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MUSEUM NATIONAL

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Conferences

Editorial

Marianne Wallace-Crabbe

Expressing views about conferences has given rise to some agitation and, fortunately, much cogitation. Spare a thought for your editor. The process of commissioning articles for this issue resulted in some people writing passionate pieces on what they want conferences to achieve on a personal and professional level. This indeed seems a sensible and broad-ranging approach. But two articles of this kind would surely be enough. Curiously, in some instances, when I asked for a discussion on a particular topic (which I thought would produce an interesting and lively addition to other views) the desire to do so seemed to be swamped by some wacky force guiding the writer to devise a very different article. Those who stuck to their topic know who they are! Seriously, however, what was most striking was not only the forcefulness of opinions that were launched by this theme but also the fact that many articles covered similar territory.

Conferences, for a variety of reasons, are seen as extremely valuable to individuals for their professional development, for the opportunity to hear national and international keynote speakers, 'networking' (such a useful yet annoying word) and conviviality, conference resolutions which affect future industry planning and outcomes, etc.

I conducted a straw poll and the results of this make interesting reading. A number of factors emerged from the poll: men are not as adept as women at filling in forms as requested which rendered many ballots (from males) invalid. There was a very gratifying return of ballot papers, and discussion of employment opportunities came in last in the vote for 'which issues delegates to conferences would like addressed'. It is impossible to give an exact percentage figure for

returns as I sent our 70 papers with a request to recipients to photocopy the paper and hand it to professional colleagues. Bearing in mind that a potential explosion of copies resulted, I take the conservative view that not many extra copies surfaced. Still, 90 reached Museums Australia.

As 1 January, 1998 approaches, and thoughts of the past year and future times press in on each other I would very much like to thank members of the Editorial Committee for their time and commitment to the magazine. In particular I want to express my gratitude to Margaret Birtley who has contributed enormously to *Museum National*, and hence to Museums Australia, as Chair of the Committee. For those of you who know Margaret I'm sure you will agree that she has the patience of a saint, the sagacity of the truly wise and a fine sense of humour.



Hotel accommodation at Grove Hill, between Darwin and Katherine, N.T. One of the extraordinary museums visited on a field trip during Museums Australia's national conference in Darwin.

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Cover Image (detail)

Interior of church on Bathurst Island, N. T. Visited by conference delegates during Museums Australia's Darwin conference.

Photo courtesy Trevor Pearce.



DEPARTMENT OF
COMMUNICATIONS
AND THE ARTS

Museum National aims to present news and opinions and to encourage debate on issues of museum practice within art, history and science museums, including the business of the association as appropriate. It seeks to represent the diverse functions and interests of the many institutions and individuals who comprise Australia's museum community.

Museum National is published quarterly by Museums Australia Inc., and provides a major link between the association and its membership. Policy and content are directed by an editorial committee. Contributions from those involved or interested in museums and galleries are welcome.

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Being There: (A Student's Perspective on) the Pleasures and Anxieties of Conferences

By Robert Cook

I would like to playfully posit that when, as 'grown-ups', we attend conferences, as well as advancing our professional development, we are revisiting aspects of our educational histories. Conferences have a genealogy that can be traced back to kindergarten; specifically, they are a forum whereby 'grown-ups' go to meet with each other and to play a, now specialised, version of 'show and tell'. As was the case when we were children, these forums elicited certain pleasures and anxieties, and it is the aim of this brief paper to discuss some of these in a personal, and hence possibly idiosyncratic way. And, not being able to escape myself, this will be discussed from the perspective of a, not always 'out there', student.

To start with, one of the functions of attending a conference for a student is to make a path, no matter how small and tentative, into the world of one's (hopefully) potential professional community. Predictably, though, there are anxieties attendant with taking this step and these are often associated with, in part, leaving one's safety zone. I remember quite clearly when, after just beginning my doctoral studies, I was told by one of my associate supervisors that it was a university requirement that Ph.D students present at least one paper at a conference before graduating. I did not check the truth of this statement - it coming from that misty period when supervisors were god-like and infallible - but I recall that I felt a large amount of dread at the prospect. I had thought, indeed hoped, that I might be able to work in solitude until emerging triumphant three years later with my subject completely mastered, ready, then, to 'take my wisdom to the people'. Somehow, the idea of presenting a paper at a conference, without yet having perfected my ideas, seemed to rudely intrude upon my fantasies. The comfortably autistic shell of my private research would be broken; at some stage I would have to bare my imperfections for, at least some of, my colleagues to see.

Since these initial reservations, however, I have come to realise that conferences are not really the places for displays of mastery and perfected learning. Just think, for example, about how many times you have heard a speaker begin their talk with the disclaimer 'I am just putting forth some ideas in their embryo stage and would really appreciate a little feedback...' Moreover, tales are told about really major gaffes being made, even by established and respected scholars, and it being stated that 'it was a good thing it was just a conference and not a published paper'. In such instances, therefore, conferences are used as

places to 'vet' ideas before they are put on the more permanent (and less forgiving?) written record.

That conferences may not be about perfection means that for the student they need not be so scary. Above this, conferences, in pulling you and your work out of yourself - sometimes against your wishes - also offer opportunities for development that isolation simply does not provide. Though in the beginning of our careers we might fear making big mistakes in 'public', this usually does not happen and feedback to papers, in my experience, is usually couched encouragingly in the form of constructive criticism. For graduate students/researchers, who generally spend most of their time by themselves, the benefit of this cannot be overstated. It is one of the only times that you actually get to test the validity of your work with people other than your supervisors (who, along with the student, can often develop blind-spots due to over-familiarity with the material). In many cases, such feedback, both in the formally allocated discussion time after your paper and in the more casual discussions at the morning and afternoon-tea breaks, can offer useful suggestions for further research and often contribute to a much more developed piece of work. Other, fresh, perspectives can enliven your work and even re-generate enthusiasm - that solitude takes such a toll on - for your own project(s).

Putting your work 'out there' in the public domain not only allows you to correct and enliven your work, but allows you to ascertain how it fits, or doesn't fit, into your field. Accordingly they are a way of facing up to concerns about whether one's work is approaching a professional standard. I remember the first conference I attended and this was, by far, my overriding concern. One of the relieving things about my attendance was that I eventually came to feel that a paper I delivered would not be too out of place, though I would of course have a lot of work to do to equal the standard of some of the papers by more senior figures in the field. In offering chances to see the best in your field, then, conferences provide goals to aim for.

Such standards, however, must be seen within an implicit function of conferences in that they, in part at least, work to police a discipline's boundaries. This shifts the focus slightly from the conference being seen as a 'product' of the discipline, to its role as productive, in however small a part, of that discipline [1]. In this, conferences can be seen to be 'mirrors' that reflect back how a discipline sees itself or wishes to see itself. The process of offering an abstract to a

conference can be seen as a culling process in which abstracts are judged on a number of levels: do they speak to the theme (if there is one) of the conference and are they up to the standard of the profession? Thus, just to be a speaker at a conference means that you have already partly conformed to the appropriate standard.

This type of fitting in, though, can be extended to the parts of the conference when we are not listening to speakers. The conference dinner(s), morning and afternoon teas are times when we can make contact with our colleagues on a relatively informal basis. For those of us in the more remote parts of the world such as Perth, Darwin, Townsville and the like, conferences might be the only opportunities for this type of communication and we would otherwise be limited to more formal modes of address. For students, this is probably just as important as the delivery of the paper itself. It offers a chance to be able to speak on a more or less equal level with those who are professionals in the field we wish to enter. This might seem a little trite or obvious, but it is, I believe, very important. To be able to speak reasonably well to your colleagues and potential colleagues is to begin to 'inhabit' your field. Indeed, this notion of 'inhabiting' a field is what makes conferences important in our increasingly technological world. In the age of e-mail, the internet, etc., conferences reassure us that we do not live in a simulacrum, that there are other bodies out there, and, therefore, that we do not live by the text (and the monitor) alone. For those who work in museums this must be doubly important: physical presence is vital and useful [2].

So, though I haven't even begun to do justice to the topic [3], I think that some of the benefits of conferences should be clear and that, while there may be anxieties, the pleasures definitely outweigh the negatives. In closing it may be worth remembering, therefore, the apt words of that crooner from The Smiths, Morrissey: 'Shyness is nice; coyness is nice; but shyness can stop you from doing all the things in life that you want to.' [4] Happy conferencing...

**Robert Cook, Ph.D student,
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References

- [1] For a good analysis of how disciplines 'police' (and, therefore, produce) themselves in this regard see Foucault, Michel, 1972, 'The Order of Discourse' (also known as 'The Discourse of Language') in *The Archaeology of Knowledge*. New York, Harper.
- [2] On another level, this, and the conference format in general, is interestingly antithetical to aspects of contemporary philosophy, especially in the work of Jacques Derrida, that has critiqued the historical primacy of the voice over the written word and the notion that meaning can be 'tied down' to a single author. Against this, then, the conference format implies (but maybe only implies) that speakers can/will, literally, 'stand-by their words', that the author/speaker is the physical 'source' of meaning.
- [3] I have not, for example, touched on issues of funding for conference attendance and how attendees/speakers choose which conferences to attend.
- [4] Morrissey/Marr, 'Ask', Warner Chappell Music Ltd.

Some Thoughts on Indigenous Issues at Conferences

By Gaye Sculthorpe

Since the formation of Museums Australia, there has been an increasing emphasis at its annual conferences on indigenous issues. This can be attributable to several factors: the formation of the new association coincided with the International Year of the World's Indigenous Peoples (1993) and thus a heightened awareness of indigenous peoples; the obvious need to continue to address issues such as the return of cultural material and human remains; debates about representation in museums, and, not least, the personal interest of the inaugural President of Museums Australia, Dr Des Griffin. Through the efforts of Des and others, Museums Australia drafted and adopted the policy *Previous Possessions, New*

Obligations to guide museums in their dealings with indigenous people. While this trend is to be welcomed, how successful are our conferences at attracting and meeting the needs of indigenous people involved in museums? In this paper, I briefly reflect on three conferences I have attended during the last year and conclude with a few thoughts on indigenous issues in relation to the ICOM '98 conference to be held in Melbourne.

The COMA Conference - Melbourne, October 1996

The Conference of Museum Anthropologists (COMA) was formed in 1979 as a direct result of the

1978 conference sponsored by UNESCO and the Aboriginal Arts Board on 'Museums and Indigenous People: a New Role for Museums'. COMA has approximately 70 members; membership costs \$15 a year which provides for the publication of two COMA Bulletins. Members consist largely of those people working in anthropology sections of museums and those with related interests in indigenous issues. COMA is not affiliated with Museums Australia but many of its members belong to both organisations.

The 1996 conference was held in Melbourne at the Royal Society of Victoria and at Camp Jungai, near Healesville. The registration fee was \$35 and financial support for the conference was given by the Museum of Victoria. The conference opened with a keynote address by Dr Bill Jonas of the National Museum of Australia. Papers given encompassed copyright and intellectual property issues, reports on research projects, new developments in information technology and practical problems involved in managing and moving indigenous collections. Useful sessions were also held on practical problems associated with keeping places and cultural centres. Participants included individuals from universities, museum staff and volunteers, and members of museum Aboriginal advisory committees. Like other COMA conferences, there were papers given by indigenous (and other) people who were relatively new to the museum profession and the size and relative informality of the conference meant that this was not a particularly forbidding experience.

Because of their total focus on indigenous issues, discussions at COMA conferences are directly relevant to those working in the fields of anthropology and indigenous cultures. The impact is strong in this area but the reach of its message is limited. One could argue that if COMA became affiliated with Museums Australia then it could meet as a special interest group as part of the Museums Australia annual conference. This would mean, however, that all attending would be required to pay expensive registration fees, and this would restrict numbers attending. The style, cost and location of the COMA conferences make local indigenous community participation and dialogue feasible and this is a major attraction.

Museums Australia Conference - Sydney, November 1996

Unlike the COMA conferences which rely on museum staff to organise, Museums Australia's conferences are organised by professional conference organisers and are, by necessity of numbers attending and organisational requirements, expensive to attend (c. \$400 registration in 1996). There may be over 400 delegates from a cross-section of museum work,

although relatively few curators seem to attend compared with, say, ten years ago.

The 1996 conference at Darling Harbour had strong indigenous elements. These included a welcome from the indigenous people of Sydney, international indigenous speakers, the ceremonial return of cultural material to the Larrakia people from The Australian Museum, and special sessions on indigenous issues. As with speakers in other sessions, the papers given by indigenous speakers ranged greatly in quality from excellent to mediocre. Through the efforts of Trevor Pearce, Museums Australia's Indigenous Project Officer, the conference also organised the formation of a Museums Australia Indigenous Special Interest Group which met for the first time at the conference.

The mainstreaming of indigenous issues at such conferences creates greater awareness of indigenous matters beyond the traditional confines of museum anthropology departments but there are limited opportunities for detailed deliberations. Many conference participants may have little knowledge of indigenous people and issues. This has contributed to a heightened awareness of indigenous issues among the broad museum profession but this also occurs as a result of increased debate in society about indigenous matters. For those museums and staff who aren't represented at annual conferences (and this includes most local museums), I'm not sure how well the messages are coming across.

The Australian Reconciliation Convention - Melbourne, May 1997 [1]

This was a memorable conference for those 2000 delegates who were able to attend. (As a speaker at one of the parallel sessions, I was fortunate to enjoy free registration which would have cost \$350). The conference was memorable on many accounts: the passion of key speakers, the drama and significance of the special events such as the ceremony to recognise those who fought for the 1967 referendum, the quality of its cultural program, the vision of its organisers (the grandness of which contrasted with the small-mindedness of some politicians attending) and, most importantly, the significance of its deliberations and the potential of a grass-roots movement to change society. The cost of attendance was no doubt prohibitive for many indigenous people. However, if the importance of any conference lies in its lasting value, then its purpose will be well-served if reconciliation becomes a reality in Australia.

While there were indigenous participants, the broad range of non-indigenous attendees will help to disseminate widely the important messages of the conference. The conference was part of the Council

for Aboriginal Reconciliation's broad strategy and it is able to promote its purpose through regular newsletters and reports. The conference was probably one of the largest meetings of indigenous people ever held in Australia and one could not fail to be inspired by the quality of the indigenous leadership demonstrated there.

Concluding thoughts

In spite of indigenous participation at museum conferences, which makes us as professionals look and feel good, museums still face the legacy of the past which includes pockets of animosity towards museums for past (and some present) practices. We have to move beyond talking to ourselves, and increase dialogue between us and the communities we serve. We also need to push for increased resources so that matters discussed at conferences can be addressed in a pro-active manner.

Indigenous participation will be a particular challenge for the ICOM '98 conference as attendance will be limited to ICOM members prepared to pay over \$500 for registration (there are only a handful of indigenous ICOM members in Australia). No doubt there will be indigenous keynote speakers and indigenous participation in the cultural program but

the cost and professional structure will exclude significant indigenous representation. 'We' may simply end up talking about 'them' rather than with 'them'. The indigenous elements of the program must be more than symbolic ones. We need to show other countries the reality of our policies and projects by improving relationships with indigenous people. In demonstrating the benefits of how we continue to make these a reality at home, perhaps we can convince those museums abroad which still fail to take these issues seriously.

I enjoyed all three conferences discussed here. My belief is that consideration of indigenous cultural issues is appropriate to continue in a variety of conferences and meetings but that better networking such as a newsletter or an e-mail group would facilitate ongoing dialogue with a broader range of indigenous interests.

**Dr Gaye Sculthorpe,
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Reference

[1] Pearce, Trevor, 1997, 'Reconciliation: A People's Movement', *Museum National* 6 (1):16-18



Tiwi Design's car parked outside Bathurst Island's Patakijiyali Museum. Photo courtesy Trevor Pearce.

Conferences! Love 'em, Hate 'em! We All Need 'em!

By David Demant

The Latin *confere* means 'to bring together, collect, bestow'.

Conference (abstract from the Shorter Oxford English Dictionary 1939): collection; adding up; comparison especially of texts; collation; the action of conferring or taking counsel, now always on a serious matter; formerly of conversation; communication;

A formal meeting for consultation and discussion.

In my ideal conference, keynote speeches would be backed up by workshop sessions which explore in greater depth the theme of the keynote speech, and allow for full discussion. They should also provide follow up, that is an agenda for implementation for when the delegates go back to their workplaces. This agenda for action would also include strategies for ensuring the heightened morale due to the conference is maintained. There should be on-going feedback between the participants in their different workplaces after the conference.

'Reading maketh a full man; conference a ready man and writing an exact man'
Francis Bacon 1561 - 1626

My ideal conference would see delegates having the time to read the relevant papers before arriving at the conference. Papers would be delivered as a preliminary to workshops, to ensure that the following discussion is as fresh and as vibrant with possibilities as possible.

'Then you should say what you mean,' the March hare went on.

'I do,' Alice hastily replied; 'at least - at least I mean what I say - that's the same thing, you know.'

'Not the same thing a bit' said the Hatter. 'Why, you might as well say that "I see what I eat" is the same thing as "I eat what I see!"

Alice in Wonderland by Lewis Carroll.

Ideally, guidelines would be sent out to speakers; they would include clear requests that speakers follow the theme of the conference. The guidelines would incorporate time limits and the insistence that speakers will be selected only if they can prove that they are interesting communicators as well as creators of interesting material. This does not mean speakers must be masters of multimedia; in fact some people can make reading a paper interesting. Others however definitely cannot. So the main requirement is that they should follow the conference theme, be interesting and be conscious of their audience.

'Behold, I do not give lectures or a little charity, When I give I give myself.'
Walt Whitman 1819 - 1892

All speakers must be willing to enter into a dialogue with their audiences which connects to the

everyday experiences of the audience. The speaker should raise the audience's awareness of particular issues and stimulate them with a new perspective on their work or the context in which they work.

A conference speaker should be at the least the very opposite of what Edward Marsh said of Winston Churchill: 'The first time you meet Winston you see all his faults and the rest of your life you spend in discovering his virtues'.

My ideal conference would have accommodation facilities that allow the delegates to continue their professional and social discussions with comfort and openness. My ideal conference would have delicious food in unreasonable quantities and at the right times, supplied within the cost of the conference registration. My ideal conference would have a social program that seamlessly complements the professional program.

'Believe me, my young friend, there is nothing - absolutely nothing - half so much worth doing as simply messing about in boats.'

Kenneth Grahame 1859 - 1932

I would ban conferences that engineer large scale participation by allowing everyone to give a paper. I would ban conferences that allow specific special interest groups to dominate without making it absolutely clear what is the agenda of the organisers. I would ban all conferences where the delegates are not given some context to judge contributions, namely a clear resume of the speaker, the work they have done and their experience in the field. Conference organisers must ensure that speakers are held accountable for their presentations.

'I hold every man a debtor to his profession.'
Francis Bacon 1561 - 1626

A very important item is the brochure issued to promote a conference. It should be intelligible. It should appeal to a wide audience and not just a small group who might be the peers of the conference organisers. I would ban all conferences that do not recognise that the primary reason for attendance of the delegates (rather than speakers and presenters) is to establish or renew friendships and networks: to have a rest from their work at the expense of their institutions. Museum Australia conferences are there to raise the morale and professionalism of all workers in cultural organisations, especially in the small and regional institutions.

'The art of pleasing consists of being pleased.'
William Hazlitt 1778 - 1830.

**David Demant,
Learning Adviser,
Museum of Victoria**

Jubilee Conference in Canada

By Rachel Faggetter

In June this year the Canadian Museums Association/Association des Musées Canadiens celebrated its 50th year with a gigantic conference in Ottawa. In collaboration with The Canadian Art Museums Directors Organisation, The Canadian Council of Science Centres, The Canadian Federation of Friends of Museums and ICOM Canada, they attracted 789 delegates from across their vast country for five days of impressive ritual, good talk and great parties.

Despite the gloomy economic circumstances of Canada, very similar to our own, the mood of the week was celebratory. Ottawa is a charming city, easy to explore and packed with national cultural institutions. It is also bilingual which for an Australian provides an entirely different dimension. It seems that some of the most interesting museums in Canada are in Quebec.

In fact the Conference kicked off in Quebec, at an evening outdoor party at the Museum of Canadian Civilisation, two sensuous buildings curved along the shores of the Ottawa River opposite the cliffs below Parliament House.

Throughout the conference we were invited behind the scenes and given generous hospitality at many national cultural institutions such as The National Gallery of Canada, National Museum of Science and Technology, National Aviation Museum and the Museum of Nature.

Harry Needham, well-known in Australian museum circles, held a wild forties party in the forecourt of the Canadian War Museum to celebrate the opening of a new exhibition on Canada in the Second World War. Veterans in nostalgic mood danced to the swing music of the era. My personal highlight was conversing in the food queue with the admired John Ralston Saul, iconoclastic enemy of economic rationalism whose Massey lectures were broadcast last year by the ABC. [1]

At another jubilee celebration hosted by the Museum of Nature we heard the throat singing of the Inuit. They produce a wonderful variety of sounds in a sort of cooperative competition with the object of getting the other person to laugh first. The Museum has just opened a beguiling new exhibit about the Arctic which explores the relationship of humans and nature in a difficult environment. I even discovered why polar bears have black skin and crystalline white fur.

Late one summery afternoon the conference decamped to an elegant cocktail party in the glass rotunda of the National Gallery of Canada which

offers stunning views over Ottawa, the ramparts and the river. But it wasn't all partying and jollification, even though these events provided the essential occasions for such a large conference to mix and match.

With the jubilee in mind, the keynote speakers were all Canadian - an invitation to concentrate on the national scene. Each was thoroughly worthwhile.

The opening address was given by Ursula Franklin, grande dame of Canadian museum studies. She talked about the museum as the 'bistro of ideas', one of the few places where people can meet to share activity in real time and space. Under the social impact of science and technology, time and space have been disrupted and we find ourselves in a state of asynchronicity. We do things together without being together any more. A telephone pushed the borders of space but until recently each partner was together in real time. Answering machines, faxes and e-mails mean that people can now meet in different time and space. She believes that what is missing is shared activity, things that are done in the presence of others, and this is precisely what museums offer.

Another rewarding keynote was delivered by Roberta Jamieson, the Ombudsman of Ontario, who is a Mohawk from the Iroquois Nation. In an address of interest to the only Australian at the conference she talked about Canada as a work in progress, responding to technological change and extraordinary cultural diversity. Many attitudes and paradigms of the past are no longer sustainable for the future. Canada, she says, will be called upon to rise above its past. This process challenges museums to give truth to the lies of history and to give voice and place to the silenced. Museums have a fiduciary duty to First Nations to look, not only at the history of domination and dispossession, but also at the story of cultural survival.

One of the buzz phrases of the conference became *appreciative enquiry*, a way of managing change in museums reported on by the CMA's Human Resource Planning Committee which had been involved in a number of pilot projects with museums. Basically it is a strategy which accentuates the positive and eliminates the negative: Discover the good points which give life and meaning to your institution, Dream your future, Design a strategy to get there, and Deliver the necessary changes. It seems an appropriate way of dealing with the present gloom.

What is the role of the keynote address? How can ideas from keynotes be taken up and discussed? People come with prepared papers and it is difficult, unless you are very confident, to incorporate keynote

addresses into your presentation. Perhaps it is an acute chairman's role to lard the other sessions with keynote thinking.

The ideas circulating at a conference can also be aired if there are good informal spaces. Missing in Ottawa was an agora or conference club - this should be a feature of all conferences. It can become the central meeting place for discussion and the continuation of good conversations stimulated by the presentations.

One of the fascinating differences between Canada and Australia is their bilingualism. Every formal conference session, big or small, must be provided with French and English translation. This meant that the small sessions tended to be quite formal because sound-proofed booths are required, along with an attentive use of microphones.

I heard many very polished presentations which raised a number of key issues for discussion and extension. Few papers were read, head down and at breakneck speed, but there is still no excuse for bad slides or useless overheads. As a profession concerned with visual thinking and the discussion of ideas through objects and images, we should practise what we preach.

In small sessions the role of the chair seems central in setting an atmosphere to welcome a stimulating discussion of ideas between the presenters and audience. Many of the small sessions were very lively and participatory, with people willing to ask good questions designed to extend the discussion.

However, there is a price to be paid for size. Because fees were kept as low possible the conference was booked into a hotel generally held to be Ottawa's dreariest.

The first formal session was a brunch with the delegates sitting at round tables in the gigantic ballroom deep in the bowels of the hotel. The speaker was thanked by the chair who, after making many deserved compliments, noted that her speech had been infinitely more digestible than something else we had been offered that morning. A general inrush of breath and wide-eyes greeted this daring comment, but the normally polite Canadians agreed. The food was poor and many of the venues rigid and unattractive. Yet this remark seemed the catalyst for the development of a kind of amused camaraderie in the face of adversity.

Perhaps, too, the conference triumphed because of the absolute focus on people. We should remind ourselves that conferences are for people above all: for networking, meeting old friends, making new ones, discussing ideas and sharing experiences and listening to inspiring presentations.

The emphasis on honouring the people who have shaped the CMA over 50 years provided cohesion and focus. The weight and seriousness of CMA traditions, in full display for the jubilee, impressed me. A luncheon ceremony hailed the present Fellows, many of whom were present to be greeted and cheered.

Three new Fellows were then inducted for outstanding service and contribution both to museums nationally and to the CMA. People were also given the CMA Awards for Outstanding Achievement.

There are many interesting and rewarding comparisons to be made between Canada and Australia. With so much in common, why don't we see more of each other? In my discussions about ICOM 1998 in Melbourne I found I had to dispel some extraordinary myths about time and distance. It was as though people thought Australia was at the end of the Galaxy, not the other side of the Pacific. One way to cross this gulf is to participate in each other's conferences. If you go to Canada you will be guaranteed friendly people, interesting ideas and great parties. The next CMA conference is 30 May - 3 June 1998 in Whitehorse, capital of The Yukon. Now that would be an adventure.

**Rachel Faggetter,
Lecturer, Natural and Cultural Heritage
Interpretation, Deakin University**

References

[1] Saul, John Ralston, *The Doubter's Companion*, Penguin, London, 1995 and *The Unconscious Civilisation*, Penguin, Melbourne, 1997. His definition of a museum is a 'place for stolen objects'.

If you want to read more about the Canadian museum scene try *Muse*, their magazine, and especially its big jubilee issue, June 1997.

**I have *never* visited
ZETTA FLORENCE
(but I wish I had)**



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Highlighting Conferences

By Des Griffin

Another conference, another meeting: hundreds of people milling around, networking. Six parallel sessions, one of them with four parallel workshops. How on earth can one make any sense of that? Might as well just chat! I thought of submitting a paper but they already had too many.

I am an inveterate attender of museum meetings, all the Museums Australia, Council of Museum Associations (CAMA), Museums Association of Australia (MAA) meetings since 1980 if not before as well as six overseas museum conferences. Almost all of these have provided extraordinarily stimulating experiences for me: papers on controversial issues, on learning and meaning making, identity, role of Boards. People like Guillermo Gomez-Pena (performance artist) contrasting the cultures of Mexico and the USA, the inclusion of diverse peoples in communities and starkly reminding us how western discovery of country is promoted by us as *the* discovery; Robert Coles on children and understanding art; Elaine Heumann Gurion on museums as safe places for unsafe ideas; Stephen Weil on museums and ideas and what really makes a good museum; Robert Sullivan on museums and respect for native Americans, urging museums to be engaged institutions committed to the necessity of global survival; Rick West cautioning that if one wants to minimise the negative aspects of portraying controversy it is necessary to have everybody 'inside the tent'; Margaret Anderson reminding us that there are more people like former Western Australian Premier Court who understand what it is like to be an immigrant in Australia than there are Pauline Hansons who don't; Bernice Murphy describing the processes that the Museum of Contemporary Art would adopt for the Robert Mapplethorpe exhibition, and Marcia Langton speaking strongly about the rights to self-determination of indigenous people and suggesting ways in which ancestral remains might be properly disposed of - in a memorial.

Organising conferences must be like running government: a myriad of constituencies, as many views as there are people plus one and none of them

satisfied simultaneously. Museums Australia has got something right, though. The first day of plenary sessions on every one of the last four conferences has been of a standard equal to the best I have heard anywhere. Not all of them have involved flying people in from overseas: after all Australia doesn't have to go overseas to get ideas. With the formation of a single association, more interests have to be satisfied. Three days is no longer enough and parallel sessions are inevitable. Something is lost. Museums Australia meetings have at most 550 people attending. Imagine 5,500 people (as at some American Association of Museums meetings). It is not possible to take all of the conference in, to even read the program before the first session starts is sometime difficult. What is lost at large plenary sessions is the debate about the individual presentations.

At Darwin, one of the parallel sessions each afternoon was with the morning's plenary speakers. But they weren't very well attended. Everybody was off at specialist sessions organised by the various Special Interest Groups. So real debate was missing, unless it was in very small groups. By way of contrast, one of the MAA conferences in Brisbane decades ago involved breakout sessions at which the ideas from the plenary sessions were discussed by groups of people who reported back to a plenary.

Increasing numbers of people at conferences mean more people wanting to speak rather than listen and this has been encouraged by that silly condition promulgated by some government agencies that the minimum condition for approval to attend a conference is the presentation of a paper. Why not the identification of a clear interest in the topic by demonstrated performance in that area over the past twelve months? Is talking more important than listening?

There is another unfortunate outcome of many conferences. The workers who have been running 'the shop' while the others were off having a good time seldom get to hear the ideas that were learned or, worse still, don't want to know and the attendee just has to carry on as before. Museums can be very

insular places uninterested in learning from others, let alone from past mistakes. No knowledge of Peter Senge and the learning organisation there. It is worst when the conference involves a substantial training component. Stephen Weil recently told of how people returning from the Museum Management Institute course at the University of California at Berkeley (supported by the Getty Institute) bore the brunt of annoyance from their colleagues who had looked after 'the shop' whilst they were away and now had to listen to suggestions about how they might do their jobs differently. Even more disturbing was his statement that the graduates were unable to achieve any change because of this resistance.

Perhaps we could just get audio tapes of the presentations and never go to any conferences. But it wouldn't be communication, it wouldn't really get the ideas into our head unless the ideas were really stimulating and lucidly expressed. Unless they had salience.

Learning from others is even more important than ever. Conferences can be an extraordinarily effective way to do that. But we have to use them to our advantage: they aren't just an opportunity to catch up with colleagues and present our own work as show and tell! When people come back from conferences we might ask, 'what were the three big ideas that you heard about? So what are we going to do now?'

**Dr Des Griffin, Director,
Australian Museum,
immediate Past-President,
Museums Australia**

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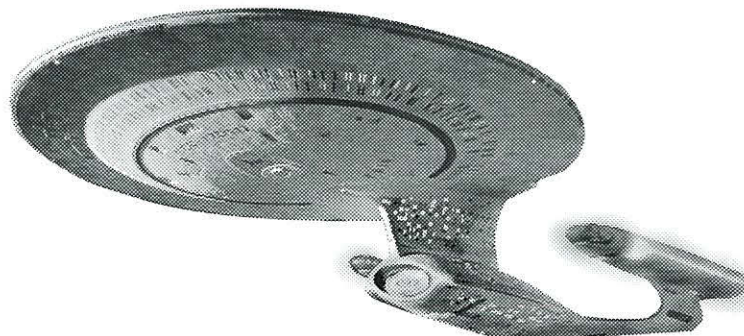


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To Conference or Not to Conference?

By Sue-Anne Wallace

Returning to my office from a week in Darwin at Museums Australia's fourth National Conference, exhausted but quite satisfied with both the conference and the opportunities afforded by such a location, I thought that this was a most appropriate time to address the Editor's request to write about conferences and what they may mean for people associated with museums.

Attending passively

Attending a conference when not presenting a paper can provide a wonderful opportunity for professional development and should be considered a valuable item in the training budget. For the most seasoned conference attendee, being there and not being required to give a paper can provide a welcome chance to reflect, absorb and question. Although I've suggested this is passive involvement, the more engagement that occurs with speakers, the more questions that are raised by the issues debated, the more value will be achieved through being at the conference.

Attending actively

More fulfilling engagement with conferences occurs when papers are presented or a contribution made to panel participation. Working up from first presentations to fully developed papers is both an intellectually challenging task and a professional benefit. Ideas need to be clearly expressed, as the spoken word is absorbed differently from the written one. Perhaps more important, particularly for the newer contributor, is the need to ensure that the paper fits the conference, the topic, the time frame, and fits around the other papers or comments in the session.

Organising one

Surely the ultimate engagement with conferences comes from organising one. Following the choice of theme, there needs to be careful consideration of speakers. Whether there is to be a general call for papers and expressions of interest, or an invitation issued to specific speakers, all speakers usually need some guidance concerning your intentions for the conference, who you are aiming at in terms of audience and what other speakers may be addressing.

Some conferences (I guess we've all attended these) try to cram too much into their program in too short a time, leaving the last speaker somewhat forlorn as their conference paper has to be cut 'on the run', a technique in itself.

Speakers can have a variety of roles: chairs, presenters, respondents, to name some. It's important that clear instructions are given whatever the speaker's role, so that it is obvious whether responses are expected, introductory comments to be made or a

formal introduction only is anticipated. Protocols, particularly those relating to acknowledgment of indigenous people and their land, should be outlined for the benefit of speakers so they understand what is expected and why.

Working up a theme

The most intellectually stimulating conferences come from those tightly structured around a theme, where speakers have a designated topic so that the program can be planned with a comfortable and logical flow. This is the most highly controlled situation and can lead to both an excellent conference and the opportunity to commission a publication with pedagogical intentions.

Themes can be cross-disciplinary or they may have a single focus. It's also important that speakers are 'controlled' during the conference, by which I mean it is essential to keep speakers to time.

Publishing

If publication is intended, then speakers should be warned and a timeframe established at the time of the invitation to speak, as once the paper is delivered, its writing (or re-writing) seems to lose priority for the speaker. Delays at this point can make publication of conference proceedings a frustrating business for the conference organiser, and for those speakers who have attended to deadlines and are awaiting publication of their materials.

Developing professionally

While there are different ways to attend conferences, each provides a degree of professional development in its broadest interpretation.

Networking, getting to know your colleagues, is an important part of any conference. Marketing analysis has shown that the most effective way to communicate about exhibitions and museum programs is by word-of-mouth. Never under-estimate the value of knowing your colleagues and being able to approach them personally in order to develop collaborative projects sometime in the future.

Quite frequently, you may find that the perspective presented in a conference is illuminating and assists you in your own work. Conferences provide an opportunity to be exposed to a wide variety of topics and, also importantly, often create an opening for you to learn about professional activities outside your own field of experience.

One of the benefits of giving a conference paper is that it may force you to understand your own position better. Speaking forces you to marshal your thoughts and to order them logically. Arguments half thought through will benefit from the effort put into developing a conference paper. And your audiences' comments will provide instant feed-back and criticism

which can be remarkably helpful.

Personal experiences

During the period 1990 to 1994, I convened four major conferences in association with the Humanities Research Centre (HRC) at the Australian National University. While it is true to say that I became more experienced at organising such events, their success was largely dependent upon the organisational skills of the HRC and their input to the partnership.

The first was 'Civilisation', a conference held to coincide with the exhibition of objects from the British Museum at the National Gallery of Australia. Apart from curators who contributed to the conference, academics from departments of history, archaeology, fine arts and English at universities in Sydney, Melbourne and Canberra were invited to speak at the two-day conference, which was a fully subscribed event. Speakers talked about the regions represented in the exhibition - Ancient Egypt, Greece and Rome - and also about particular objects. Such focus meant that the conference related specifically to the exhibition and significantly enhanced the visitors' experiences in the Gallery. In 1993 a similar combination of conference and exhibition was attempted with 'Breath of Balsam: reorienting surrealism', a conference held at the Museum of Contemporary Art, Sydney, coinciding with the Surrealism exhibition at the Art Gallery of New South Wales.

In 1992, with Jacqueline Macnaughtan, I co-convened a major academic conference 'The Articulate Surface: dialogues between conservators, curators and art historians'. The conference began with an in-depth analysis of techniques connected with renaissance painting, which connected the conference with the exhibition at the National Gallery of Australia, 'Rubens and the Italian Renaissance'. From there, however, the scope of the conference widened to take in broad issues of technique with international work and the work of Australian artists. Because the conference presented a fairly comprehensive look at the surfaces, and under the surfaces, of paintings, it was shaped from the beginning as a conference from which a substantial publication would be issued.

A different approach to a thematic conference was taken in 1994, when I convened a conference under the rubric of 'freedom', in association with the HRC, 'Commitments to Representation and Freedom'. This conference was more of a challenge to structure as the discussion points did not relate in particular to the exhibitions at the Museum of Contemporary Art, although the subject was entirely appropriate to the questions which are raised about contemporary art practice, from representation and realism to censorship and moral values.

Professional bodies

The conferences described above were developed with aims quite different from the recent Museums Australia conference which was held in the Northern Territory and attracted some 260 colleagues associated with museums, or the Regional Galleries Association's First Regional Galleries Summit in Cairns with almost 200 participants.

Enhancing skills

People working in museums need a wide range of skills - from a specialism such as registration, conservation, curation, education or marketing to managerial capabilities. Conferences can enhance opportunities to explore these varied aspects of museum activity. For whatever reason, conferences can provide valuable opportunities for people in

museums and for the museums in which they work or volunteer.

I started this short discussion with the question 'to conference or not to conference?'. Although there cannot be one answer to the question, the important considerations are the purpose in attending and the potential benefit to the individual, first, and second, to the museum. Conferences are important in many ways, both professionally and personally, and museums should encourage their people to contribute and to attend wherever possible, given other commitments and budgets and time constraints. For in so doing, museums can increase effectively and substantially, the motivation and experience of their staff.

**Dr Sue-Anne Wallace, Director,
Museum Education & Curatorial Programs,
Museum of Contemporary Art,
President, Museums Australia**



Peter Danaja in the Djomi Museum, Maningrida; one of the field trips available to delegates during Museums Australia's conference in Darwin

There is a Conference Calling

By Kenneth Park

Advocating attendance at conferences has been a passion of mine for years. I believe that conferences enrich both the individual and their institution by opening doorways to new ideas, people, ways of doing things and much, much more. As a regular conference participant, I attend one or two international meetings as well as several local and national gatherings each year. I regard my attendance at conferences as an important part of my own professional development. It also ensures that my institution is connected to the museum world and operates appropriately and professionally. In my particular case, this is even more critical as I am working in a non-museum environment at Wesley College, Melbourne.

Professional development is something that each of us and, importantly, our employers should take very seriously. In fact, every professionally-run museum should encourage and where possible support their employee's attendance at conferences. Wesley College is an enlightened employer regarding professional development. While I believe that I should be prepared to pay for much of my professional development activity, I am delighted and proud that my employer supports my professional endeavours. In contrast, I find it deeply disturbing when I hear of so many of my museum colleagues having to struggle to get annual or even conference leave, let alone financial support, in order to attend a conference.

Organising conferences is not for the faint hearted. Indeed, one of the great benefits of attending conferences is observing how others organise their meetings. I have a vivid recollection of conference disasters I have witnessed over the years. Recently, I attended a meeting where an eagerly anticipated expert in marketing and audio-visual presentation was unable to operate the video projection system. His paper fell apart and he found it impossible to present without his video, so we sat there and cringed while he made excuses. As a consequence of events like this, I work to alleviate potential problems. My skills in professional presentation owe much to conference experiences. I would like to think that I am getting better at presenting because I am continuing to watch and learn from others. Quite simply, if I present well, my institution presents well.

Networking is regarded by many as the most significant benefit of attending a conference. The importance of exchanging ideas both at formal and at informal gatherings cannot be underestimated - and I often come across good speakers for my own seminars. Back in the office, I am able to stay in touch with distant and new found colleagues on e-mail or by fax in order to get advice on issues that ultimately will have an impact on my daily work. Through conferences I have made connections with colleagues to work on exhibitions and co-operative ventures. I also try to share my conference experiences in articles and speeches.

One of the most exciting things about being a conference delegate is playing the museum visitor. All good conferences should have a well-constructed program of visits to museums and related institutions. On these visits, you can see how your colleagues run their museums and care for visitors. Indeed, you can view at first hand just what works and what does not.

Trade shows are a great plus for any conference. They are one of the major reasons why I make the effort to get to big international conferences like the annual meeting of the American Association of Museums. Trade shows are fascinating as you can generally find the offerings of the large and small museums suppliers under one roof. The presence of museum suppliers suggests a serious (albeit commercial) interest in our profession. The continuing presence of the same suppliers and, more importantly, observing the changes that they make to their products, often at the suggestion of colleagues, allows for a considered, long-term evaluation of the supplier and their products.

Coming home from a good conference is always exciting. You return with a positive attitude (sometimes lasting for more than five minutes when back in the office). You should be invigorated and stimulated, ready to do something with what you have learned. The long plane trip back is a good time to reflect on implementation of strategies. I keep telling myself that even if I am unable to do something with an idea today, I can file it away because the 'powers' might be ready to embrace the idea tomorrow.

As a final word, I must say that I am really looking forward to playing host to museum colleagues from afar at next year's ICOM meeting in Melbourne, and hope that many others in the Australian museum community will join me doing likewise.

Kenneth Park,
Community Affairs Manager,
Wesley College, Melbourne



Putting words into practice at Wesley College,
Frances Lindsay & Kenneth Park

Selling Cinderella in Perth: a Review of the 1997 CAUMAC Conference

By Andrew Simpson

The seventh annual Council of University Museums and Collections (CAUMAC) Conference was held in Perth from 5 - 9 July this year. It attracted around 30 delegates, over one third of the national membership, a remarkable achievement considering the dual tyrannies of distance and of Amanda Vanstone. The quality of formal presentations, the range of issues explored and the vigour of informal discussions matched the high standards set in Adelaide last year.

The conference commenced on the Saturday afternoon with a tour of the E. De C. Clarke Geological Museum and the Berndt Museum, of Anthropology, University of Western Australia. This was followed by a welcome from Professor Alan Robson, Acting Vice-Chancellor, University of Western Australia, in the Lawrence Wilson Art Gallery after a welcome from Anna Gray, Director of the Gallery and Brian Shepherd, President of CAUMAC.

The conference was officially opened by Andrew Reeves, Director, Western Australian Museum, who emphasised the fragility of museums in the university and state sectors. He noted that the British Government had recently recognised a new tier of museums and galleries as deserving of state support because of the national significance of their holdings. All were small regional or university-based museums.

Leon Paroissien, Director, Museum of Contemporary Art (MCA), delivered the keynote address at the opening session. He outlined the evolution of Sydney University's Power collection into the MCA and summarised the more significant holdings. He supported the Cinderella Collections recommendation for a senior person, or high level committee, at each university, to take responsibility for museums and collections, but warned there are complex questions of governance to be resolved. There are clear opportunities for universities to participate in the cultural life of the community by allowing greater access to their collections, thus demonstrating appropriate and responsible stewardship of these community assets and engendering greater private funding support as a consequence.

Sue-Anne Wallace, President of Museums Australia, praised the work of CAUMAC in initiating the national review and raising the profile of museums and collections at their host institutions. She urged a closer relationship between CAUMAC and Museums Australia as a mechanism for raising the profile of University museums within the museum profession.

The keynote speaker on the Monday morning at Edith Cowan University was the Director of the Art Gallery of Western Australia, Alan Dodge. He encouraged greater collaboration with state institutions and noted that universities could establish benchmark standards in curating and interpretation through museums studies courses. Alan Dodge urged collaboration in the compilation of digital databases of discipline-specific collections across institutional boundaries. He suggested universities, with their interest in legal issues, were well placed to monitor and develop policies in the area of virtual copyright. This led to a lively group discussion encompassing the rights of indigenous communities and the moral rights of artists.

The first panel session of the day consisted of speakers discussing travelling exhibitions. Rhonda Noble of La Trobe University, John Stanton from the University of Western Australia and Robert Vallis of Edith Cowan University, outlined their experiences. Hilary Shilkin, the Community Affairs Officer for Edith Cowan University, outlined some of her programs to facilitate interaction between the University and the community based on the art collection and the Museum of Childhood collections at Edith Cowan. The final speaker, Brian Shepherd, spoke of the value of collaborative work with their office of Community Affairs, and the need for flexible approaches that can seize unexpected opportunities or respond quickly to institutional needs.

Entrepreneurial initiatives from an administrative perspective with discussions on the responses to the Cinderella Collections report was the focus of the next panel. Brian O'Connor of Edith Cowan University noted the report had acted as a positive stimulus to the strengthening of university policy regarding ECU's three collections. Andrew Simpson from the University of Queensland outlined developments including discussion of a staff development project undertaken by museums and collections personnel in 1996. In the following general discussion, it was clear different types of institutions were responding in different ways to the challenge of policy development. The final panellist was Julian Holland from the Macleay Museum who presented a tour of Canadian University museums.

Then came the session dealing with curatorial practice. Stephen Anstey from Edith Cowan University discussed entrepreneurial rewards from good curatorial practice. He reminded delegates of the

ethical imperative for good curatorial practice through ICOM statutes, and outlined how such practice is the basis for all other activities including income-generating programs. Sally Anne Hasluck discussed coordinating a pilot study involving small, remote museums for the development of an integrated database system to allow easy cross-referenced web access to non-sensitive information about their collections. The final speaker in this session was Peter Stanbury who discussed the AUMOL (Australian University Museums On Line) project, an ARC (Australian Research Council) funded collaborative project.

The CAUMAC Annual General Meeting was held after this session. One of the central items of discussion was the relationship between CAUMAC and Museums Australia. A variety of perspectives were given with the balance of opinion favouring amalgamation as a specialist interest group. This was viewed as a step forward that would encourage new relationships and open up new possibilities for members. This was a distinct change from the previous meeting in Adelaide where it was rejected in favour of the option of pursuing affiliation.

On Tuesday the conference moved to Curtin University and visited the John Curtin Gallery. The morning session, chaired by Professor David Dolan, focused on university museums as centres for research and teaching. He reminded delegates that we were entering an era of 'e-mail' education where access to material objects in university museums will offer a substantially different educational experience. He viewed this as an opportunity for university museums to develop exhibition and interpretation strategies to empower people to learn how to use and enjoy such facilities. John Barrett-Lennard described the John Curtin Centre as a University facility, unaligned with any particular faculty or department, making it distinctively different from many other university galleries or museums. Associate Professor David Bromfield from the University of Western Australia recognised similarities of taxonomy, procedure and political relations, but drew a distinction between science museums and art galleries, and restricted his remarks to the latter group. He questioned whether money should be spent on galleries at the expense of hiring scholars to do research. He noted collaboration was required to achieve recognition of exhibition work as equivalent to publication by universities and granting agencies. The final speaker of this session, Anna Gray, Director of the Lawrence Wilson Gallery, viewed the art collection as a pictorial library and believed access to these objects was a vital responsibility. She noted that university galleries had an opportunity to exhibit objects in a way that challenged prevailing concepts. Anna Gray also noted it was essential for a university gallery to be used for a range of activities as part of the corporate image of the host institution.

The next session dealt with developments since the Cinderella Collections report. Peter Stanbury,

Macquarie University, presented interim results from surveys compiled since the delivery of the Cinderella Collections report noting that five universities had formally adopted institutional policy and six had developed policy statements that were awaiting consideration by their governing bodies. Karl Van Dyke, from Macquarie University, continued the discussion of survey results, focussing more on the relationship between individual university museums and collections (UMACs) and their host institution. He noted that universities had displayed a polarised response to the report, some embracing the recommendations enthusiastically, others averting the reform process. The conference then moved to Murdoch University for a whirlwind tour including the veterinary anatomy teaching collection and numerous art works, organised by Murdoch's Director of Art, Angie Farman, followed by a reception hosted by Murdoch Vice-Chancellor Steven Schwartz.

At the end of a highly successful and stimulating conference it was clear that CAUMAC has achieved much nationally. The profile of many museums and collections is significantly greater at their host institutions and there is a greater awareness among administrators of the value and potential of these assets. More importantly, CAUMAC has empowered members to believe they should not be marginalised from decision-making processes at their universities and the future will bring closer scrutiny and more rigorous accountabilities.

There is an enthusiasm and confidence concerning a closer involvement with Museums Australia, a genuine feeling that this interaction will bring new and valuable experiences for CAUMAC members and their universities. There is also confidence that members have much to offer the wider museum profession. Flexible and perceptive universities will encourage this interaction as a way of developing better relations with mainstream museums to foster closer, high profile community links. We can anticipate collaborative state museum and gallery projects with universities in capital cities. We can anticipate more travelling exhibitions involving university museums and collections. Those universities slow to react to the Cinderella Collections' challenges will miss out on these public relations potentialities. In times of intense competition for resources and students, one expects the more progressive universities to squeeze every ounce of advantage out of their museums and collections.

**Andrew Simpson,
Earth Sciences,
the University of Queensland**

Res Artis, France

By Rose Lang

When in 1996 I was invited by founder Dr Michael Haerdter to attend the fourth annual meeting of Res Artis in Ireland, too few organisational resources, not enough time and advanced pregnancy meant it was impossible. However, when the invitation was made again in 1997, a grant from Museums Australia's International Promotions, Small Grants Fund and a contribution from my home organisation, 200 Gertrude Street, made my attendance at the fifth annual meeting in the south of France a reality.

Res Artis is an international organisation established to provide support to residential art centres with international exchange programs and to advocate on their behalf to relevant public and private bodies. It was initiated in 1993 by Dr Haerdter (also the Director of Berlin's Kunstlerhaus Bethanien) and has had a steadily increasing membership ever since.

The fifth conference, held at Cassis near Marseille, was hosted by the Camargo Foundation and was attended by about seventy-five delegates from all over the world - France, Germany, the Netherlands, England, Ireland, Poland, India, Israel, Italy, Switzerland, Bulgaria, Austria and Australia.

This meeting of Res Artis members was in part designed to consolidate the internal organisational planning and policy work that took place at the 1996 conference, but also looked at a range of issues - funding, regional development, international networks, management, outreach programming, technical support to artists, public relations and the creation of a Res Artis website. Each day was structured around one or two plenary sessions, where everyone pooled ideas and opinions about the subject and direction of the discussion. We then broke up into smaller working groups for more detailed discussion of matters relevant to our own expertise or organisations.

After the official opening of proceedings, members were invited to show slides and give a short paper

about their organisation and its context. It was very interesting to realise that the model of gritty inner-urban intensity à la Gertrude Street was (in this Eurocentric company at least) confined to Australia, some strongly active North American organisations and a frenetic urban 'laboratory' in Poland. Much more 'ordinary' was the more or less isolated retreat for artists in more or less astonishing architectural surroundings - the dourly exuberant German Schloss, a whole Catalan village, the mad American folly, the Lorcan nightmare of a Spanish monastery (first prize one month's residency, second prize two months). Many organisations had to organise and provide all meals, intellectual and social life for artists and sometimes on a huge scale. To hear about this kind of resource-hungry project was fascinating because it is so alien, both practically and theoretically, to our situation in Australia.

For all that conceptual split, the outcomes of the conference were more numerous and varied than I had thought possible. This is attributable to the way in which a specialised conference of this type so efficiently and effectively shortcuts the process of establishing the relevant professional relationships. While the usual task of international 'networking' relies upon the vagaries of circumstance and a series of usually unconnected relationships between individual organisations, the conference created a situation in which the filtering had already been done and different kinds of professional relationships could be established simultaneously - the modest inclusion of our international program details in a Scottish magazine for artists, an invitation to nominate Australian artists for the lavish international program of a USA organisation, and two offers of financial support for residency exchange projects at Gertrude Street. What will the solicited approaches be like?

**Rose Lang, Director,
200 Gertrude Street,
Melbourne**

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Indigenous Australians: Australia's First Peoples. *Australian Museum, Sydney*

Museum collections have expressed the course of European colonisation in Australia and the consequent dispossession of indigenous people since the early nineteenth century. It is not surprising, therefore, that museums have become one of the primary sites of Aboriginal protest about the degradation of their lives, rights and cultures. Within fifty years of establishing colonies around Australia, Europeans founded museums to display their intellectual control over the new corners of Empire. Zoologists, botanists and geologists, amateurs and professionals, fanned across the country to identify and classify its peculiar animals, vegetables and minerals.

The indigenous people were as much objects of investigation as the rest of the natural world. Their material culture, and indeed, their bones and bodies, were collected along with other kinds of specimens and trundled into the display cabinets and storerooms of both imperial and colonial museums. Thus grew the cavernous halls of stone tools, boomerangs, leg bones and skulls that still inhabit the popular imagination about museums.

But in the late 1960s to early 70s, dominant ideas became less authoritarian and more reflexive, politics grew hot with liberation protests, and the rights of indigenous people rose slowly as a question of social justice. Museums were seen to contain both the evidence and the ideology that had sustained the suppression of indigenous people, and indigenous people objected.

Some Australian museums reacted sooner than others. As with many professions which have found their good intentions actually contributed to the problem, there was a period of confusion and frustration. But museums began to recruit indigenous curators, to require community consultation about new displays and research projects, and to repatriate sensitive material to traditional owners. Such steps towards recognition of indigenous rights over their cultures have been difficult and

uneven, but have been happening in Australian museums since 1985.

It's only in the late 1990s that the big state museums have the internal staff and the external networks to represent their major galleries of Aboriginal culture from the indigenous point of view. The Australian Museum in Sydney opened its new long-term display, 'Indigenous Australians: Australia's First People' in March this year.

It seems very old fashioned to report that it is full of boomerangs, painted shields and stone tools. But they are flanked on all sides by still and video images of contemporary Aboriginal and Torres Strait Islander people and the artefacts of modern life that they have adapted to accommodate traditional culture to the modern world. Where traditional culture was destroyed, modern artworks tell the stories of personal dislocation and despair that followed its loss. This is definitely a different kind of museum exhibition.

Displaying the coexistence of ancient culture with the twentieth century marks a new direction in the museum presentation of indigenous Australia. The topics that structure the new gallery begin with spirituality and cultural heritage and end with social justice. It's a far cry from the early 20th century style of anthropology displays on kinship, hunting, ritual life and so forth. Thus there are tales and characters of the dreaming about relics and recollections of the Christian religions which were sometimes adopted by, but sometimes forced on, indigenous communities. Either way, spiritual practice often gave strength to survivors.

It will be clear already that 'Indigenous Australians' is a deliberately politicised exhibition, produced for non-Aboriginal people to begin to understand the perspective of Aboriginal experience, as much as a statement by indigenous people to themselves. That means in-your-face racism such as the irresolution of the black deaths in custody Royal Commission of 1987-91, and a maze representing the horrors of the stolen children experience. Fortunately for white Australian honour, a handful of positive events culminating in Mabo is

recorded as well.

The voices of indigenous people dot the exhibition, literally quoted in dot-shaped labels, and live in video and audio recordings. The design is not always easy on the eye, and sound bleeds in an irritating chatter throughout. The association of traditional material culture with modern imagery takes a while to appreciate. It is nearly impossible to identify the contents of the display cases because labels are printed in tiny yellow lettering on the clear glass, making them practically invisible. But the voices of real people come through, and that is a major step forward.

Between now and 2000, the WA Museum, SA Museum and Museum of Victoria plan to re-present their indigenous displays, and the National Museum of Australia will open its Gallery of Aboriginal Australia in 2001. At the same time, indigenous-controlled cultural centres are springing up around the country. There have been successes and failures among them, but as experience grows, operations such as Tandanya in Adelaide are making important original contributions to the presentation of Aboriginal cultures to the world. More importantly, such presentations must be made to the immigrant cultures of Australia, who need more than ever to understand the indigenous perspective.

Linda Young,
Cultural Heritage Management,
University of Canberra

The Studio of Max Dupain: Post War Photographs, 1947-1968,
State Library of New South Wales

The Studio of Max Dupain: Post-War Photographs, 1947-1968 is the latest in a program in which the State Library of New South Wales has presented photographers from their pictorial collection as both creative artists and social ciphers. Dupain's vision of the material on show is upbeat, fully engaged with the flood of new consumer goods such as fridges, lightweight metal saucepans,

irons, radios, splayds and even sillier products which formed the bread-and-butter of his studio through the 1950s and 60s.

The post-war decades was an era when Australia got skyscrapers like the rest of the world, and extravagant café interiors and swing skirts signalled economic recovery. In an advertisement in 1962, steam irons rise like the giants shells of the Opera House roof designed by Dupain's hero, Joern Utzon. Dupain later tracked the entire construction of the Opera House, though these pictures are not in the show, presumably because it was a self-elected labour of love, not a job. The show is quite domestic in focus and Sydney-centric.

En masse the staged look of so many studio shots, and the frequent use of dramatic angles to change the scale of the familiar into the monumental, made advertising and architectural photography look like an adult's version of toyland. Yet the viewers' comments at the opening, 'Oh, I remember that/those/them' also testified that social and technological history is emotional history. This is part of the power of photography. What has changed since the making of the images is that they have become memory. The way we now celebrate photographers like Dupain suggests they have become modern shamans, and photography the great collective keeping place of 19th and 20th century culture.

The exhibition was selected and printed from the original negatives by Eric Sierins; he does a good job of matching Dupain's prints. Sierins is a young architectural photographer who was among the last associates to join the studio; he currently manages the commercial archive of the company. He selected over 90 black and white photographs for the show. The magnitude of this task will be understood best by other photographers; for the rest, consider that the archive contains over 100,000 negatives from 15,000 commercial jobs. The Library has acquired all the exhibits.

Some lab-printed colour works and a few super enlargements are included. A dozen or so are by associates in the business such as Clive

Kane, Kerry Dundas, David Moore and Bert Brown. Kane's contributions from the 1960s are the largest individual representation; one expects that if these images are the tip of another archive in Sierins' care, then more exhibitions will follow.

The exhibition offers a valuable chance to understand how photographs are cultural brokers between high and low visual art in the 20th century. It redresses the often-criticised erasure of most commercial work from Dupain's art museum shows. This raises the question of the relative roles of library/museum/art museum exhibitions these days.

Writing in the 1930s, at the time when the style of advertising and modern photography was being laid down, critic Walter Benjamin protested that photography could wonderfully display the products of the new age but tell us nothing of the relations between them. Lacking contextualisation, the SLNSW show presents the images as simple, leaving analysis to the viewers. There is a need for our cultural institutions to push beyond the easy appeal of photography shows which trade on the nostalgic appeal of the subject matter.

Sierins has plans for multi-volume publications from the Dupain archive. Hopefully the Library sees this on-going project as an opportunity to bring its resources to support him, treating the material from multi-disciplinary perspectives as both art and information, as part of culture, not its window-dressing. The SLNSW has truly rich collections of photographs which have been fitfully showcased as popular exhibitions, but it has yet to sponsor a major research work on any of them.

To record the exhibition there is a modest but attractive \$4 catalogue with a dozen reproductions. The checklist and exhibition captions provide good information and will aid those who find themselves trying to track down architects, building names, dates and location for unlabelled architectural photographs - a tedious and time-consuming task.

**Gael Newton,
Senior Curator of Photography,
National Gallery of Australia**

Ginger Riley, National Gallery of Victoria

If there is something which we have come to expect of Aboriginal painters, whether from the central desert or from Arnhem Land, it is a preponderance of browns and kindred earth colours. They work a long way from the peacock-bright palette of the Fauves and the School of Paris; a long way, too, from the Heidelberg painters. We look at them for some deep ancestral dryness of Australia.

Ginger Riley is a striking exception to the indigenous imagination's earthy range. The large exhibition of his work which flaunted itself recently in Murdoch Court at the National Gallery of Victoria, was brilliant in its colourations, getting a great deal of joyously expressed mileage out of synthetic polymers. No sooner did one enter the exhibition than colours seemed to jump out to meet the eye: brilliant reds and pinks, blue, indigo, grass-green and abrupt exclamations of white. The land he depicts appears remarkably fertile and various, its hues a little like those which represent different products on a map in your school atlas.

Riley's subject-matter is both eye-catching and in the long run, repetitive. A former Top End stockman, he returns in his imagination to the country of his childhood, to the particular country of his mother's upbringing and totems: the estuary of the Limmen Bight River flowing into the Gulf of Carpentaria. A well-watered maternal landscape, it has furnished Riley with jaunty rainclouds, a river-mouth, a little cluster of hills or mesas called the Four Archers, and two totemic creatures, Ngak Ngak the guardian sea eagle and the creator rainbow serpent, Garimala, the latter often doubling itself and sometimes becoming the fierce Bulukban.

Riley has found himself a style which is at once synthetic and highly original in its seeming innocence. Early on he learned from Albert Namatjira, rendering the old man's approach more naive in the interests of bold effects. Some of the earlier paintings here appear stylistically muddled, for all their initial impact.

At the end of 1992, Riley went to



Ngak Ngak and the Four Archers, 1993, synthetic polymer paint on canvas, National Gallery of Victoria

Europe where he saw the work of Picasso and - I would surmise from the results - early Hockney. In his works of the following year, both paint and structure become subtle, richer, stripier. The whole surface of the best paintings is activated with local renderings of plough, rain, tree, scrub and tiny human figures, as well as the heraldic beasts of myth and totem. I say 'plough', but it may well be that the rug-like stripes which activate his most vibrant paintings mean something else in topographical terms; whatever their meaning, they add density to his best pictures of the early nineties.

The numerous small paintings in the exhibition add little to our sense of Riley; indeed, they can be monotonous in theme and formal design. A recent departure, however, is to be found among the larger works in his representations of Australian Rules football, made over into a traditional ritual, peopled by itsy-bitsy figures. If these do not go as deep as his returnings to his childhood country, they do show an interesting willingness to move into an entirely different world of popular culture.

Ginger Riley's painting bears witness to the cultural adaptability of Aboriginal art - and to the pleasure that is to be had from the language of sheer colour. His hues are so strong that they occasionally bring to mind the intense impact which young children can achieve with poster paints; but the best pictures reinvent his deeply-remembered 'saltwater country' with a sophistication that is far from childish. One walks away with a powerful sense of a bright legendary land perpetually balanced between the rainbow serpent and the watchful sea eagle.

**Chris Wallace-Crabbe,
Professor,
English Department,
University of Melbourne**

**From the Ruins of Colonialism:
History as Social Memory** by
Chris Healy, Cambridge University
Press, 1997

Chris Healy's book, *From the Ruins of Colonialism: History as Social Memory*, makes a welcome addition to the range of books which might be

broadly described as 'post-colonial'. Post-colonial and post-modern discourses within historical studies have consisted of a re-evaluation of and progress towards a partial re-writing of history to include those people either marginalised or subjugated by the colonial process. Post-colonialism, within Healy's context, is concerned with analysing the issues of remembering and memorialising history rather than focusing on questions of oppression and social transformation. His post-colonial history is not the stagnant dusty tome found in academic libraries. For Healy's history is never a thing of the past; his is a history that is alive, vibrant and dynamic. This is history as social memory. Hence the introduction is interspersed with a diarised monologue of consciousness dealing with Healy's activities on Australia Day 1988. I found this an irritating interjection, an overtly fashionable writing style which will, no doubt, date much more readily than the ideas and issues which comprise the book.

From the Ruins of Colonialism is structured into three sections, each

made up of two chapters. Part 1 is devoted to a re-reading of the mythologisation of Captain Cook from white and Aboriginal Australian perspectives. Cook serves as the point of articulation for both black and white histories covering the related topics of exploration, settlement and dispossession. Cook, the cult hero of Euro-Australian history, is the archetypal dispossessor and invader of Aboriginal history. As Healy notes, the *memoria technia* of Cook's apotheosis rests on historic attributes which surround a number of people, places and events, ultimately subsumed and associated with a single man. Ironically, whilst Euro-Australian history developed an amalgamised view of Cook based on numerous historical players within Aboriginal historical discourse, many interlopers and newcomers came to be the many Captain Cooks.

Part 2 of the text is entitled 'Installing Memory' and focuses on memories in museums and historical stories written by school children as part of an educational commemoration of fifty years of compulsory secular education in Victoria. Healy's exploration of museums is possibly the weak link in the book. Despite precise historical methods, an analysis of memorialising history within museums requires an exploration of museum practice, audience responses and public expectations. Healy enters territory in which he is not comfortable and he focuses somewhat too narrowly on historical collection practices. Museum specialists will find something in this book although it is not dedicated to museums or exhibitions. This is nonetheless a book which those who are engaged with social history, representation and public display will find useful and thought provoking.

In chapter 4, Healy examines the 'memory-work of schooling' which he entitled 'History is Disliked'. This chapter marks a truly wonderful exploration of children's histories and what children deemed important to record in the 1922 commemoration. Healy shows how an emergent sense of Australian nationhood swayed school text books away from memories celebrating Aboriginal and European participation in the landscape.

In the final part of the book Healy

focuses on two events which he sees as having been memorialised in numerous ways: the rebellion at the Eureka Stockade and the shipwreck and survival of Eliza Fraser. In terms of the latter event Healy is remiss not to reference more fully the work of Kay Schaffer, whose book *In the Wake of First Contact: The Eliza Fraser Stories* (CUP, 1995), was published two years before Healy's. Healy states in a rather dismissive footnote that Schaffer's book arrived late in the writing of this chapter and it did not cause him to revise his comments. This is indeed unfortunate as this work and that of Schaffer contrast dramatically and an exploration of the disjunctures would have been most satisfying.

Overall Healy's book makes a valuable contribution to cultural studies in its many forms. Like all good studies *From the Ruins of Colonialism* ultimately raises many more questions than it answers. This is a book to read if you are interested in history and creative ways of thinking about it.

**Dr Lynette Russell,
Lecturer in Museum Studies,
Deakin University**

The Queensland Museum Accessioning Resource Kit for Small Museums, produced by the Queensland Museum, Brisbane, 1997

The Queensland Museum Accessioning Resource Kit for Small Museums comes in a nifty lightweight and durable plastic carry-case containing three hardback folders, two databases on floppy disks and a small sample kit of accessioning tools, priced at \$700. The folders contain a procedures manual, a classification scheme and a database manual.

The Accessioning Procedures Manual is the second edition of Rebecca Walker's work of 1993 and was revised and updated by Lisa Jones in 1996. The folder covers collection policies and provides excellent checklists and criteria for assessments. It proposes a comprehensive

collections management system with thirteen distinct components - a formal process which is detailed and quite exhaustive - and includes a list of inscription types and meanings, a list of written resources for reference and useful addresses.

The Historical Database folder comes with a sample database and an empty one in which to build an individual museum's system. The folder introduces the concept of databases and provides good reasons for using databases in collections management. It addresses the 'how to' of inputting and editing database information in a step-by-step style parallel to the manual cataloguing system, and includes a section on configuration and maintenance. As with the manual for written records, which provides examples of forms, labels and other documentation, all the information given is illustrated by examples of computer print-outs. A section on the management of media has been included but is yet to be developed, and will cover images, sound recordings, word processor files and video footage. Despite the need for a great deal of hard disk space, the media addition is an exciting extra to a collections management database.

The Historical Classification Scheme has been adapted by the Social History Department of the Queensland Museum from Patricia Summerfield's *Historical Collections Classifications Scheme for Small Museums* (1988); it will continue to be developed by this department with assistance from user-groups. It is a comprehensive listing of over 7000 entries, easily accessed through two indexes that work from primary through to tertiary classifications in one index and the opposite direction in the other. This component of the kit provides background information to the scheme and a chatty question and answer section that covers common or quirky queries as to the value and use of classification schemes.

The last component of the kit is a bag of ten small samples of the twenty-three materials listed for use as accessioning materials, which are named, though their purposes are not identified. Although this part of the kit is a little like a show bag, it should prompt people at least to start exploring accessioning.

The tools in the kit comprise the essential elements needed for accessioning, including a manual and a computer collections management system and thus, a distinct model from which museums can work. Given this range, the package can be easily adapted to any small museum situation and skill level. Nonetheless, such prescriptive and detailed processes might initially discourage small museum workers from using the system, and it would be interesting to hear from small museums using the database how practical it is to use on a daily basis.

The classification scheme provides a key standard which all small museums can utilise and help refine in association with the Queensland Museum. Unlike classification schemes utilised in other states, the Queensland model will evolve through one central authority and updates information yearly so that all museums using the scheme remain aligned. I am, however, still unconvinced that classifications schemes provide the greatest access to collection information without the addition of key subject terms as used in Victoria.

As the cataloguing system has been adapted from the Queensland Museum model, there are a few fields used for cataloguing that may not be that relevant to small museums, such as details of sites and stores, and individuals responsible for separate sections of the museum. In addition, the processes promoted in manual accessioning do not align with those promoted in Victoria, such as the use of correctional fluid (white-out) for numbering, and these conservation points are of a concern. (Paraloid B72 sounds like a nightmare! What about high grade clear nail polish??)

Despite these small drawbacks, I believe that the package is well priced for the range of tools it offers and well serviced by the Queensland Museum. The team at the Museum deserves congratulations for providing a tangible basis for assisting museums to care for their valuable collections.

Adrienne Leith,
Manager - Professional
Development and Training,
Museums Australia (Victoria)

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Managing Conservation in Museums, by Suzanne Keene, Butterworth-Heinemann in association with the National Museum of Science and Industry, London 1996

In her book, *Managing Conservation in Museums*, Suzanne Keene states that management information methods (data collected and interpreted by professionals within an organisation for presentation to its senior managers) can be used to 'plan, monitor and control conservation work and processes'. According to her theory, the proper use of management information can have the effect of bringing about 'a state of better self-awareness by the organisation.... leading to desirable changes'. In the museum context in which her arguments are set, Keene sees the use of management information as the only effective way to generate 'the political will to take greater account of the long-term functions of museums, to balance [... them against] the more obvious short-term benefits of display and exhibition'.

This book is a very readable retracing of the author's exploration and application of management theory in her own institution, the Museum of London. Keene strengthens it with case studies, examples and vignettes to illustrate complex theories and procedures: 'As she eyed the twelve box files full of paper audit forms...she...resolved that audit data should thenceforth...be collected using laptop computers....'.

Keene writes for the museum professional who lives in a world where conflicting priorities are resolved, almost without exception, with reference to short-term goals. She suggests possible tools for conservators to redress the balance towards long-term priorities. The book is clearly the development of her contributions to two UKIC publications: *Managing Conservation* (ed Keene, 1990) and *Storage* (ed Todd and Norman, 1991).

Keene's argument is based on definitions of museums, management theory and systems analysis. She uses systems analysis to examine museum functions and preservation systems and demonstrates how conservators

can use these techniques to implement long-term collection improvements. Next she shows how management techniques - including 'soft' systems analysis, operations research, strategic planning, report presentation, data analysis and performance indicators - can serve conservation and museum strategies to re-align priorities, balancing long-term preservation against short-term exhibition needs.

She defines museums according to the purposes their collections serve: aesthetic (art), archival/evidential (history, natural history, social history) and functional (science, technology). Preserving the intellectual integrity of these collections for future study by safeguarding their true nature over time is a core responsibility for museums. She emphasises that within museums, conservators are the principal guardians of a collection's future.

Keene looks first at organisations and then at managers' tools for decision-making: observation, conversation, and reports and quantitative data. Conversation is 'soft' data, useful for supplementing observation and for information on staff morale. 'Hard' data, figures about budgets, visitation, and acquisitions, convey a partial view of museum activity. There is a tendency (noted as one of W.E. Deming's five 'Deadly Diseases' of Western management) to manage 'only by the use of visible figures with no consideration for unknown figures'. Activities generating no figures come to senior managers via *soft* data only, but it is *hard* data to which many managers pay most attention. Teaching conservators how to produce accurate, value-based hard data for conservation activities is central to this book.

Keene's chapters on systems analysis briefly describe systems theory ('closed' v. 'open'). Closed systems are mechanical, unresponsive to external influences. Open systems are organic, responsive to changing environments. The author defines museums and conservation as 'open' systems, for which 'soft' systems analysis is used to reveal their essential features. The stages of 'soft' system analysis are easy to follow through the examples given.

Having defined the conservation sub-system, Keene identifies the processes for serving collections: preventing deterioration, maintaining physical condition, conserving historic integrity, controlling use, contributing to presentation, providing trained staff and managing conservation activities. She argues the case for applying standards to environmental factors affecting collections, including storage and handling procedures, and to the conduct of collection condition surveys. Standards allow 'the condition of different collections to be compared with one another, between different institutions, or over time.... Successive comparable surveys over time are the only obvious way to establish whether collections are deteriorating or not'. The setting of standards and policies therefore supports preservation activities.

The use of standards facilitates the development of performance indicators which truly measure the progress of collection preservation through time. Performance indicators also contribute to strategic planning. They increase the flow of hard data to senior managers. Keene strongly encourages conservators using performance data to plan, monitor and evaluate work to interpret it and present it to senior managers in compelling terms. Likewise, they should periodically review the performance indicators themselves, for 'emergent' systems of data collection, 'developed gradually by the practitioners themselves, generally perform better than planned ones'.

Keene's final chapter summarises her main theme: 'Each museum needs to develop clear, explicit strategies and plans for the collections, and to report information on progress regularly and publicly.... Standards and long-term plans are the only way to represent the needs of the largest, and crucial, group of museum users: those in the future'. This book offers inspirational and practical help for conservators to champion the future of their museums by using management information techniques to assess, plan for and implement improvements for the long-term benefit of their collections.

Barbara H.C. Reeve, Head of Conservation, Australian National Maritime Museum

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Results of straw poll about conferences

October, 1997

70 questionnaires were sent out to a range of institutions and individuals covering local, regional, and state institutions. Individuals receiving the questionnaires were asked to give copies to five colleagues (if appropriate). It is therefore impossible to know how many people received questionnaires but I do know that 90 were returned. Of these 60 were used in the sample, the others were either returned too late (10) or were incorrectly filled in, rendering them invalid (20). 47 females and 13 males voted in the poll.

Clearly, this project was not meant to be viewed as a perfectly designed survey but was implemented to gauge, in an informal manner, people's views on 'which issues delegates to conferences would like addressed'.

People were asked to rank twelve categories in order of preference. Respondents were also given the opportunity of adding to these 'topics' under the category 'other'. These are listed below.

The results of the ranking are as follows:

1. New developments in your discipline
2. Prospects for museum culture in the 21st century
3. Cross-disciplinary developments
4. Informal interchange of ideas
5. Impact of new technologies
6. Relation between national and international practices

7. Meet new people in sector
8. Changing relationships with funding bodies
9. Generation of policy development
10. Problems that arise in the workplace (eg industrial relations, time for research, intellectual property)
11. Attractive destination enabling, eg professional visits and seeing good exhibitions and institutions, maximum value for dollar, etc.
12. Employment opportunities.

Suggested categories added by respondents under 'Other':

- cross disciplinary teamwork
- management issues
- natural sciences/art museums
- new directions in museum practice
- changing role for museum employees - workplace environment
- profiles of other institutions
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CATALOGUES

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1st

*Fluent - La Biennale Di Venezia
1997 - Australia*
Art Gallery of New South Wales
Designer: Analiese Cairis

2nd

San Marco and Venice
National Gallery of Victoria
Designer: Norma Van Rees

3rd

*Series of catalogues for photography
exhibition*
Art Gallery of New South Wales
Designer: Tracy Paine & Gretta
Kool

Budget B

1st

Aurora
RMIT Gallery
Designer: Ian Robertson

2nd

Wood Dreaming
Regional Galleries Association of
Queensland
Designer: Anna Marsden
Company: Institute of Modern
Art, Brisbane

3rd

The Bay, Barwon and Beyond
Heritage Council Victoria
Designer: Frank Design

Budget C

1st

Read My Lips
Fremantle Arts Centre
Designer: Yvette Ricciardello

2nd

Containment
Plimsoll Gallery
Designer: Dixie Kaye-Hall
Institution: Tasmanian School of
Art

BOOKS

Budget A

1st

Alphabet Book
National Gallery of Australia
Designer: Kirsty Morrison

2nd

Floorcoverings in Australia
Historic Houses Trust NSW
Designer: Bruce Smythe

3rd

The Bond Store Tales
Museum of Sydney
Designer: Karen McKenzie

Budget B

2nd

The Story of Como
National Trust of Australia (Vic)
Designer: Debra West

3rd

Warrock
Heritage Council Victoria
Designer: Nick Mau
Company: Mau Art & Design

Budget C

1st

Max Meldrum & Associates
Castlemain Art Gallery &
Historical Museum
Designer: Alistair Hay
Company: Monogram Graphic
Design Pty Ltd

MAGAZINES

1st

News
Auckland Art Gallery
Designer: Arch McDonnell
Company: In House Design

2nd

Art Bulletin of Victoria
National Gallery of Victoria
Designer: Des Konstantinidis

Budget B

1st

Craft
Craft Victoria
Design: Crowd Productions & Art
Thieves

2nd

Object
Centre for Contemporary Craft
Designer: Analiese Cairis
Company: Analiese Cairis Design

3rd

Title: Community History
Institution: State History Centre
Designer: Marg Degotardi & Clare
West

Budget C

1st

The Gardens
Friends of the Royal Botanic
Gardens Sydney
Designer: Karen Rinkel

2nd

Musing
Museums Australia WA
Designer: John Davies
Company: Insight
Communication & Design

SUPPLEMENTARY MATERIAL

Budget A

1st

*Australian War Memorial Battlefield
& Cultural Tours*
Australian War Memorial
Designer: Diane Walker
Company: TMP Worldwide

2nd

Venues Promotion Folder
Historic Houses Trust of NSW
Designer: Marianne Hawke

3rd

Take Your Seats for Season '97
South Australian Country Arts
Trust
Designer: Jo Pike

Budget B

1st

Information
AusHeritage
Designer: Ty Bukewitsch
Company: Emery Vincent

Budget C

1st

Museum: From Past to Present
Queensland Police Museum

2nd

*Commemorative Art Museum Post
Cards*
University of South Australia Art
Museum
Designer: David Zhu
Company: Zhu Designs

3rd

Planting Guide
Gladstone City Council
Designer: Botanic Gardens Staff

INVITATION

Budget A

1st

Dance People Dance
National Library of Australia
Designer: Kathy Jakupc

2nd

Black & White Dinner
State Library of New South Wales
Designer: Slade Smith

3rd

Punkulture
Australian Museum
Designer: Tiki Rand

Budget C

2nd

Pinnacles
Plimsoll Gallery
Designer: John Clemons
Company: Tasmanian School of Art

3rd

Nothing Natural
Plimsoll Gallery
Designer: John Clemons
Company: Tasmanians School of Art

ANNUAL REPORT

Budget A

1st

The Art Gallery of New South Wales Annual Report
Art Gallery of New South Wales
Designer: Mark Boxshall

2nd

Australian Museum Annual Report
Australian Museum
Designer: Anna Gregg

3rd

Museum of Victoria Annual Report
Museum of Victoria
Designer: Nuttshell Graphics

Budget B

2nd

Fairbridge Case Statement
Fairbridge Western Australia
Designer: Daniel Carrol
Company: Insight
Communication and Design

PRESS KITS

Budget A

2nd

Fluent
Art Gallery of New South Wales
Designer: Analiese Cairis

3rd

Dancing to the Flute
Art Gallery of New South Wales
Designer: Analiese Cairis, Gretta Kool, Danni Cairis

Budget C

1st

Corporate Appeal Brochure & Foundation Launch Material
Ipswich Arts Foundation
Designer: Matt Greig
Company: LiveWorm Studio

EDUCATION KITS

Budget A

1st

Scene Stealers
Australian Archives
Designer: Sue White

2nd

Exploring Citizenship
Australian Archives
Designer: Sue White

3rd

Asia Pacific Triennial
Queensland Art Gallery
Designer: Elliott Murray

Budget C

2nd

Turn the Soil
NETS Victoria & Craft Victoria
Designer: Ian Robertson

3rd

Nothing Natural
NETS Victoria
Designer: Mark Brewster

POSTERS

Budget A

1st

Fluent
Art Gallery of New South Wales
Designer: Analiese Cairis

Equal 2nd

Painting the Land Story
National Museum of Australia
Designer: Ian Wingrove, Damien Monaghan, Piers Greville
Company: Wingrove Wingrove Design

Canberra's Early Years

Australian Archives
Designer: George Mackintosh
Company: Mackintosh Advertising & Design

3rd

Guwany
Museum of Sydney
Designer: Leanne Barnett

Budget C

1st

Pinnacles
Plimsoll Gallery
Designer: John Clemons
Company: Tasmanian School of Art

ELECTRONIC PUBLICATIONS

Budget A

2nd

Way Point 1
Museum of Victoria

3rd

Under a Southern Sun
National Gallery of Australia

Budget C

1st

Sir Douglas Mawson
Urrbrae House Historic Precinct
Designer: Mark Pharaoh
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Oliver Streeton, film titles
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David Thomas, independent art
consultant
Ian Watts, museum and arts
consultant.

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