Curator

VP. S. CD. GS.

200 Gertrude Street

200 Gertrude St, Fitzroy, 3220

Tel:[03]419 3406 Fax:[03]419 2519

Rose Lang, Director

WP. S. CD. GS.

Warrnambool Art Gallery

165 Timor St, Warrnambool, 3280

Tel:[055]64 7832 Fax:[055]62 6670

Denise Borton, Coordinator, Community Gallery
WP. S. CD. GS.

WESTERN AUSTRALIA

Art Gallery of Western Australia

Perth Cultural Centre, James St,
6000

Tel:[09]328 7233 Fax:[09]328 6353

Patsy Vizents, Senior Education
Officer

P.

Bunbury Art Galleries

64 Wittenoom St, Bunbury, 6230

Tel:[097]21 9656 Fax:[097]21 7423

Tony Geddes, Director

NP. S. GD. GS.

Edith Cowan University

Museum of Childhood

Claremont Campus, Goldsworthy

Rd, Claremont, 6010

Tel:[09]383 0395 Fax:[09]383 1786

Brian Shepherd, Curator
P.

Erica Underwood Gallery, Curtin Univ. of Technology

Kent St, Bentley, 6102

Tel:[09]351 7347 Fax:[09]351 2711

Paul Thompson, Curator

VP. I. 20% CA. CD. GS.

Geraldton Regional Gallery

Chapman Rd, Geraldton, 6530

Tel:[099]21 6811 Fax:[099]21 7453

Paul Thompson, Director

NP. I. SD. GS

Kalla Yeedip Arts

cnr Great Eastern Hwy & Viveash
Rd, Midland, 6056

Tel:[09] 250 1884 Fax:[09]274 3464

W. I. 90% CA. GS

Narrogin Gallery

Federal St, Narrogin, 6312

Tel:[098]81 1944 Fax:[098]81 3092

Mary Silverman, Community Arts
Officer

I. 25% CA.

Old Cannery Arts Centre

Norseman Rd, Esperance, 6450

Tel:[090]71 3599

Sandra Melvold

NP. I. 50% CA. SD. GS.

Perth Institute of Contemporary Arts

51 James St, Perth, 6000

Tel:[09]227 6144

Fax:[09]227 6539

Noel Sheridan, Curator

Summary:PICA is open to community proposals and community projects have taken place in these spaces.

Western Australian Museum

Francis St, Perth, 6000

Tel:[09]328 4411

Fax:[09]328 8686

Julia Clark

WP. S. CD. JD. GS.



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Director, Material Culture Unit. James Cook University, Townsville, 4811.
Telephone: 077 814 855. Fax: 077 814 045.

JAMES COOK UNIVERSITY
OF NORTH QUEENSLAND

CAMPUS RUMPUS

University Art Museums in Australia

By Ben Curnow

Historically, university art museums are products of the period of great expansion in higher education which has continued, in leaps and bounds, since the 1940s. However, by the time the first 'university galleries' appeared in Australia in the early 1970s, it was already becoming apparent that government funding to universities could not keep pace with the ongoing escalation of enrolment numbers. In terms of government funding, the present situation of universities is generally dire; they are expected to be innovative and to demonstrate the qualities with which they have traditionally been associated—furthermore they are increasingly conscious of their public relations. In this context, the process by which university art museums have developed and negotiated their place within complex, larger institutions has generally been difficult. Yet they have proliferated to become a significant grouping in the public art museum field, and frequently represent high standards of art museum practice that reflect positively upon their host institutions.

Australian 'university galleries' were preceded by—and to some extent modelled on—galleries of a similar type in British and American universities. Major university art museums throughout the country combine active, professionally administered collection and exhibition programs in suitable facilities. They are clearly related to the central administration of a university, autonomous of academic structures. An overview of Australian university art museums has not previously been available, and this article aims to answer a demand for such information in the field.⁽¹⁾

Whereas art museums in Ameri-

can universities have benefited from major bequests and patronage, those in Australian institutions are characteristically symbols of the university's own commitment. But if many Australian universities regard an art museum as both desirable and necessary, their actual ability and willingness to support art museum programs varies. No single factor, such as the institutions' respective 'wealth', accounts for this disparity of support (although universities containing the most substantial art museums are usually among the major research institutions). The reasons are more complicated, and are largely to do with the capacity of individuals and groups within each institution to wage successful campaigns on the museum's behalf. It is frequently only curatorial staff who have any specialised knowledge and who can act as information channels for university administrators in this process.

Although one can argue that universities are obliged to properly preserve and present their collections on the basis of public accountability, arguments involving the art museum's desirability for the university will probably succeed in attracting better funding and ultimately advance the art museum's interests. A positive situation sometimes arises where professional museum standards are clearly of benefit to the university: the art museum is understood to contribute in a unique way to the university's 'visibility' and its reputation for quality. The university art museum is thus representative of the university's public identity and cultural purpose. Necessarily, it is recognised that management of the art museum will follow accepted professional guidelines.⁽²⁾

The main message appears to be

that, in the 1990s, opportunities for art museums in universities rather resemble 'enterprise bargaining' situations. Patronage for art collections and related programs stemming from the philanthropic vision of a vice chancellor may still play an important part in a few fortunate institutions. However, universities today are, in many respects, radically reconfigured versions of what they were in the past. A number have only been 'universities' for a few years, since they were pieced together and renamed from parts of the former CAE sector during the recent wave of amalgamations. Many are strongly oriented toward vocational and technical training rather than the fields of traditional scholarship within which the arts and humanities always had at least a symbolic privilege.

Universities are much larger,⁽³⁾ more complex and more management-conscious than they used to be, and in some ways resemble corporate business environments. University administrators must surely be aware of the public relations potential of collections and galleries, yet the risk that their 'visibility' may be considered more important than their soundness and intellectual significance needs to be avoided. Furthermore, having made the analogy of enterprise bargaining, it needs to be pointed out that many university art museums are in weak bargaining positions due to under-resourcing.

There is, nevertheless, a need to critically reassess the place and potential of university art museums in universities, especially in light of developments currently transforming the higher education sector. For example, how will university art museums respond to the more loosely-knit, multi-campus struc-

tures which have replaced the old idea of universities as single, integrated environments? In understanding the role of their programs, it may be useful for the professional staff to take a more active interest in the issues concerning universities generally, such as debates over 'teaching' and 'research.'

Collections

University art museums are based around collections ranging in size from about 35,000 (Melbourne) to just a few hundred. Several university collections, including some of the smaller ones, are undoubtedly of great significance and value, while others demonstrate the lower quality resulting from years of ad hoc collecting. They naturally reflect the institutions' particular histories, and some of the older universities include acquisitions made last century. A few, including the universities of Melbourne, Sydney and Western Australia, were fortunate to receive bequests of collections earlier this century.

Forming collections through systematic acquisitions of original works began with the University of Queensland around 1940, and similar policies were adopted by several other institutions during the 1950s. By the early 1960s, policies and committees to implement them existed in a large number of universities (and many tertiary colleges) although regular funds for purchasing were scarce, and gifts were often actively solicited. Typically, from the outset, an emphasis was placed on acquiring contemporary Australian art, and this accent has been continued in the collections. The only collection to actively acquire international art was that developed through the J.W. Power Bequest (1961) to the University of Sydney, which always stayed separate from the university's collection as such.⁽⁴⁾ This tendency is partly pragmatic since local, contemporary work is the most inexpensive. However, there has also been a desire to engage with the artistic and intellectual culture of the time, and to encourage both the practice and appreciation of Australian artists.

While an essential factor in the professionalisation of university art collections is the capacity to build coherent collections reflecting the values and the art museum's own sense of purpose, there is considerable pressure in all universities relating to the traditional function of the collections as embellishments for campus buildings and grounds. In the past (perhaps still in some cases), this presumed function has

had adverse effects on the quality of collections because universities have over-emphasised the need for quantity, and purchased within their limited budgets large numbers of items of low value, while accepting gifts too indiscriminately under the Taxation Incentives for the Arts scheme. Furthermore, a requirement that works of art be suitable for 'permanent' display in non-museum areas has further affected and limited the kinds of work that can be acquired. Proportional to the general operations of museum programs such as exhibitions, conservation and staffing, few major university art museums allocate large parts of their budgets to new acquisitions. They focus instead on adding significant works in a fashion generally removed from any demand to fill empty wall space. Conversely, many collections benefit from the policy of setting aside a percentage of capital works grants to purchase art specifically to embellish new buildings.

The majority of university collections originate from an earlier, altruistic notion that the simple presence of art on campus benefited the community, particularly students, helping provide a 'general education' beyond disciplinary studies. The progressive emergence of university art museums has extended these collections' earlier sense of purpose, including that of introducing stimulating art to the university environment through changing exhibitions that complement the permanent collections.

Organisational structures

Australian university art museums differ in size and extent, but follow a typical path of development. The employment of curatorial staff can be regarded as the benchmark in this process of establishing operative art museums. Probably the first curators to be appointed were those at the University of Melbourne and Monash University, in 1968. Prior to the appointment of staff, collections have been overseen by committees that usually continued as de facto equivalents of stand-alone art museums' boards of management, although the governing body of the art museum is strictly that of the university itself. Historically, university art museums have been anchored, by way of their collections, to the central administration of the university, and often linked to the vice-chancellor. This has allowed them to operate fairly autonomously of any specific educational functions, and to identify themselves with the university as a whole, both within and

outside the institution. In the earlier development of their collections, university art museums generally predate the introduction of fine arts studies as a discipline in Australian universities (although art-related courses previously existed in many former teachers' colleges and the older art schools). In this respect they differ from most other types of university museums which usually originate in, or are closely associated with, specific departments and their pedagogical requirements. In many cases university art museums may have gained impetus from the introduction of fine arts studies. Several have been associated with such departments at some stage in their history, but the relationship has almost always been strained and even counterproductive. Reasons for this conflict are complex, but mostly relate to departments influencing the art museum's activities to their own ends, as opposed to the need for an art museum director to have full administrative authority over the museum's programs.

The main exception to the rule is the University Art Museum at the University of Queensland, where the director is also head of the art history department. In this case, the art museum is substantially integrated with the department's teaching activities, as 'a laboratory for teaching and research,' and involves student participation as part of course requirements. Even though it is not a departmental museum it has its own status associated with the university itself. This institution was also notably the first in Australia to identify itself by the term 'art museum' instead of 'gallery'. The Flinders University Art Museum is similarly linked with its fine arts department.

If many suffer from a lack of 'critical mass' in their institutions, the University of Melbourne Museum of Art has overcome this by integrating several collections held within the university, including those of ethnographic artefacts and antiquities. This integrated approach ensures consistent coordination of professional standards for all these programs and a recognised profile in the institution. A few university art museums occupy purpose-built facilities that are viewed as landmarks by their universities, such as the Lawrence Wilson Art Gallery at the University of Western Australia. Others have no university gallery at all. Some major art schools are accompanied by campus-based galleries that belong to academic faculties, including the Canberra School of Art Gallery (ANU), the Ivan Dougherty Gallery (NSW), the

Plimsoll Gallery (Tasmania), and the Queensland College of Art Gallery (Griffith). These often have strong profiles as contemporary art spaces in their own right, but remain a separate group from university art museums themselves. It is possible the presence of these galleries may actually help to preclude the much-desired establishment of separate university galleries, but their value is not to be underestimated, and in some cases they might become increasingly associated with the universities' collection-based programs.

Temporary exhibitions programs

Although the initial rationale for establishing a university gallery may have been primarily to give suitable display conditions for the permanent collections, the majority of university art museums have also pursued very active temporary exhibition programs drawn from outside. Since the mid 1970s, university art museum galleries have tended to occupy a unique position between contemporary art spaces and the state art museums, presenting well researched exhibitions that often profile younger and mid-career artists who may not be due for a retrospective by a large art museum but nevertheless deserve sustained intellectual attention. They have also been prepared to present challenging, 'difficult' and avant-garde art, feeling less pressure than many public galleries to be popular. Frequently high quality catalogues have been produced to accompany these exhibitions.

It may be they can take a particular liberty in generating their exhibitions, analogous to the idea of 'academic freedom'. As John R. Spencer observes in his article 'University art museums: accidental past, purposeful future?': 'Only on a college or university campus are those things that are not understood, are dimly understood or are totally misunderstood respected, questioned, tolerated or ignored but never feared. Such an atmosphere provides the campus art

museum with opportunities unknown to other art museums.'⁽⁵⁾ Possibly they also have an ability to detach themselves from their immediate audience within the institution, by associating themselves with the university's wider cultural role and even its conception of horizontally dispersed communities of enquiry and evaluation which may have specialised interests. In this way, art museums such as those at Monash and Melbourne seem to align themselves more with the process of research than with education through the transmission of traditional knowledge or instilling values.

Contemporary art is often perceived to have a symbolic relationship to research—it stands for innovation or the production of new knowledge—and it is paralleled by a body of interpretive criticism that sits well in a university context. While some, particularly older university art museums, also develop historical exhibitions, the exhibition of contemporary art has really taken on a life of its own, recognised in the University of Melbourne's establishment of the Ian Potter Gallery in 1989, as a specific venue for such exhibitions. Furthermore, since 1991, Monash University has taken responsibility for administering the Australian Centre for Contemporary Art, as a measure of its commitment to this area. The University of South Australia Art Museum, and the

former Deakin University Gallery, among others, have operated high-profile contemporary programs.

Footnotes:

(1) It is difficult in this limited context to represent specific institutions in much detail, or to account for all their differences. The Art Museums Association of Australia currently holds a substantial resource of information on all university art museums.

(2) Among the general museological literature, Savannah: 1981, *Professional practices in art museums: report of the ethics and standards committee*, Association of Art Museum Directors, contains particularly useful recommendations, including a section on university museum practices (p22).

(3) The largest, Monash University, has about 35,000 students and 4000 staff; in 1957, there were about 34,000 university students in Australia: Ashenden, D. and Milligan, S. 1993, *Good universities guide to Australian universities*, Melbourne, Mandarin. p.6, p.3.

(4) The former Power Gallery of Contemporary Art remained without permanent facilities within the University of Sydney for some 25 years before its collection was transferred to the Museum of Contemporary Art in 1990.

Ben Curnow is a freelance curator and writer. (This article was commissioned by the Art Museums Association of Australia).



LAWRENCE WILSON ART GALLERY • INTERIOR VIEW (LOOKING BACK TOWARDS THE MAIN ENTRANCE). PHOTO BY JOHN AUSTIN.

Institution	Approximate Size of Collections	Number of Staff	Foundation of Institution
Australian National University	1200	0.6	1946
Drill Hall Gallery		1	
Canberra School of Art Gallery	*	1.6	
Curtin University of Technology	2000	3	1987
Erica Underwood Gallery			
Deakin University	1200	1	1974
Deakin University Museum of Art			
Edith Cowan University	1600	1.5	1990
Flinders University of South Australia	2000	3	1966
Flinders University Art Museum			
Griffith University	1200	5	1971
Queensland College of Art Gallery	200	3	
La Trobe University	800	1	1967
La Trobe University Gallery			
Monash University	700	9	1958
Monash University Gallery			
Queensland University of Technology	1000	2.5	1990
The University of Adelaide	500	0	1874
The University of Melbourne	35,000	12	1855
The University of Melbourne Museum of Art:			
University Gallery			
Ian Potter Gallery			
University of New South Wales	700	2.5	1958
Ivan Dougherty Gallery	*	3.5	
The University of Queensland	4000	1.5	1910
University Art Museum			
University of South Australia	700	2	1990
University of South Australia Art Museum			
University of Sydney	2000	0.8	1852
University of Tasmania	1000	0.6	1890
Plimsoll Gallery, and			
University Fine Arts Gallery	*	1	
The University of Western Australia	2500	7	1913
Lawrence Wilson Art Gallery			

Establishment of galleries on tertiary campuses since 1968

1968	Curtin University of Technology	Erica Underwood Gallery
1971	University of Melbourne	Ewing and George Paton Galleries
1972	University of Melbourne	University Gallery
	University of Western Australia	Lawrence Wilson Art Gallery
1973	University of Western Australia	Undercroft Gallery
1975	Flinders University	Flinders University Art Museum
	Monash University	University Exhibitions Gallery
	University of Melbourne	University Gallery
	University of Adelaide	Union Gallery
1976	University of Queensland	University Art Museum
	University of Tasmania	University Fine Arts Gallery
1977	Alexander Mackie CAE	Ivan Dougherty Gallery, College of Fine Arts
	South Australian CAE	College Gallery, SA School of Art
1981	Canberra Institute of the Arts	Canberra School of Art Gallery
1982	Queensland College of the Arts	Queensland College of Art Gallery
1983	La Trobe University	La Trobe University Gallery
1986	Deakin University	Deakin University Gallery
	Tasmanian Centre for the Arts	Plimsoll Gallery
1987	Monash University	Monash University Gallery
1989	University of Melbourne	Ian Potter Gallery
1990	Deakin University	Deakin University Gallery
	(University of Melbourne)	closure of Ewing and George Paton Galleries
1992	(Deakin University)	closure of Deakin University Gallery
	Australian National University	Drill Hall Gallery

EXHIBITING CULTURES: THE POETICS AND POLITICS OF MUSEUM DISPLAY

Ivan Karp and Steven D. Lavine (eds), Smithsonian Institution Press, Washington, 1990. \$53, distributed by Baker & Taylor

Relationships between exhibitors and exhibitees are often intense and politically charged, especially in ethnographic and art museums. This was the substance of a Smithsonian conference in 1988, now edited into two books. In the first volume, 21 authors grapple with contests of multicultural and intercultural power played out in museum exhibitions and folklife festivals.

It is not merely a rehearsal of fashionable arguments. Powerful statements have emerged from exhibitions of the past five years, and the editors conclude that if museums continue their commitment to this field, they may genuinely contribute to the creation of new national, disciplinary and cultural self-images. The real-world influence of such an outcome is an alluring goal for museums seeking relevance within their communities today.

The central issue is control of public representations of subaltern, marginal or 'Other' cultures. The former two are usually excluded from the museum's cultural authority; the latter is usually presented from the outsider perspective only. In both cases, the result distorts the very existence of non-dominant-cultures.

Controlling representation empowers excluded groups with the experience of dignity, and is also beneficial to mainstream society. On the bottom line it fulfills liberal democratic ideals of the equality of humankind.

Each chapter contains memorable ideas: Svetlana Alpers articulates 'the museum effect' - the museum way of presenting objects for attentive looking which removes them from recognisable context and situates them as art, not life; Stephen Greenblatt introduces the contrast of 'resonance' - the power of the displayed object to reach out - and 'wonder' - its capacity to arrest unique attention.

It is heartening that this collection of ideas, experiences and theories come largely from practising museum people, rather than academic commentators. Curators,

designers and interpreters are at the front line of the contest of culture, and here they reflect on their experiences and draw lessons from them. We should all try as hard.

Linda Young
Cultural Heritage, University of Canberra

MUSEUMS AND COMMUNITIES: THE POLITICS OF PUBLIC CULTURE

Ivan Karp, Christine Muller Kreamer and Steven D. Lavine (eds), Smithsonian Institution Press, Washington 1992, 614pp, \$49.95 paperback, distributed by Baker & Taylor.

In the second volume's 614 closely-argued pages, 17 authors discuss diversity in museum programs while the editors' introductory essays summarise the broad theoretical concepts and attempt to pull some threads together. If there is a unifying concept, it revolves around Ivan Karp's introductory argument about the museum's role in reflecting, maintaining and critiquing the social order. Karp places museums as agents of civil society, conceived in Gramscian terms as the loose affiliation of organisations and institutions which construct meaning, identity and ultimately hegemony. This was a relatively straightforward task earlier this century when museums embarked on their educative responsibilities, confident of scholarly expertise and social, or racial superiority. No longer. As identity, taste and meaning are increasingly scrutinised, museums find themselves in a paradoxical position, as both agents and critics of dominant cultural values. Whether they like it or not, museums are sites of contested identities - contested hegemonies.

Aspects of that contest in contemporary American museums are the focus of the remainder of the book. Three broad sections explore how communities and individuals construct identity; recent museum experiences in attempting to relate more directly to community groups; and assessments of how museum interpretation and the creation of identity has changed over time. Although essays vary in quality, all provide useful documentation while several contain important insights. Robert Lavenda's study of local

festivals in Minnesota is a fascinating analysis of the construction of public culture and the ways in which a public face of unity can conceal and deny deep social and racial divisions. Other essays explore the ways in which museum projects can begin to empower communities to explore their own histories and identities. Also important are Fath Davis Ruffins' detailed study of the African American Preservation movement and Adrienne Kaeppler's analysis of the representation of Hawaiians in museums. Others, like George MacDonald's recycled piece on museums in the 'information age', seem conceptually naive in this collection.

This is a useful exploration of the current state of play in American museums. Many important issues are raised especially in the theoretical introductions. These include the sometimes conflicting aspirations of different communities, or different groups within the same community; the vexed question of who speaks for communities and the dilemma of community exhibitions and celebratory history. And if the following essays do not always address the issues directly, they still provide much material for reflection.

Margaret Anderson
Department of History,
Monash University

BEYOND THE JAVA SEA: ART OF INDONESIA'S OUTER ISLANDS

Australian Museum, March - May 1993, Queensland Museum, July - September 1993

'Beyond the Java Sea' arrived in Australia after touring several American and European museums and the National Museum in Jakarta. It was the third in a series of large, travelling exhibitions organised in the United States and was dedicated to the cultures of Indonesia's outer islands. It offered a unique insight into the diversity and cultural splendour of numerous ethnic groups living on Sumatra and Nias, Borneo (Kalimantan), Sulawesi, Moluccas and the Lesser Sunda Islands. The better known court traditions of Java, Bali and Madura were not included, and the inclusion of Irian Jaya was surprising. While it is situated within the political borders of Indonesia,

culturally it belongs to Melanesia. Has culture been purposefully mixed with politics again?

'Beyond the Java Sea' was an exhibition of cultural magnificence focusing on the past and the exceptional. It celebrated the most outstanding achievements of the islands' inhabitants before the impact of European contact. The island-like rooms of the display formed a 'capsule' of Indonesian culture frozen in time and I hope visitors did not leave with a false vision of contemporary Indonesian culture: this was the culture of yesterday.

Besides stunning examples of wooden and stone sculptures, there was a good selection of textiles, jewellery, weaponry and arms, musical instruments, domestic and ceremonial items. It was moving to see objects from the same village or craftsman, now in separate collections around the world, together again if only for the brief period of the display.

The exhibition's curator, Dr Paul Taylor, spent four years selecting the 200 artefacts for its world tour. Items were selected from the Smithsonian Institution's collection and others loaned from private collections, Swiss, American, Dutch and Indonesian museums. Additional objects for the Australian display were chosen from Indonesia's national collections by Dr Adrian Vickers, senior curatorial adviser at Wollongong University. The omission of Australian institutions is significant and is perhaps symptomatic of our prevailing Eurocentric approach to collection policies in previous decades.

The exhibition was of a high standard with instructive labels and numerous maps to assist with the geographical position of Indonesia's smaller islands. Lighting - unnecessarily dim in Sydney - was brought to a higher, although still safe level in Brisbane.

'Beyond the Java Sea' was supported by a small, full-colour brochure detailing the exhibition's highlights and a 320 page official publication written by Paul Taylor and Lorraine Aragon. The book in itself is worth attention, being one of the most important contributions to the knowledge of Indonesian culture in recent years.

In spite of extensive promotion, the exhibition did not find the positive response it deserved from

the Australian public. It offered Australians a unique opportunity to learn more about the cultural traditions of some of their closest neighbours. Was it indifference, disinterest or ignorance?

Dr Maria Wronska-Friend
Material Culture Unit, James Cook University

NYUNGAR LANDSCAPES, ABORIGINAL ARTISTS OF THE SOUTH-WEST: THE HERITAGE OF CARROLUP, WESTERN AUSTRALIA

Museum of Victoria, 4 August 1993 - 30 January 1994, Bathurst Regional Gallery, April - June 1994

These beautiful pastels and watercolours were previously exhibited, across the nation and internationally, in the 1950s. Are they being shown again for what they are, or for who did them, or because their previous exhibition was at once their success and their failure? Is this an exhibition of art, ethnographic relic or socio-historical reconstruction? Is our response different now to what it was in the days of internment and segregation?

'Nyungar Landscapes' is a complex exhibition that poses questions still relevant to the reception of contemporary Aboriginal art. One main problem is that museums function to classify objects - things are collected within categories or by institutions that are themselves prescribed. Thus the provenance of these Nyungar paintings from the Berndt Museum of Anthropology, The University of Western Australia, casts a certain context of race and history around them. The diversity within university collections is perhaps most likely to combine the ethnographic with the artistic, and curator John Stanton has refused to limit our reading to one or other of the fields.

In effect we have to decide for ourselves how we respond to the works, and in so doing work through the problems of categorisation they raise. It is a mark of the show's integrity that simple responses are impossible.

The Nyungar landscapes were done by children in the settlement school of Carrolup, Western Australia, between 1945 (the arrival of teacher, Noel White) and the closure of the school in 1951. 'Settlement' was a euphemism for enforced

separation of children from parents in a deliberate attempt to eradicate Aboriginal culture. Stanton traces the group's sad history, the artistic skill fostered by White and publicised around the world by Florence Rutter, then abruptly curtailed by a change in government policy towards more vocational training. The shadow of White Australia is detectable throughout the documentary material presented in the catalogue, even in aspects relating solely to the artistic reception of the works. The talent of the children was suspected, and they had to perform 'live' to prove it was their own work. Later their mastery of perspectival space is hailed as proof of a 'universal capacity' for this Western construct. Marked by the dual signifiers of naivete, both children and Aboriginal, they were considered untutored. To compound this, White himself was not an artist which seemed to rule out the notion he could teach such skills, an interesting question for current thinking in teaching.

But the obvious visual skills of the children remain, their powers of observation and prodigious output testify to their achievement against all odds. Indeed it is hard not to see in them a desire to continue, albeit in isolation from traditional visual codes, a connection with the land, sustained through repetition within a slightly varied formula. These well-travelled landscapes reach beyond the historic confines of their production to foreshadow such ventures as the Papunya Tula Artists Company. To be producers for the Western art market has proved a viable vocation and has formed a financial base allowing independence and self-determination for several Aboriginal communities today. 'Nyungar Landscapes' also reaches beyond 1951, and includes works by descendants of the original artists, loosely tracing a continuing heritage for South-West Western Australian Aboriginal contemporary art.

The exhibition is touring Australia and will be seen in both museum and gallery venues. For the museum community, 'Nyungar Landscapes' is of interest for considering how we display cultures, how exhibitions construct meaning, and how we can allow the works to take on a resonance independent of these constructions.

Merryn Gates
University of Melbourne
Museum of Art

Where to now for the Museum of Victoria?

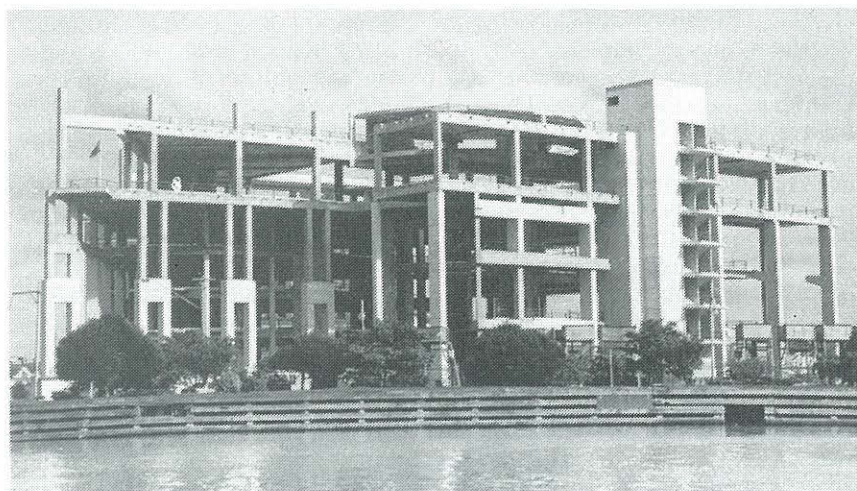
Agenda 21, the Victorian State Government's Major Civic Projects program, sees the Museum of Victoria moved from its Southbank site to the Carlton Exhibition Gardens.

The prize of the Southbank site has been given to a new state exhibition building, a decision which pleases neither the exhibition nor the museum lobby. The \$230 million needed to fund the development will come from revenue generated by the new casino development, following completion of the exhibition complex in 1995.

Announced in May, the decision has generated much community discussion and raised many questions about the Government's decision to withdraw from a well-established site which would have solved the problems of the Museum and the State Library quicker than the new project. Interestingly however, no ongoing campaign has developed in Melbourne to retain the Southbank site.

A number of factors have contributed to this. The Museum lacks a visible, well organised support base in the community, and its 'image' appears affected by poor exhibition spaces and lack of any real community understanding about the value of its collection. The Kennett Government's tough stand on all issues has also meant the community will only significantly challenge it on 'substantial' concerns, such as education, and the Museum's Council resolved early on to try to work with the Government rather than work against it. Further, the Victorian Opposition appears to be a 'toothless' tiger, decimated in the recent election and badly resourced to fight any such campaigns. Finally, the issue of a new home goes back a long way and many seasoned museum/government watchers just see this as a small step in the life of Melbourne.

More serious, is the need for a real examination of the Museum and the uncertainties it faces. Its collections are in a parlous state environmentally, and there appears growing scepticism about its long term value if it isn't immediately rehoused. The exhibition program must be consolidated to project a clear focus for the organisation. The Museum must also embark on a constituency building program - establishing a business council for



THE PARTIALLY COMPLETED NOW-NOT-TO-BE FUTURE HOME OF THE MUSEUM OF VICTORIA! PHOTO: NEIL STANER.

example, and start producing a high profile, well designed magazine or newsletter. Additionally it needs to produce more accessible information about its collection, and it must negotiate with the Government on how to consolidate its storage and staffing to assure its future.

The Government's vision must also remain unchanged through to the next state election and the Museum must somehow sustain itself, its program, its collection and its staff through the next seven years. If not, there seems little doubt that the major collections could be further separated along divisional or collection lines, and new autonomous museums developed.

For the Museum there is the chance to learn from the Southbank site, consolidate its collection storage on and off site, and prepare its best public face for the 1998 ICOM General Assembly and the

expected 'world prominence' Australia will receive from the year 2000 Olympics.

The nature of major civic projects is such that they remain, despite whatever well-ordered profession is involved, subject to the political processes and personal visions of individual ministers. This means Victoria is to lose what was clearly a museum of the twenty-first century - in a prime location, which, for the first time in many years, would have given the biggest single museum collection in this country the pre-eminence it deserves - the sort of institution Leon Paroissien has identified in his article below. At the Carlton Gardens it faces an unknown future, on an as yet unproven site, waiting for resources from gambling revenue which may or may not flow.

Greg Marginson

A lifetime affair

My childhood memories of a family visit to Melbourne intertwine the throb of a steam engine (and later, the whine and clatter of an electric train) and the arrival at one of several places favoured by my father: the zoo, the botanic gardens, the aquarium or, most frequently, the Swanston Street complex of the State Library, the National Gallery of Victoria and the Museum of Victoria.

Although my father had been a sportsman in his youth, he left us to discover the sporting venues our-

selves in subsequent years. A visit to the city meant an encounter with stories of human achievement or of our natural environment.

From an adult vantage-point, the kaleidoscope of wonders at each destination shared common concerns: the classification, display and interpretation of aspects of nature and the human-made world. They were all museums. To a child, their vast sweeps across species and artefacts, their panoramas and working models, their trees, shrubs and animals (live and preserved)

aroused a strong curiosity and greatly stimulated the imagination.

The cathedrals, the town hall, the post office and the commercial buildings, especially those erected during Melbourne's boom years, had a powerful presence in the city. But even to a child, the collections of natural and artificial wonders were clearly acknowledged by the community to be amongst the city's most important places. One did not

have to understand nineteenth-century concepts of what constituted a civilised society to see that these were important repositories of knowledge; diverse collections of significant specimens and objects. My father did not point out the stock exchange, although he was a small investor. We saw them because the aquarium was nearby. I would have been interested in the story of the great exhibitions, which

gave human creativity a critical place amongst trade and commerce in the creation of one of the world's great cities, especially since it was trade (in wool) which brought my father's family from France to Australia.

Years later the late Sir Joseph Burke, the first professor of art history in Australia, expounded upon the more complex achievements of a society as legible through its most prominent buildings by that society. Gaols, courthouses and churches reflected early nineteenth-century priorities; museums, libraries and botanic gardens indicated later aspirations for a more 'civilised' European society in the Antipodes.

The public response to the uncertainties surrounding the Museum of Victoria would suggest that I was not the only one whose life and values were partly shaped by the city's extraordinary collections. How can we persuade our politicians that their nineteenth-century predecessors had it right when they stressed laying the foundations for cultural life as an essential and integral part of a city's fabric, not as a sequel to building venues for gambling and trade shows. And today - incorporating indigenous and multicultural perspectives into a communal prospectus of values for a society's welfare - culture should still remain central, not an optional extra after material considerations had gained the principal resources.

The countries we currently look to for economic models may only now be concerning themselves with their natural environments, but they have almost invariably valued their cultural heritage as an essential index of their place in the world and for the communication of the character of their human achievement.

Leon Paroissien
Director of the Museum of Contemporary Art, Sydney

CAMA conference promises much

The 1993 CAMA Conference will confront old assumptions, explore common ground, investigate the strength and power of diversity, and create the dynamics of a new museum association.

Speakers for the 'Common Threads: Diverse Patterns' theme include:

Jim Everett, State President of the Tasmanian Aboriginal Centre was born on Flinders Island in 1942 to Aboriginal parents from Cape Barren Island. His diverse working life includes the army, life at sea, factory work, politics, writing and film-making.

His paper 'Australian museums. A role to play in a changing indigenous environment' asks what role Australian museums should play now that Aboriginal aspirations have been more clearly identified. He addresses the historical reluctance museums have shown to changes in society unless first approved by museum academics, and discusses ownership rights of Aboriginal cultural material held in Australian museums. This paper sees a valid role for Australian museums as one which hands over all Australian Aboriginal cultural property to Australian Aboriginal society and which vests no less than half their existing museum space in Aboriginal communities to enable the development of appropriate cultural programs.

The **Honourable John Waiko**, parliamentarian and former Professor of History, University of Papua New Guinea. He was the first Papua New Guinean appointed as Professor and Head of History at the University in 1986. He was elected to Parliament in 1992 and is now Shadow Minister for Education, Science and Technology.

His paper contrasts 'living museums', represented by villages throughout Papua New Guinea, and 'modern museums', which he sees as repositories of the 'dead' or 'frozen' aspects of his country's cultural diversity. He will discuss the common threads linking 'dead' and 'living' museums and the interaction between them. This relates in particular to the issue of 'cultural theft' or the removal of artefacts from Papua New Guinea to museums overseas.

Cheryll Sotheran, Chief Executive of the Museum of New Zealand was educated in New Zealand and gained a Diploma of Teaching in 1968, and an MA in English in 1969. She is a former director of the Govett-Brewster Art Gallery in New Plymouth and the Dunedin Public Art Gallery. In 1987 she travelled to the UK to study museum management and in 1991 travelled to the USA on a Fullbright Study Award. In 1990 she received the Queen Elizabeth II medal for services to arts and culture. Ms Sotheran has worked as an art writer and critic and as curator for organisations such as the Museum of Contemporary Art in Sydney. Her interests are in education and in providing broad community access to museum collections.

Her paper 'Breaking new ground: the Museum of New Zealand Te Papa Tongarewa' discusses the Museum's foundation as an interdisciplinary and bi-cultural institution with a unified collections' policy.

CAMA CONFERENCE

**Sheraton Hotel,
Hobart, Tasmania
1-3 December 1993
Contact: Kaye Dimmack,
Queen Victoria Museum
Wellington Street,
Launceston Tasmania 7250.
Ph: (003) 31 6777
Fax: (003) 34 5230**

Best budget in years...

Whatever we may think of the overall 'quality' of the original 1993 Federal Budget and its subsequent variations we, the museum/cultural heritage community, should applaud the significant increase in funding for the arts generally and for museums and heritage matters in particular.

To my mind the following are the most important initiatives from a heritage standpoint:

- \$3 million for detailed design and documentation of Stage I of the National Museum of Australia at its Yarramundi site, plus \$300,000 to assist in fundraising. The Government's commitment of \$26 million over four years (announced during the election) is conditional on the remainder of the \$60 million estimated cost being provided by the ACT Government and the private sector. While it seems likely the ACT Government will begin providing funds this year, raising funds from the private sector is another matter especially at present when cost-cutting is all the rage.

We should all get behind Director, Margaret Coaldrake, and Council Chairman, Bob Edwards, and do whatever we can to encourage our private sector contacts to back this nationally significant development. All museums will benefit from its realisation.

- The decision to establish a National Portrait Gallery in a section of Old Parliament House under the management of the National Library is another significant step forward.

The budget also provides additional funds to the National Museum to expand its programs in Old Parliament House, which is quickly becoming an important visitor attraction and a venue for public debates and conferences. However, no decision has yet been made about restoration of the building, which surely can't be put off much longer - can it?

- Changes to the Tax Incentives for the Arts Scheme could have long-term benefits to museums. Previously, gifts under the Scheme had to be made while the donor was alive to qualify for a tax deduction; now property can be bequeathed to an eligible collecting institution and the tax benefit will flow to the estate of the deceased. Furthermore, any

enhanced value of the property at the time of death will not be treated as a capital gain and subject to capital gains tax (as it is at present).

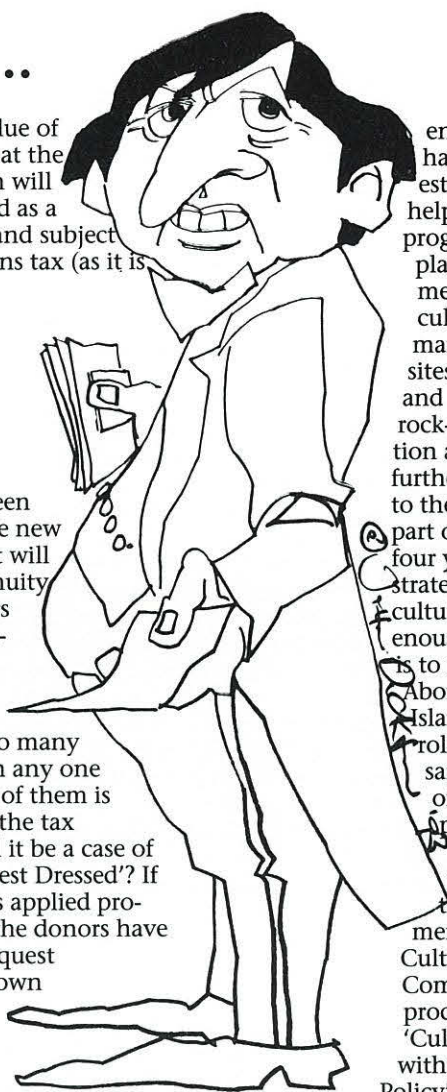
The catch to this is the 'cap' of \$2 million per annum (in revenue foregone) which has been placed on the new provisions. It will tax the ingenuity of the officers and the committee administering the Scheme if too many donors die in any one year. Which of them is going to get the tax benefit? Will it be a case of 'First Dead Best Dressed'? If the benefit is applied pro-rata, would the donors have made the bequest had they known it would not attract the full tax concession?

We may have to schedule the deaths of wealthy collectors in the future!

- The \$500,000 to develop and implement the 'Distributed National Collection' concept is also a great leap forward and a tribute to the lobbying skills of Des Griffin and other CAMA colleagues. A Heritage Collections Committee is to be established as a joint Commonwealth/State/Territory/Museum sector body - not quite the Australian Museums Commission proposed nearly 20 years ago in the Piggott Report, but at least a beginning to national action on the nation's moveable cultural heritage.

- The provision of \$6 million for a national travelling exhibition program will be warmly welcomed, especially by those communities and museums located away from the capital cities and generally by-passed on the exhibition circuit.

- Importantly, in this International Year for the World's Indig-



enous People, \$500,000 has been provided to establish a program to help protect rock-art. This program will encompass planning the management of Aboriginal cultural sites, a course on management of rock-art sites for Aboriginal people, and increased funding for rock-art research, conservation and management. A further \$400,000 is provided to the National Museum (as part of \$1.3 million over four years) to develop a strategy for the return of cultural property to indigenous Australians. The idea is to make it possible for Aboriginal and Torres Strait Islanders to take a primary role in the protection, safe-keeping and return of significant cultural property.

- Finally, and perhaps most importantly, is the development of a National Cultural Policy. The Commonwealth will produce a comprehensive 'Cultural Policy Statement' within six months. The Policy's completion will involve discussions between the Commonwealth Minister, his State/Territory colleagues, the 'cultural sector' and the community. Somehow I think it will take a while to arrive at anything like a national consensus on cultural policy, but it's a beginning for which we all should be thankful. CAMA and the museum profession should take every opportunity to influence this policy development process, to ensure it does not get bogged down in petty bickering about who does what to whom. What is needed is a vision for Australia that sees cultural awareness, action and access as central to the concept of nationhood.

Meanwhile, we must all act to ensure the 'Philistines' don't get their knives into this, the best heritage budget in years.

Don McMichael
Environment and Heritage
Consultant

ACT

The Federal Government's recent budget gave \$3 million for 1993/94 for design and documentation of the National Museum. The election commitment of \$26 million over four years was also confirmed.

The Yarramundi development will incorporate a multifaceted national program administered from Canberra, with extension programs delivering travelling exhibitions, loans and education programs directly to communities to assist them document and preserve their own heritage in situ. Funding was also provided for the Museum's program at Old Parliament House.

The National Library, celebrating the 25th anniversary of the opening of the building, received a budget-boost of \$4.9 million over four years to establish a National Portrait Gallery in Old Parliament House.

'A Changing Land - A Changing People', the National Museum's travelling exhibition exploring the human and environmental history of the Murray-Darling Basin, opened in Albury in September. The exhibition comprises a local component put together by communities in each venue.

IMAGE, the Canberra branch of the Museum Education Association celebrates its tenth anniversary in December.

The National Film and Sound Archive's recently released *Policy Document* confirms its focus on Australian-produced programs and outlines the Archive's approach to selecting and acquiring material, preservation and access, research and marketing. A recent lecture at the State Library of NSW discussed how the Archive's policies could be implemented by other collecting institutions.

The National Gallery of Australia has established a new training program for staff at the National Museum of Cambodia, with funding from the Australian International Development Assistance Bureau (AIDAB).

Dr Michael Brand, the Gallery's Curator of Asian Art, with funding from the new Australia-India Council, is developing the first major exhibition of Indian art to be staged in Australia in 1996.

Recent Appointments: NGA - Roger Garland, Manager Public Programs; Vicki Northey, Exhibitions Manager; Ian McShane, Senior Curator, Australian Society and History; Dr Richard Baker, Curator, People & the Environment has recently resigned.

New South Wales

The new training scheme for regional artworkers being developed by state arts networks and the University of New South Wales will be trialed at venues in the Riverina - Far/Central West in 1994. Subjects include financial management/planning, public administration, writing, marketing and promotion, public programs/education, and personnel management.

The MAA(NSW) is producing an information sheet on security for small museums following reports of burglaries in several smaller museums in the state.

'Flash Pictures by Aboriginal and Torres Strait Islander Artists', a National Gallery of Australia touring exhibition, opened recently at the New England Regional Art Museum. The exhibition was curated by Daphne Wallace, one of the Museum's first Aboriginal trainees and currently one of four Aboriginal people working in art museums.

The Australian Museum recently advertised nine positions for Aboriginal and Torres Strait Islander trainees for its library, conservation, anthropology, exhibitions and information science departments as part of a new initiative.

The Historic Houses Trust of NSW recently launched its new education program at Elizabeth Farm. The program explores early Australian building techniques and marks a new direction in museum education and interpretation. The Trust received two awards at the Annual NSW Tourism Awards: The Tourism Retailing Award and an Award of Distinction in the Tourism - Heritage category.

The Australian National Maritime Museum's specialist reference library, servicing museum staff, academic researchers and the public, has been officially named The Vaughan Evans Library in honour of a founding benefactor.

Recent appointments: Tony Bond, Chairperson, Australian Centre for

Photography; Roger Garland, Head of Public Programs, National Museum of Australia; Suzanne Davidson, Head of Visitor Services, Australian National Maritime Museum; Elizabeth Fowler, Part-Time Consultant, Nutcote; Barbara Reeves, Head of Conservation, Australian National Maritime Museum; Julie Marcus, Professor of Social Anthropology, Charles Sturt University; Desmond Kennard, Sydney Maritime Museum's Chief Executive Officer resigned recently.

Northern Territory

Minister for the Arts, Shane Stone, has announced a rise of 22% in arts funding for 1993/94. Funding for the Territory's museums and art spaces remains split across the two portfolios.

Barry Coulter, Deputy Chief Minister and Treasurer, is also Minister Responsible for Museums and Art Galleries.

The NT Museum of Art & Science's Art & Material Culture Division is hosting the annual Conference of Museum Anthropologists (COMA) on Museums and Indigenous People in Alice Springs in November, with special funding for the participation of Aboriginal curators provided by ATSIC. The Archaeology Section is co-hosting the annual Australian Archaeological Association Conference in Darwin in December.

Following the successful refurbishment of the Patakijiyali Museum, staff of the NT Museum & Art Gallery's Regional Museums Program are establishing a local history museum at Larrimah. Due for completion soon, the new museum will focus on north Australian railway history, Larrimah's involvement in WW2, and the region's transport history. Other regional museum projects include assisting the Yirrkala community to upgrade its displays at the Buku-Larrngay Arts Museum, and a feasibility study on the establishment of a keeping place/museum for the people of Groote Eylandt.

Chris Barry, winner of the 1990 Alice Prize, took up her residency at the Araluen Centre during August.

24HR Art has contributed to the International Year for the World's Indigenous Peoples with an exhibi-

tion of photographs by five Tiwi women, and an installation by Kim Mahood based on the Central and Tanami Desert country. Judy Keane, 24HR Art's former director, has completed the second half of her AMAA Professional Development Grant at the Queensland Art Gallery.

Mike Gunn, Curator of Oceanic Art & Ethnology has been awarded a fellowship at Norwich University's Sainsbury Research Unit for the Visual Arts of Africa, Oceania and the Americas to research art traditions of New Ireland.

Recent appointments: Jackie Healey, Managing Director, Museums and Art Galleries of the NT; Dawn Mendham, Curator of Australian Art; Dr Graham Brown, Curator of Entomology; Steve Fox takes over as Director of 24HR Art in January; Thelma John, Assistant Director, 24HR Art; Sylvia Lanford, Acting Director of the NT Office of the Arts following Maggie Sydenham's move interstate; Dr Colin Jack-Hinton, Emeritus Director of the Museums & Art Galleries of the NT.

South Australia

The State History Centre's Education Service's travelling display, 'Maralinga', based on atom bomb tests and Aboriginal dispossession, has toured Eyre Peninsula schools as part of the Year for the World's Indigenous Peoples. The Centre has also developed a new Aboriginal history computer program.

The Adelaide Botanic Gardens have linked with Tandanya and the SA Museum to promote the Aboriginal teaching resources of each institution. The program, also part of IYWIP, has helped double the number of visitors to Aboriginal trails in the Gardens.

New members of the SA Department for the Arts and Cultural Heritage Arts and Museums Facilities Capital Grants Committee are: Steve Grieve (Chairperson), Jeff Bettcher, Manager of the Program Services of the Arts Division; Ken Lloyd, Director of the SA Country Arts Trust and Yvonne Routledge, Curator of the Waite Historic Precinct (representing the museum sector). The committee advises on applications to upgrade public/community arts venues and museums.

Queensland

Following recommendations by the Aboriginal and Torres Strait Islander Artform Assessment Panel, a video explaining Arts Queensland's Arts Grant Programs has been developed for people in remote Aboriginal and Torres Strait Islander communities.

A recent seminar 'Developing Cultural Tourism in the Cairns Region' identified the region's relative lack of arts infrastructure as a major problem preventing greater involvement from the sector in tourism development.

The Queensland Art Gallery's new Picasso, *Tete de femme* (Head of a woman) 1962, purchased for the State Art Collection in May, is now on display in the Gallery's international collection. The Gallery is examining the integration of its collections management and business systems and is discussing with regional galleries, a potential network to link Queensland's visual arts collections.

A review of The Brisbane City Hall Art Gallery and Museum was recently undertaken by Jonah Jones and Peat Marwick. Future policies and programs will be developed following the City Council's response.

Ipswich Regional Gallery's upper gallery and landing space have been recently refurbished and the collection recorded on computer. The Gallery has also established a new merchandising program.

Rockhampton Art Gallery has a new Friends association and a new newsletter, the *Rockhampton City Art Gallery News*, published three times a year. The Gallery's collection has now been valued, catalogued and computerised.

Recent appointments: Janet Hogan, Publications Officer, Queensland Art Gallery; Rhana Devenport, Elizabeth Bates, David Burnett and Julie Lloyd are the new education officers; Libby Quinn, Coordinator, MAA(QLD).



PABLO PICASSO, *TÊTE DE FEMME* (HEAD OF A WOMAN) 1962, COLOUR LINOCUT. ED. 1/50. 64.1X53CM (COMP.)

The Art Gallery of South Australia has acquired *Now and Then*, a major work by Australian artist, John Brack.

The South Australian Touring Exhibitions Program (SATEP) recently ran a series of workshops around the state to develop visual arts skills in regional arts administrators, following increased interest in the visual arts in South Australia.

Winner of the 1993 Japan/South Australia Cultural Exchange Program's \$13,000 Study Scholarship was Ron Rowe, who will study traditional Japanese design skills and methods of construction in Japan.

Tasmania

A new position of Education Officer/Assistant Curator has been created at the Devonport Gallery and Arts Centre. The position is the only full time art education appointment within a museum in Tasmania and is funded by the City of Devonport.

Recent appointments: Fiona Christie returns to the Devonport Gallery & Arts Centre as Director in November; Hugh Hassard, Director of the Burnie Art Gallery; Alan Leeson, Cultural Services Manager for Burnie.

Victoria

The City of St Kilda's project to develop business skills for the arts/craft community will run through to February 1994. Council sees the arts as a viable and legitimate industry at local government level and hopes to promote the view to other local government authorities throughout Australia. An education kit will detail how to establish an economic development project relating to the arts/craft community.

Victoria's Museum Accreditation Program (MAP) was launched recently in response to the 1992 *Victorian Museum Survey Report*, which identified a need for an accreditation scheme to improve professional standards in museums.



Museum Accreditation Program

MAP formally recognises the achievements of well-managed organisations which maintain high levels of management, curatorial, exhibition, conservation and public programs. The two-tiered process requires initial registration through a written questionnaire, then the more rigorous process of full accreditation which may take up to three years to achieve. Training, personal assistance and support form an important part of this second stage.

MAP is open to staffed and volunteer-managed museums with assessment based on the resources available to each museum. The project is an initiative of the Museums Advisory Board and is jointly managed by Arts Victoria and the MAA (Vic. Branch). Contact Kirsten Freeman (03) 684 8783 for details.

Current highlights in Melbourne include the Russian dinosaurs at the Museum of Victoria, just in time for the Jurassic Park merchandising bonanza, and 'Nyungar Landscapes', a touring show from NETS WA.

With the recent announcement of the architects for the new exhibition venue, and the rumoured announcement of an architects' competition for the Carlton Gardens site, the Southbank home for the Museum of Victoria has already receded in the political memory.

The visual arts scene is alive with the International Festival of the Arts,

and the Sculpture Triennial. Notable is the spread of the No Vacancy program, 'Going Bye Byes' at the Meridian Gallery, 'Mao Goes Pop' at four inner city venues, and the \$2 fee for a promotional program (a new version of User Pays!)

The National Gallery of Victoria has also been prominent, celebrating 25 years in its current home.

Community Arts Network recently hosted a lively discussion session on the New Foundation for Australian Cultural Development, which for a venture with Commonwealth funding of \$7.5 million over four years, seems thin on the ground in terms of information.

Recent appointments: Isabel Thompson, Exhibitions Officer, Waverley City Gallery; Elizabeth Gleeson, Director, Mornington Peninsula Gallery; Marcelle Ryan, Curator, Mornington Peninsula Arts Centre; at Werribee Park, Roger Taylor is Program Development Officer; Elizabeth Triarico, Curator; Kate Nucci and Alexis Ensor, Customer Services Officers; Sue Batchelor, Computer Consultant; Susan Bridekirk, Marketing Officer.

Western Australia

The Art Gallery at the Midland Enterprise and Art Centre opened recently with its exhibition space, studios, workshops and theatre providing an important cultural facility for Perth's eastern metropolitan region. Funding and sponsorship comes from the Federal Government and the WA Health Promotion Foundation.

The Moores Building in Fremantle is currently being restored and will open next April. The multiple exhibition spaces will be administered by the Artists Foundation of Western Australia.

The Fremantle Maritime Museum marked the 354th anniversary of the Batavia Shipwreck and the 30th anniversary of its discovery with a series of special events earlier this year including exhibitions, public lectures, and special gallery tours.

Ken McNamara of the WA Museum will be a keynote speaker at the Fourth Congress of the European Society for Evolutionary Biology in France, and Dr Ian

MacLeod, Western Australian Maritime Museum, has been awarded a Senior Fullbright Fellowship to lecture in Canada and present papers at international conferences.

The International Council on Monuments and Sites (ICOMOS) has recently formed the ICOMOS International Committee on Underwater Cultural Heritage with Graeme Henderson, WA Maritime Museum, as President. Activities include development of a first nomination for World Heritage listing of underwater shipwreck sites, and development of a convention on underwater cultural heritage.

Sculptor Tony Jones and Aboriginal artist Jerry Morrison were awarded \$30,000 Creative Development Fellowships by the WA Department for the Arts; \$15,000 Arts Development Grants went to Mary Knott, Mary Dudin and Michelle Whitehead.

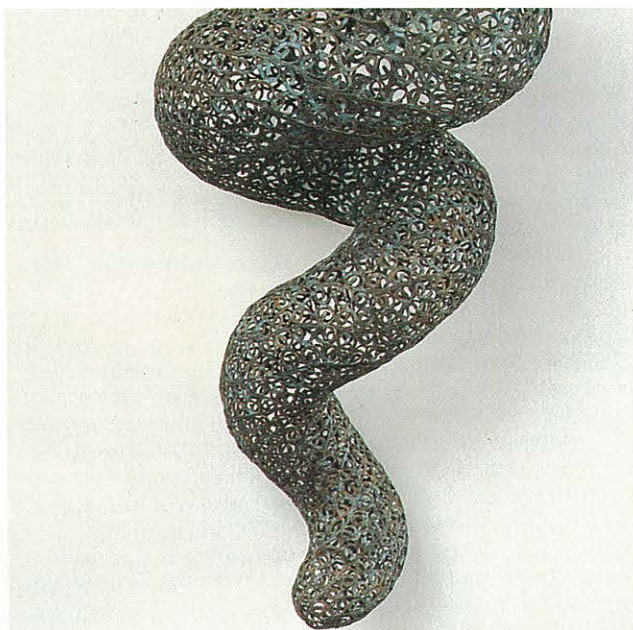
The recent National Exhibitions Touring Structure for Western Australia (NETS WA) Grant Round allocated \$31,324 to develop six touring exhibitions.

Papers from the MAA (WA) recent seminar 'Community Museums: Whose Responsibility', will be published soon.

Plans are in hand to launch an innovative computerised network to link museums in the Geraldton Midwest Region. The Kangaroo Paw project offers museums the chance to develop new roles in their communities by providing access to information resources. Local museums will focus on computerisation of district collections, while regional museums will develop regional databases.

Recent appointments: Paul Thompson, Director of the Geraldton Regional Art Gallery; Annette Davis, part time Arts Coordinator for the Midland Enterprise and Arts Centre and also part time Curator of the City of Fremantle Collection; James Davis, Gallery Curator at the Goldfields Arts Centre in Kalgoorlie.

With thanks to the following for providing information: Glen Cook, Barbara Brinton - ACT; Janie Raffin - NSW; Fiona Leibrick - NT; William Fleming, Libby Quinn - QLD; Graham Hearne - SA; Bridget Sullivan - TAS; Kirsten Freeman - VIC; Katherine Wilkinson, Sara Murphy - WA



BRONWYN OLIVER, AUSTRALIA, LABYRINTH V, 1992, COPPER, 110X45X40CM. DETAIL. ZPART OF THE FIRST ASIA-PACIFIC TRIENNIAL AT THE QUEENSLAND ART GALLERY TO DECEMBER 5. THE TRIENNIAL WILL BE FEATURED IN THE NEXT ISSUE OF MUSEUM NATIONAL.

NZ ARTS MARKETING BOARD

The Arts Marketing Board of Aotearoa-New Zealand (AMBA) is a recent initiative of the Queen Elizabeth II Arts Council to help promote the visual arts in NZ.

Activities include:

- networking with relevant organisations and government bodies;
- encouraging a marketing orientation in the sector;
- event promotion;
- developing cultural tourism; and
- promoting Maori art as a unique identifier for New Zealand.



MORE PEOPLE, MORE TO SEE

The Australia Council's Research Paper No. 9 concludes that during 1991-92:

- Attendances at Australia's 277 museums and art museums totalled 16.9 million, an increase of 7% on the 1990-91 figure. Attendances at museums rose by 4% and 13% at art museums
- 221 of these institutions mounted a combined total of 2462 exhibitions.
- The number of volunteers employed in museums and art museums was equivalent to 4127 full time staff.
- The total operating costs of museums and art museums was \$300 million.
- In the survey period, donations of art works and artefacts to museums and art museums were valued at \$26.4 million.
- 47% of the institutions surveyed charge a general admission fee.

APPEAL

Kerry Head, Conservator at the Northern Territory Museum and Art Gallery, her husband and baby daughter, were recently involved in a serious car accident.

The AICCM is asking for donations to assist the family. Please make cheques payable to Kerry and send donations to Rose Peel, Art Gallery of NSW, Art Gallery Rd, Domain 2000.

ETHICS FOR WORKING HISTORIANS

A recent workshop run by the Professional Historians Association of NSW raised a number of questions.

Should historians have an ethical responsibility to preserve research records or do people have a right to take their past with them; are universities teaching history spending enough time on ethical issues; are Aboriginal communities entitled to total control of research projects involving their history or are wider issues involved; and should the rights of groups being studied be culturally specific or general?

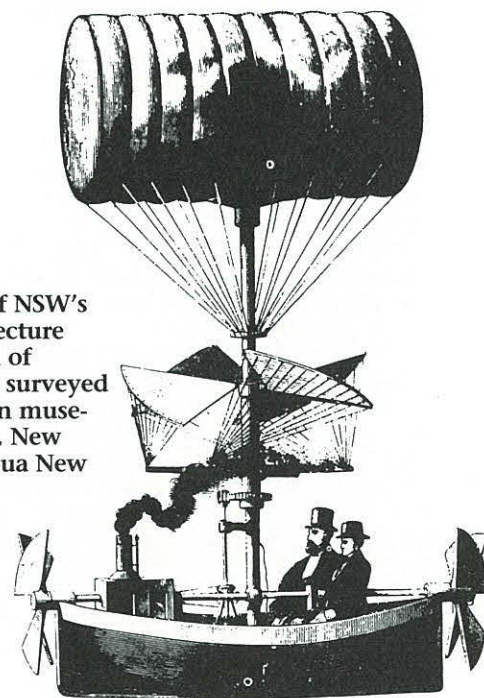
Papers from the workshop will be circulated as a discussion paper. Contact Christa Ludlow PH: (02) 550 0184.

AVIATION MUSEUM'S SURVEY

The University of NSW's School of Architecture and the Museum of Victoria recently surveyed 54 major aviation museums in Australia, New Zealand and Papua New Guinea.

The survey, the first of its kind in the region, covered staffing, administrative structures, collection and conservation policies, museum and exhibition design, and future planning. Opinions on the viability of graduate certificate courses in aerospace museum studies to be run by the University of NSW were also sought.

Results are currently being compiled and will be presented at the Australian Aviation Museums Association's Fifth National Conference in New Zealand next April. Contact Ms D. Alic or Associate Professor Peter Oppenheim, School of Architecture, University of NSW, PH: (02) 662 1378



ICOM NEWS

Mr S. Gorakshkar, Director of the Prince of Wales Museum in Bombay, is the new President of the Commonwealth Association of Museums (CAM).

The association provides a forum for ideas and information exchange between Commonwealth countries. Plans include the development of a distance learning program and development of an 'occasional paper' publication program, both focused on post-colonial discourse.

One of ICOM's international committees is planning a network for the circulation of ideas and exhibitions. Museums, exhibition touring agencies and other organisations can send basic information (name of exhibition, address, phone and fax numbers, contact name and project details) to Francois Temblay, ICEE Committee, Musee de la Civilization, 85 rue Dalhousie, Quebec, Canada G1K 716.

The UNESCO-ICOM Museum Information Centre in Paris is now acting as a 'clearing house' for museum publications. The collection is categorised according to: museum directories and statistics; museum history and museology; museum administration and management; museum practice; national and international legislation; professional development.

CULTURAL FOUNDATION FOR MELBOURNE

A Foundation for Australia's Cultural Development is to be established in Melbourne as part of the Federal Government's Distinctly Australian election commitment.

The Foundation will cost \$5.5 million over four years, with additional support of \$2 million coming from the Australia Council.

The Government's election commitment outlined new directions for Australia's culture and the framework for these will be outlined in a Cultural Policy Statement due to be released in the next six months. The Statement will aim to give the experience of culture back to the community by providing Australians with better opportunities to actively participate in the nation's cultural development.

The Foundation for Australia's Cultural Development will be responsible for implementing the new directions and will establish partnerships with universities, museums, local government, community organisations and individuals on relevant projects.

Its charter will mirror Australia's diverse population and the need to reflect that diversity in Australia's cultural programs. People from non-English speaking backgrounds, indigenous Australians, the elderly and people in rural and remote areas will be given increased opportunities to contribute to the country's intellectual and cultural life. The Foundation's role as broker and networker will assist communities to link up through their local cultural activities.

MOET & CHANDON JUDGES

Judges for the 1994 Moet & Chandon exhibition are Margaret Moor (WA), Fiona Hall (SA), Colin Lanceley (NSW), Peter Timms (VIC), and Andrew Arnautopoulos (QLD).

Application forms are available from Jonah Jones & Associates in Melbourne or any state or regional gallery or major contemporary art space.

\$6M FOR TRAVELLING EXHIBITIONS

The Federal Government is to allocate \$6 million over four years to a new national travelling exhibitions program. During 1993-94 the program will be funded at \$1 million.

The touring exhibitions program will ensure greater access to collections of heritage and scientific materials, visual arts/crafts, and will mean broader exhibition itineraries in more state, territory, city, regional and rural areas. Exhibitions will be shown in less traditional venues as well as in libraries, smaller museums and cultural and civic centres. Major collecting institutions will be eligible for support to tour their exhibitions more widely than is currently possible, and smaller organisations will also be eligible for assistance.

Exhibitions with an Australian theme will be given high priority and sponsorship will normally be provided if the exhibition is to be shown in at least two states and/or territories.

Application for 1993/94 course in December

For application forms contact Katharine Murphy, Australian Cultural Development Office, PH: (008) 819 461.

NEW PHOTO GALLERIES

The Australian Centre for Photography will celebrate its twentieth birthday in 1994 with the opening of new, purpose-built galleries.

They have been designed to support a national and international exhibition program, refurbished studio and teaching facilities, and a specialist bookshop.

The project is funded by the Sir William Dobell

Art Foundation, which will allow the Centre to purchase its existing premises outright. A donor's scheme is being launched to finance redevelopment of the galleries.

KEEPING ARTS ON THE AGENDA

The National Campaign for the Arts Australia (NCAA) was launched in 1992 to keep the arts on the political agenda.

An Interim National Executive has developed proposals for objectives, structure, membership and administration and Vivia Hickman and Marjorie Johnson were appointed as joint Development Officers in June. Membership categories are: Voting Members - peak arts representative bodies or national arts organisations; Organisation Members - voting through their state's Arts Industry Council or equivalent body; Associate Members - individual persons interested in the arts. Contact Marjorie Johnson or Vivia Hickman on (03) 690 6893.

ARTCOLOGNE SHOWCASE

Australian commercial galleries will have a high profile at the ArtCologne international art showcase in Germany this November.

Galleries visiting Cologne with assistance from Austrade and the Visual Arts/Craft Board are Roslyn Oxley9, Gabrielle Pizzi, and Tolarno Galleries.

Austrade and the VA/CB are also assisting galleries to showcase Australian artists at Art Asia in Hong Kong this November. Galleries include Sherman Galleries, Annandale Galleries, Rex Irwin Gallery and Christine Abrahams Gallery.



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and resources available for assisting
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Admission Requirements: A degree, diploma
or approved equivalent. Some relevant work
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scheme is available.

Closing date for applications is
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For further information contact:
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Deakin University
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Telephone (03) 244 7429/7353/7100.



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'Computerisation in
Australian Museums'

Des Beechey

Registrar (Documentation),
Powerhouse Museum

National Approaches to Museum
Documentation

'A Survey of Nomenclature in
Australian Museums'

Lyn Farkas

Datascape Information

'National Approaches to Museum
Documentation – Overseas
Experience'

David Bearman

'The Library Experience in
Developing National Standards'

Julie Trainor

Director, National Bibliographic
Services, National Library of Australia

'Terminology for Museums
Authority and Vocabulary Control
in Archives & Museums'

David Bearman

'The Role of the National Museum
in Museum Documentation'

Glen Cook

Senior Cataloguer, National
Museum of Australia

Facilities

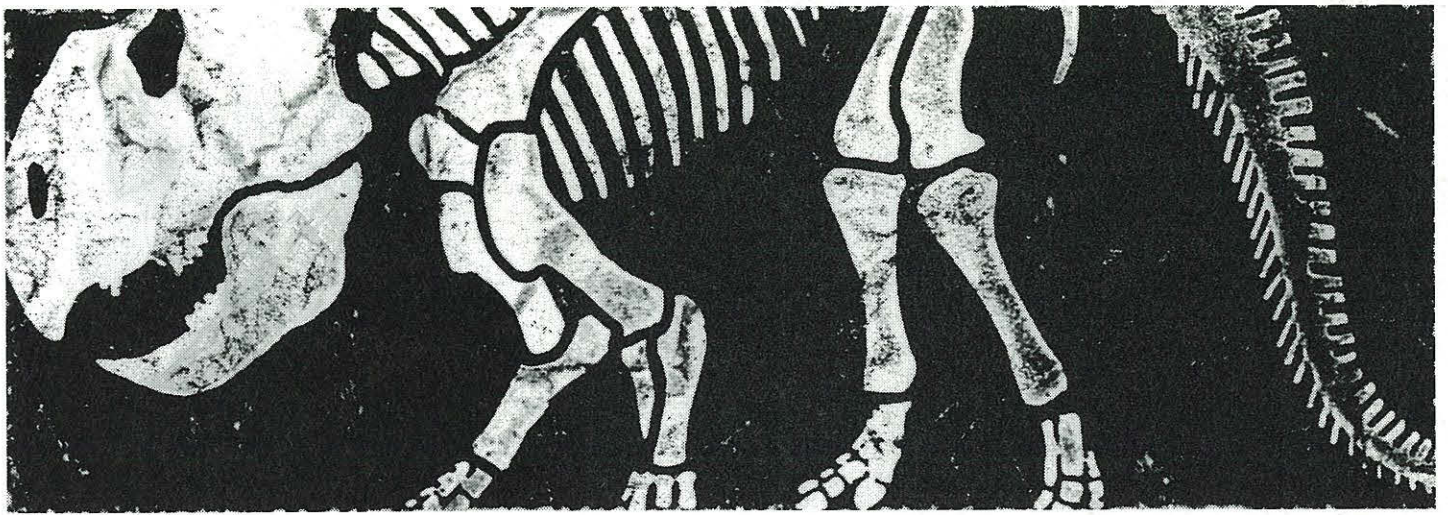
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