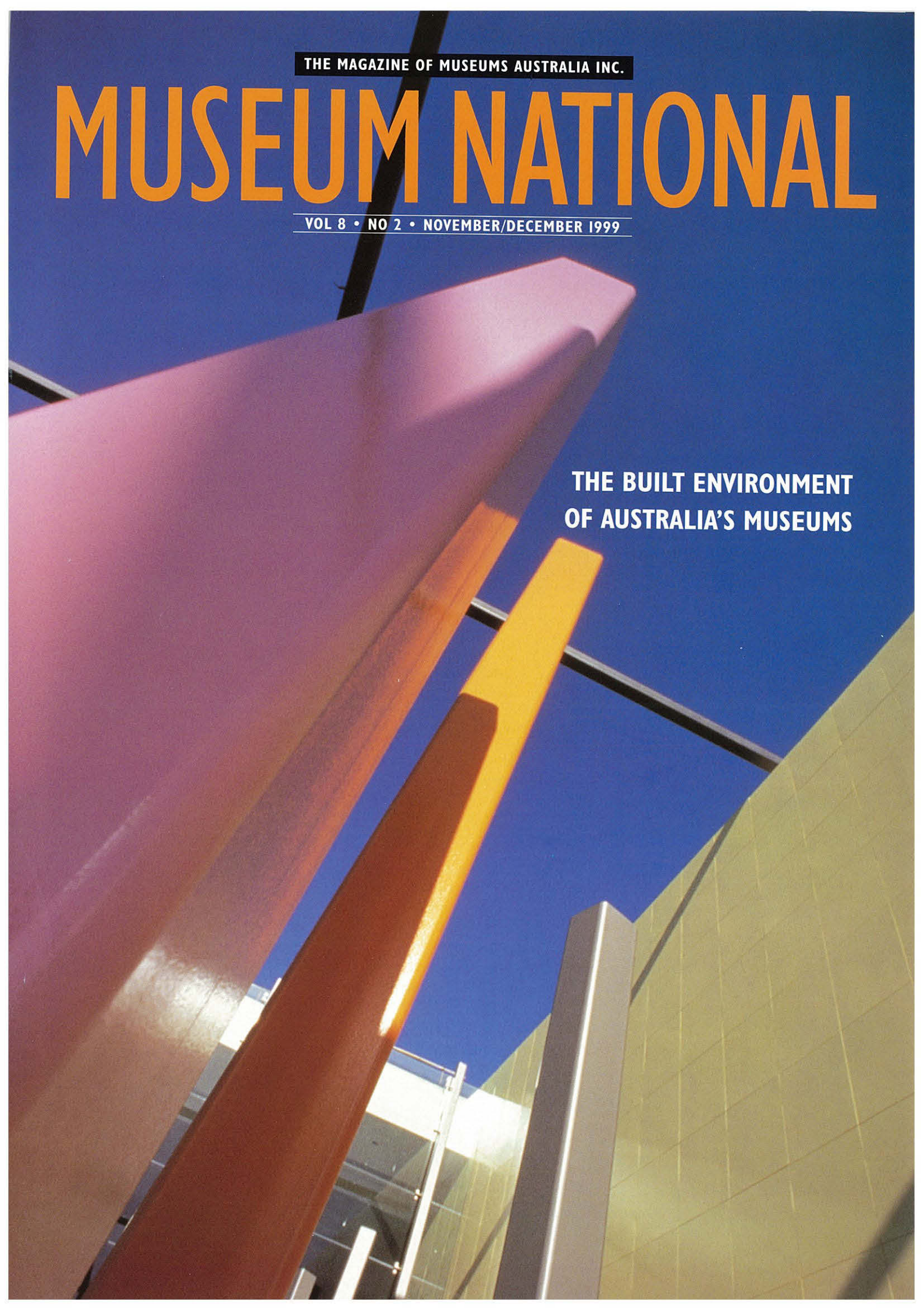


THE MAGAZINE OF MUSEUMS AUSTRALIA INC.

MUSEUM NATIONAL

VOL 8 • NO 2 • NOVEMBER/DECEMBER 1999

THE BUILT ENVIRONMENT
OF AUSTRALIA'S MUSEUMS



At a time when our museum colleagues in Taiwan and East Timor are suffering from natural and human disasters of immense proportions, our museum associations are drawing to government attention the threats posed to world cultural heritage. ICOM Australian National Committee passed a resolution at its recent meeting in August concerning the current crisis in East Timor, and communicated it to both the Federal Government and ICOM Paris. In May 1999 Museums Australia put to the national museums of art in Taiwan, ideas to develop cooperative ventures, particularly with regard to professional development and training. Given the extent of earthquake damage in Taipei and, especially, in Taichung, the nature of these joint programs will need to be shaped according to the most pressing issues for the staff of Taiwan's museums.

While Museums Australia shares an international interest with our colleague association, the International Council of Museums – Australian National Committee (ICOM ANC), our available resources and energies remain concentrated on national responsibilities with regard to cultural heritage collections and museums, and our members' needs.

To serve its members, Museums Australia develops programs, publications and events that address their needs, as well as working with governments and like organisations to address issues of concern in that part of the cultural sector relating to museums and their functions.

In this regard, the Museum Leadership Program is one of the most important initiatives of Museums Australia. Its success is due to the commitment of those who attended and to the generous support of the Gordon Darling Foundation, the Myer Foundation, Arts Victoria, Arts Queensland, Museums Australia (Qld), the Regional Galleries Association of Queensland, and the Australia Council's Visual Arts/Craft Fund. There is a full report in this issue of *Museum National*.

Museum National is another service to our members. Over the past year or more a number of editions have been themed and articles written by members of various special interest groups. While we will be retaining this direction for the magazine, through the national office we are evaluating the magazines of other museum associations to develop improvements in our own. The office of *Museum National* has now moved to co-locate with the Museum Studies group at Deakin, a gesture of support that is most welcome. I want especially to thank Margaret Birtley for her role in securing this assistance for Museums Australia.

One of the key events most members acknowledge is the annual conference. We had proposed to hold a joint conference with Museums Aotearoa in New Zealand in 2000. Unfortunately, it has not been possible to achieve such a collaborative venture within the time frame. We are now exploring other opportunities, coinciding with the opening of Melbourne Museum in July 2000. A working party of MA has held meetings with senior managers of Museum Victoria and met with Dr George McDonald, CEO Museum Victoria and director of Melbourne Museum. Dr McDonald ran a most successful conference coinciding with the opening of the Canadian Museum of Civilization and he is keen to undertake a similar intellectual program at the time of launching Melbourne Museum. Details will be available with the next *Museum National* or you can ring the national office for an update.

For its future, Museums Australia depends on its members. Please encourage your colleagues to join. Support your association. And use the resources, publications and networks that Museums Australia makes available to you and your museum.

Sue-Anne Wallace

President

Museum National has moved office. Please note our new address at Deakin University's Burwood Campus when enquiring about advertising and editorial contributions. For news and information about Museums Australia's national network, please see Noticeboard.

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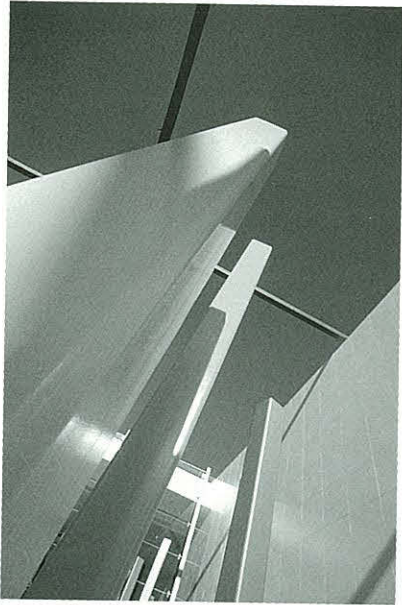
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Cover image: Colourful and unusual architecture denotes the Children's Museum precinct at the new Melbourne Museum in Carlton Gardens, scheduled to open in the second half of 2000. The yellow cladding identifies the museum's collection storage areas. Architects: Denton Corker Marshall Pty Ltd. Developed by: Museum Victoria. Photo: Joe Vittorio.

Museum National is published quarterly by Museums Australia Inc., and provides a major link between the association and its membership. *Museum National* aims to present news and opinions and to encourage debate on issues of museum practice, 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. The content of the magazine reflects the policies of Museums Australia Inc., and is guided by an Editorial Committee. Contributions from those involved or interested in museums and galleries are welcome.



Department of the Environment and Heritage

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Museums of Desire

PETER HYATT

The opening in Los Angeles of the \$1.5 billion Getty Center in 1997 signals a trend that has implications for all museums and galleries. The cultural aftershocks of this Hollywood-sized experience have everything to do with size and quality. The Getty redefines the blockbuster cultural experience. It is a portent that parallels the death of the corner shop and the birth of the mega mart. Intimacy and close relationships are being consigned to history. Their replacement is hyperspace and cyberspace – each in its own way a virtual world where the individual is recognised as a number rather than a name. One the big statement, the other a flickering screen. The dynamics of consumerism are changing rapidly and museums are among the frontrunners of celebrity culture. With it comes anticipation and dread.

Such projects provide an intriguing cultural marker. The problem is that of an ascending spiral of expectation. This is one of the dilemmas of museums that shoot for the stars. Either the collection has to support all of the burning promotional rocket fuel, or the architecture has to defy the gravitational pull of mediocrity that results in hardware failure at lift-off. Either way, architecture and museum collections require synchronisation. The message is clear: power-packed exhibitions deserve power-packed architecture. Isolated, the two are in deep trouble.

Despite there being such a sudden fascination with exhibits providing a kind of cultural Olympics – ‘ours’ being bigger and better of course – the problem of identification, values and expression remains as challenging as ever. How to match stunning space and displays, style and content. The unfortunate fact is, despite all of the rhetoric, smoke and mirrors wheeled out by architects in their presentations, the majority of museum and gallery spaces are, at best, serviceable. Meier’s Getty Museum required a volcano-like excavation to accommodate his vision which, in true North American style, serves up too much of a good thing.

Designed and developed over fifteen years, this Versailles of museums could have produced at least ten smaller museums of absolute class. The problem remains of filling facilities with exhibitions of genuine quality. Or worse, big ones such as the Getty create Black Holes and drain the market for smaller galleries and museums.

Everyone, it seems, is anxious to get in on the act. Government, corporations and private institutions appear to be falling over themselves to participate in the cultural celebrations as a way of oiling the wheels necessary for business. Yet very often, it appears, they don’t understand exactly what they are buying. The possibilities are as disastrous as they are potentially thrilling.

Having decided that the stocking should be silk, the challenge arises of how to fill it to invite shrieks of delight. The great British and North American museums were largely built from the plunder of European antiquity. Even Peggy Guggenheim, arguably the most important patron to artists this century, rode to even greater heights on their coat tails.

Frank Gehry’s Guggenheim for Bilbao is a stunning cultural marker that celebrates that rarest confluence of circumstances – of client and architect sharing a blinding vision. If this isn’t one of the modern era’s artistic masterpieces then Picasso, Mondrian and Co. were little more than dilettantes. As a structure it is hardly bigger than some suburban warehouses, but it is beautifully sited and recalls the glistening, organic clarity of the Savoy vase by legendary Finnish architect Alvar Aalto.

Consider that Gehry’s budget of just \$200 million is comparable with the National Gallery of Victoria’s current refurbishment by Italian architect Mario Bellini and local firm Metier 3. Architecture can have a huge say in the power of museums and galleries to remain commercially viable. If nothing else, Bilbao’s strategy of plunging into a ‘high risk’ design proves that artistic genius never falls out of a box, or is produced by a committee. Ironically plenty of museums

will look to the Bilbao phenomenon and tell their architect to ‘do a Gehry’.

Gehry convincingly proves that beyond a certain point, money matters far less than many people imagine. How many museums will pursue him now that he is so visible after years of slog below the Arts radar? Many will imagine him too expensive or unavailable and yet nothing could be further from the truth. Certainly a regional museum with only a few million roubles would be hard pressed to win Gehry’s attention, but many would be surprised by the availability and willingness of such affable genius.

If he has produced a rhapsody, many other museum projects coming from architects’ drawing boards are much less symphonic. In the main they are the product of a sweaty tussle between architects who last week worked on apartment blocks and this week have a museum in sight. Insecure arts administrators, back pedalling bureaucrats and zealous, expedient governments lay the foundation for dud ‘special projects’.

While some curators and museum boards grapple with the merry-go-round of exhibitions, many others have serious doubts about the wisdom of merchandising cultural treats that trivialise the lofty ambition of great collections. A couple of vital markers have emerged in recent years which help point the way, if not to the brave curatorial gesture then the bold architectural vision.

The rapidly unfolding Melbourne Museum is Australia’s biggest, vigorous and most contentious contestant in this country’s museum stakes. Due for opening in mid 2000, the hyped museum designed by Denton Corker Marshall is a \$290 million signature with ski-jump roof, provocative angles and thrusting blades.

The collision of steel and glass has all the subtlety of punk rockers gate-crashing a pensioner’s Devonshire tea party. Sited abruptly alongside the formal Melbourne Exhibition Building, the structure declares itself with robust force. Providing 80,000 sqm of floorspace, half of this area will be

open to the public with 16,000 sqm set aside for displays. This is four times the size of its predecessor. Rising four levels above the street (seven in total) with dramatic cubes protruding off the western end, the design has already sparked heated exchanges. In all, it is an antidote for the grim timidity and beige that constitutes so much of our urban fabric.

Architects such as DCM know how to create unequivocal designs that are impossible to ignore. The firm's work is animated in the way of a three dimensional character from art, film or literature. Perhaps its major failing, apart from the jaded blade phenomenon, is its confrontation with the old. DCM has deliberately pressured the existing Victorian era building as a way of heightening contrast and difference. This clearly works in favour of the modern, but the grand dame next door somehow seems compromised by the foxy lady in the mini-skirt and high heels.

There is little doubt that as architecture it emits many of the right signals. Few contemporary designs can hope to rival the Guggenheim of Gehry, or Frank Lloyd-Wright's spiralling cylinder in New York, but the aspiration needs to be present. To aim for anything less is something museums must resist at all costs. The search for architectural genius, however elusive it proves to be, is worth the effort.

Good architects, like good artists, rarely develop overnight and this is evident in New Caledonia's Cultural Centre designed by the Italian Renzo Piano. His celebratory timber forms feather towards the sky as vast working sculptures that echo memories of tribal craft. These curved, graceful totems are the type of cultural icon that rarely emerge in any century. Ironically, Piano's Beaubourg in Paris, so vilified by the French in the mid 1960s, quickly established itself in the nation's psyche and runs second only to the Eiffel Tower as the city's tourist magnet.

Only a decade or two ago museums appeared to have one foot in the grave. Today, with the paydirt in anything 'contemporary', everyone is rushing to discover what's hot in art, architecture, collectables, fashion, furnishings, films, music, cyberspace, space junk and empty space.

Daniel Liebskind's Holocaust Museum in Berlin – an almost windowless concrete box – recently opened its doors to reveal absolute desolation. No displays at all. As a cultural statement it makes Bauhaus minimalism utterly superfluous.

Despite the bravado of the many new institutions coming on stream there appears to be a crisis of confidence about the best direction for such major cultural institutions to take. It is easy to point to the success stories and attempt to replicate what is already in place. The problem is that, as most know, the copy never takes us forward.

Above all else, the challenge for museums of the future is to locate the niche market – to dissect the demographics with such precision that it appears a master-stroke of intuitive management.

Of special relevance is the issue of quality. Can we support the plethora of museum projects in style and substance? For curators and boards of museum management, the challenge is two-fold. Having garnered funding, bequests and contributions, can they deliver on the crucial issue of aspirational intent? Will they shoot for the stars in terms of inspired packaging and suitably lofty exhibitions? Ignorance and political pressure can easily produce second rate results. As appalling as it seems, virtuosity can intimidate and quality so easily appear extravagant.


Maybe the scenario of the monster exhibit is already upon us. Certainly

smaller museums and galleries will be unable to compete head-on with the gang-buster variety. The only option then will be to invest in undiscovered genius of the day or pick up the leftovers. If that isn't readily available from the factory of contemporary art, with perseverance, it can be provided by the architecture.

When so much of the world is switching to miniaturisation and digital communications, museums appear to be profiting from the experience of existing as solid, three dimensional objects that ground the experience in an appreciable reality. For all of its novelty, the ersatz trip through the cyber museum appears only an adjunct to the ultimate trip – the one of really being there.

Great galleries and museums put ordinary people in touch with genius. It is a feeling that builds from first impressions, through the point of entry to the exhibit spaces. Our capacity to wonder need not just be about what hangs on the walls or flickers from the screen. Museum architecture too can be an exquisite architectural experience.

Peter Hyatt is a Melbourne-based writer and photographer who specialises in architecture.



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The Marriage of Architecture and Museology

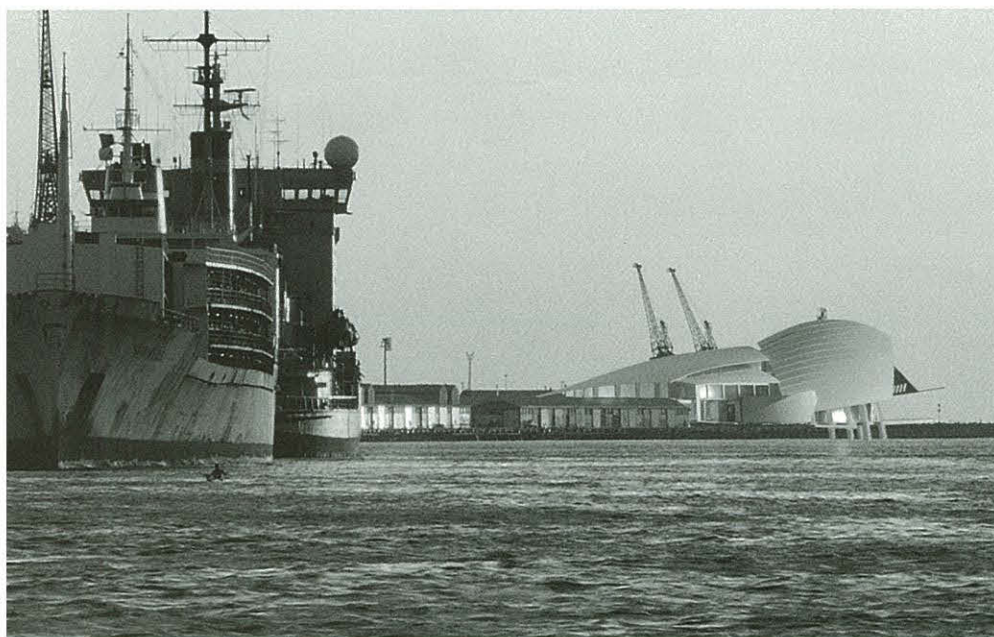
Museum National recently hosted a teleconference and invited a number of architects and museum personnel to discuss the marriage of architecture and museology in the last part of the twentieth century. The discussion was led by Margaret Moore, an independent curator and writer in Perth, who in 1998 wrote *Purpose – An Australian Regional Venue Development Guide*, for Art on the Move. **Greg Roberts** was formerly project director for Global Arts Link, a new model visual arts museum that opened in Ipswich earlier this year, and is now development director of Ipswich Art Foundation. **Ronnie Fookes** has a background in architecture. She has been working at Museum Victoria for five years, currently on the Melbourne Museum and previously on the Immigration Museum and Hellenic Antiquities Museum. **Andrew Andersons**, an architect with Peddle Thorp Walker in Sydney, has around 30 years experience designing museums and galleries. He is currently designing museum and gallery spaces for the Queen Victoria Museum and Art Gallery at Inveresk Railroad Workshops, Launceston. **Steve Woodland** is design director with Cox Howlett + Bailey Woodland Architects in Perth. The company is working on the WA Maritime Museum in Fremantle and a new midwest regional museum in Geraldton, north of Perth. He recently completed work on the Hackett Hall Building of the WA Museum Perth site, in conjunction with masterplanning for the overall precinct. **Doreen Mellor** is an indigenous curator, formerly director of Flinders Art Museum, Adelaide, now managing a national project for the National Library of Australia in Canberra.

MM: I'd like to quote something I wrote for *Purpose*, which was more specifically about galleries but I'm going to apply it for today's conversation: 'In an era of diversified roles for art galleries and venues, the challenge for designers is to add an array of possibilities to what have traditionally been core roles. Retail outlets and restaurants; entertainment venues and wet areas; performance theatres, keeping places; museums; libraries; tourism offices or other community services are some of the functions that may be housed in a regional cultural complex, aside from the presentation and preservation of visual art works or a collection.'

There's been this extraordinary shift in the last few decades about what constitutes a good museum, what the museum does on the cultural trail, the collection preservation trail, tourism and so forth. That has probably presented one of the toughest tasks in constructing a good design brief. Would any of you like to comment on that?

SW: In regards to the Maritime Museum in Fremantle, certainly the brief has had to deal with those very issues. A lot of the formative work on the building centred on what the roles of the museum were to be – the core roles and the incidental roles. Interestingly, it's a project that has driving forces at a political level. In an overall sense it's a gesture of maritime identity, but it also has been given a fairly clear agenda to commercialise itself via function spaces and retail spaces. But I believe it is critical to not lose sight of what the museum is about in an initial sense, that its primary role is about a gesture of identity and promoting a sense of understanding and enlightenment about our maritime culture.

GR: With Global Arts Link we also had the real challenge at local government level to have the rebuilding of social capital as a primary aim, and for factors such as economic development and urban renewal to be outcomes of an enhanced quality of life. But as the project developed the brief incorporated the new shift we wanted this museum



Architect's impression of the WA Maritime Museum, being developed in Fremantle, designed by Cox Howlett + Bailey Woodland.



Global Arts Link, front entrance at night. Architects – Arkhe Field Buchanan. 'GAL has taken its whole identity as this region and many of the characteristics of the architecture itself have taken on that identity.' Greg Roberts.

to take. Its principal role is as a visual arts museum but we wanted to have a much greater focus on people and how technology was going to be incorporated within it. Within that was the concept of renewal of civic and social identity. They became real issues and threads running through the brief, and that then had to be developed in terms of how this building could respond, and how the visual arts and social history were going to be linked through very high levels of interactive technology.

DM: I think the key word in relation to museums is access. I think the way we view access has broadened amazingly in the last few years and, of course, technology has expanded the possibilities. In building a new museum, in terms of architecture we're looking at a whole range of things that include values and community needs. But at the bottom of that is function, and in that function access is the most crucial thing.

SW: This notion of an increasingly democratised image of the museum, which is about welcoming and embracing its community, is quite a significant shift. Alongside that is the shift from the latter century's view of the museum as a place of learning and a singular cultural viewpoint to a place of dialogue that might well express conflicting views, and indeed invites challenge.

GR: I want to reinforce Steve's earlier comment about the museum being an expression of the identity of the region in which it is sitting. That is probably more important in a regional sense than in a metropolitan sense. GAL has taken its whole identity as this region and many of

the characteristics of the architecture itself have taken on that identity. For example, the Coal Wall is a reference to Ipswich's mining history, and the articulated down-pipe, made from weathered steel, is a reference to the barrows that railed coal from Ipswich all over Queensland.

MM: You've touched on some very interesting points that relate to architectural signature, or the emblematic role of architecture. If I were to cite some of the recent major projects around the world that take your breath away because of that blend of design and purpose, I would recall The Museum of Anthropology in Vancouver, or Renzo Piano's new museum in Noumea. And, of course, Bilbao has received much promotion in this way.

AA: You've mentioned a number of very emblematic museums, none of which is particularly regional. Bilbao was designed by an American architect for an institution in the States, the Guggenheim Museum. In Barcelona there's a Richard Meier building identical to his building in Atlanta, and so on. Emblematic museum and regional expression are often two totally different things. Perhaps there's a difference between a smaller regional museum and a major museum in a capital city which is making some totally different statement.

DM: I think you can expand that and look at what is the statement or the signature statement of a museum. It may not be regional per se, but it may be a region of culture.

SW: The interesting thing is the power of the museum as a building type, nationally and internationally, as a very potent place of cultural interconnection, almost a marketing tool for a region or state. And that is, I think, the danger. Perhaps because they're so powerful in that regard and because they're being used politically, the

danger is in forging a building that expresses a meaning which is not what the museum itself should be about. It's a very careful balance.

AA: That's true, but perhaps that's the new reality in the globalised world. Noumea, which is a wonderful building by Renzo Piano, actually is very regional in its expression. There's a kind of metaphor about native culture built into a very contemporary piece of architecture. Nonetheless, it's an exposition about France and world politics and a Kanak revolt in the 1980s. You've got to question the whole agenda of that particular building and its imagery and its very purpose.

DM: That begs the question, what should a museum be about? We've spoken about access and identity and living in a global environment. There are innumerable reasons why museums should be built and they won't all focus on a particular regional community or cultural group. They may happen because of a different grouping of requirements or needs that relate to a community that might be spread right over the world.

AA: That's absolutely right. If you take the Art Gallery of NSW, whereas its primary visitor numbers come from Sydney residents, if you're a Sydney resident it's also the best place to find out something about the visual arts in Australia. There are many communities of interest that a major cultural institution of that sort has got to serve, and a whole lot of different layers. The challenge is to satisfy all those layers.

SW: There are situations in a more intimate regional situation where the ownership and visitorship of the museum are fairly localised. That presents a very different opportunity for something that, say, has at least half of its visitorship from visitors to the area. Hence the expression and the nature of the building will be somewhat different.

MM: What about the design and building of museums today – their longevity in terms of the internal spaces, the use of space and function, and adaptability and flexibility?

AA: A major museum needs a whole range of different spatial types. Most museums or art galleries have a temporary exhibition space. There may also be some very specific historic collections that benefit from a very different kind of setting, and

to which the building and the works of art have a very specific relationship. It depends on the program of the institution. To some extent buildings that have evolved over a period of time are particularly good in this regard. I've been involved in adding to quite a lot of buildings and it's rather wonderful having nineteenth century interiors to deal with period collections, and twentieth century interiors that can be adaptable to a whole variety of things.

GR: I think we have to complement that with spaces that respond to people, particularly the visitor. For GAL the real challenge was how the spaces were going to be experienced by people who've perhaps never been traditional museum visitors. That's going to be one of the big challenges for the future because we've got to continually build this audience into the experience being provided.

AA: You're right. Museums compete with a huge range of very compelling entertainments and they've got to be very accessible and satisfying and exciting and pleasurable. That's why all these corollary activities are being talked about. It's so important to give that sense of invitation to the building.

SW: It does come back to the earlier issue of access; the museum journey needs to respond to a variety of experiences – from an intimate individual experience, which might be quite forensic, through to glancing group experiences. They place quite different demands on the building and the way people circulate through it in terms of cognitive clarity. Those sorts of issues become more critical when you're dealing with significant numbers of people. And that also raises some quite specific practical issues, such as the degree to which contact with the external environment is made at the expense, or not, of curatorial conditions internally – the use of natural lighting; should one be able to see in and out? These issues can add to the quality of the human experience.

RF: Yes, museums are one of the few large public buildings that we visit and I think it is important that they have memorable and distinctive qualities. The experience of returning to a space that you remember from childhood can be incredibly rich – whether it's the classical colonnades of the Louvre, or the domed reading room of the State Library here in Melbourne.

Flexibility within the space is one thing, but that can be achieved in an environment that has a strong sense of place.

SW: I think you can achieve flexibility and neutrality without total ambivalence. If we advocate museums that are ambivalent it will be a great shame.

AA: Access to the broader range of collections is particularly well handled in the Museum of Applied Arts in Vienna, a nineteenth century building that's been completely revamped. In the principal rooms contemporary artists were engaged to display historic furniture in an extraordinary composition, and then you go downstairs into the revamped basement where there's the most wonderful study collections. You can have the full detailed taxonomic experience or you can just have the sheer visual delight. It's very, very stimulating.

SW: I was in the Liverpool Museum last year and one of the particularly successful areas was an interactive process with the restoration and conservation department, where people hands-on involved with restoration work had interaction with audiences. It opened up the whole underworld of the museum to people in a very direct way. It wasn't about entertainment, it was simply about information and a very hands-on relationship to that side of the museum.

DM: You're describing what actually makes museums accessible, and that is to reflect what is essential to our humanity: mobility in life. By using interactive modes and by looking at what people are actually doing behind the scenes, you get not just the surface but what lies below it. In looking at the design and function of museums we're looking at making them vital and alive and exciting. It's essential to be engaged.

MM: We're also talking about a progression in the notion of scholarship within museums and curatorial work, and how there has been, for example, the Vienna experience where living practitioners engaging with objects open up new avenues of interpretation. There seems to be a broadening out of how the object actually operates within a museum environment and how the audience responds, and so that notion of scholarship and curatorial opening-up may have actually come in part from the demands of the audience.

GR: I agree wholeheartedly. I think it came from pressure from outside. Museums have had to listen and respond to a whole range of 'new voices' and new community needs.

AA: It does take a lot of space and a will to do it. I think of comparable objects, say, in our very fine Powerhouse Museum in Sydney, but they have so little space and the impact is so minimal in comparison to that sort of broad and multimode interpretation that you get in a place like Vienna. Maybe you've got to make the choice that you can't do all the things you want, that you do fewer things really well.

MM: That is also an interesting point in the way that museums might be shaping. In Australia it's important to define your own purpose, your own specialisation and what you do well instead of duplicating the nineteenth century model of attempting to do everything, or being taste driven.

I want to quote an architect in America, who said: 'I'd like to separate flexibility and adaptability, in fact they are quite distinct. Flexibility is awfully expensive and often an impossible task. Adaptability is very positive and in fact I think you should always test any spatial organisation for its adaptability. Flexibility I think is an anti-architectural move. It essentially says we almost wish there weren't any architecture, no limits and no influence.'

SW: It comes back to whether you can achieve a building that can respond to changing needs over time without it being

Leonard French ceiling, the Great Hall, National Gallery of Victoria, courtesy National Gallery of Victoria – enormous in scale, intimate in atmosphere.



an ambivalent, non-event vessel. I think it is possible. In some cases the accretion that occurs is often interesting in its own right. I don't think responding to change over time is an excuse for an ambivalent building and I don't think it's anything to be scared of. There are many fine buildings that don't necessarily take flexibility as their primary agenda but in fact turn out to be quite adaptable over time. The restoration of Hackett Hall (originally a library) at the Perth museum site has, for example, brought it into quite relevant and wonderful museum usage.

MM: And that certainly impacts on how a building is then managed and handled, and the policies that drive the activities that take place within it. The bricks and mortar don't do it all.

AA: In a lot of natural history or technology museums, for example, what you see isn't the architecture, it's what some designer hired for a particular project did within some kind of universal space. In ten years that's ripped out and something else is put in. Galleries tend not to be like that, there's more interaction between the architecture of the building and the object. I agree that adaptability is more important than flexibility. Flexibility is sometimes an excuse for sloppy thinking – if you can't work out what your priorities are, you just say it's got to be infinitely flexible.

DM: I think the architecture creates spaces that evoke a particular sense of what the space is. When you walk into a space you respond to it in ways that for most people are subconscious, but that space actually does create what you will do in it, and it allows people to design within it the things that are appropriate to the particular function that's required. It's that elusive thing that people are always searching for in designing a space. It goes beyond proportion and beyond scale.

RF: Yes, I think the Great Hall at the National Gallery in Melbourne is a good example. It's enormous in scale but there's something so intimate about the way you're drawn to lie down on the carpet and stare up at the coloured glass on the Leonard French ceiling.

MM: I think experiential response is a major yardstick as to whether something is successful spatially, or whether it's good architecture. Often this is quite subliminal.



The new entry to the WA Museum, featuring a reception area and bookshop, links the Hackett Hall (far end) with the museum's Jubilee Wing. Architects – Cox Howlett + Bailey Woodland.

Photo Graham Sands.

SW: If you're not seeking to create some kind of experience then you're not really going anywhere. Equally people can experience a space negatively. If the space is illegible and people are confused in terms of their journey, the amount of intellectual and emotional energy that goes into sorting out where they are or where they want to go totally erodes the quality of any experience you might put in front of them.

AA: These questions are very important and I think good designers of museums understand these issues.

RF: The other critical factor is the relationship between designers and clients. Museum staff have an in-depth understanding of the needs of different kinds of visitors, while designers understand how to create powerful design responses. It's when the client and the designers are constantly talking and working together that you achieve the greatest success.

GR: I'd add people from the general community to be part of that initial process. We found here that they brought insights we as museum professionals didn't touch on, and the designers weren't touching on either. That was a real eye-opener.

AA: This raises a very interesting issue about architectural competitions. There's increasing currency to the view that if you're procuring a major building which is going to have some kind of iconic or emblematic quality, some kind of national or even international competition is the way to deal with it. This usually precludes interaction with museum staff. No matter how detailed a brief one writes, it's out of the interaction between the museum professionals and the architects and the designers that something unique emerges. Whereas the competition process may generate great ideas, it eliminates that interaction.

MM: That's a very valid point. Quite frequently those involved with a museum development project are new to that experience. If there isn't a degree of latitude and organic informing of the brief and the development of the work, as well as the actual museum, you open yourself up to all sorts of disappointments after the event.

GR: The dialogue that takes place during the process and the ideas that come out of that dialogue are phenomenal. I agree a competition would just eradicate so much.

DM: I'd just like to comment on museum practice, in Australia in particular, and the way that has influenced museum design and architecture. Many of the issues that museums in Australia have had to confront in terms of their relationships with indigenous culture have in fact focused them on the issues we've been talking about. It's crucial in looking at indigenous collections to discuss issues of liveliness, of humanity, and I think that is a very powerful part of the way that museums practise in Australia. I think that filters in unidentified ways into the way that we're approaching museum design and architecture.

MM: It emphasises that globalising issue again. We're talking about indigenous cultures in Australia but I think there are examples all over the world where notions of reconciliation or indigenous cultures, in terms of monuments, have had to form new discussions and new solutions.

RF: I agree with Doreen. In the case of the new Melbourne Museum, the Aboriginal Centre – Bunjilaka – is probably the place that has involved the greatest discussion and exploration. I believe it will be one of the most exciting and successful aspects of the museum. ■

Heritage Buildings and Heritage Collections: horse and carriage, or hasty marriage?

LINDA YOUNG

Is a heritage building the natural choice for a museum? The popular conception that heritage and museums go together like a proverbial pair seems like common sense. After all, built heritage and object heritage are manifestations of the same valuing of the past that communities want to preserve for the future.

It happens not infrequently that having identified a heritage building that merits conservation, pressure develops to turn it into a museum if no more profitable use emerges. But the accommodation of actually fitting a museum into a heritage building is rarely as natural it sounds. In her paper 'ICOM versus ICOMOS', Margaret Anderson described the process as she grappled with the conversion of Adelaide's Destitute Asylum into the SA Migration Museum.¹ ICOM has batteries of standards for the conservation, display and storage of objects; ICOMOS (in Australia) has one, the *Burra Charter*. Both are committed to the integrity of heritage character whether artefact or building, and integrity in both cases requires respect for fabric and minimal intervention for modern use. In many aspects, a heritage building is as much an artefact to be conserved as are the collections it will house, with the difference that the building must continue to function in the physical world, while most musealised objects are withdrawn from it.

At root is the problem that a heritage building may now be required to fulfil purposes and functions at a level it was never designed for.² One conclusion is that heritage buildings are rarely suitable for use as museums. But politics, funding and opportunity mean heritage buildings are likely to continue to be offered without other alternatives, so museums must continue to adapt to and capitalise on the common purposes of the larger heritage interest.

The conversion to museum of historic buildings containing original equipment or furnishings in-situ is a special circumstance in this debate. Buildings with

'intact' fittings are of extreme significance and rarity for the unified record they present, and should be conserved in whole, though admittedly a difficult and expensive task.³

The central issues in adapting a heritage building to museum use are collections and visitors; the two cross over in exhibitions.

Needs of Collections

The ideal conditions for object storage and display call for a high degree of environmental control. Air conditioning is the optimum method. However, its bulky air ducts and water pipes must pierce walls, floors and ceilings, and the noisy machinery that powers the system must be housed nearby. Ingenious architects have developed a repertoire of techniques for inserting air conditioning behind wall panelling, into columns and inside false ceilings, with plant located externally and even underground. But the impact of installing air conditioning into the spaces and fabric of heritage buildings is savage, amounting to a major compromise if required for the security of collections. Hyde Park Barracks, Sydney, redesigned its air conditioning in 1990 to allow visitors to experience the original feel of the highly significant building, by re-routing the air conditioning into stand-alone display cases. Thus Sydney's muggy atmosphere was restored to the interpretation of the convict dormitories, while the needs of collections were also addressed.

Conservators and architects are today assessing the possibilities of passive methods of climate control to avoid the extreme intervention and high cost of air conditioning museum buildings. Passive control is based on common sense house-keeping, such as opening windows in the cool of night and closing them during the day; and on insulation and ventilation, such as ceiling fans.

One of the lessons of this approach is the perspective that lowering museological requirements can reduce interventions

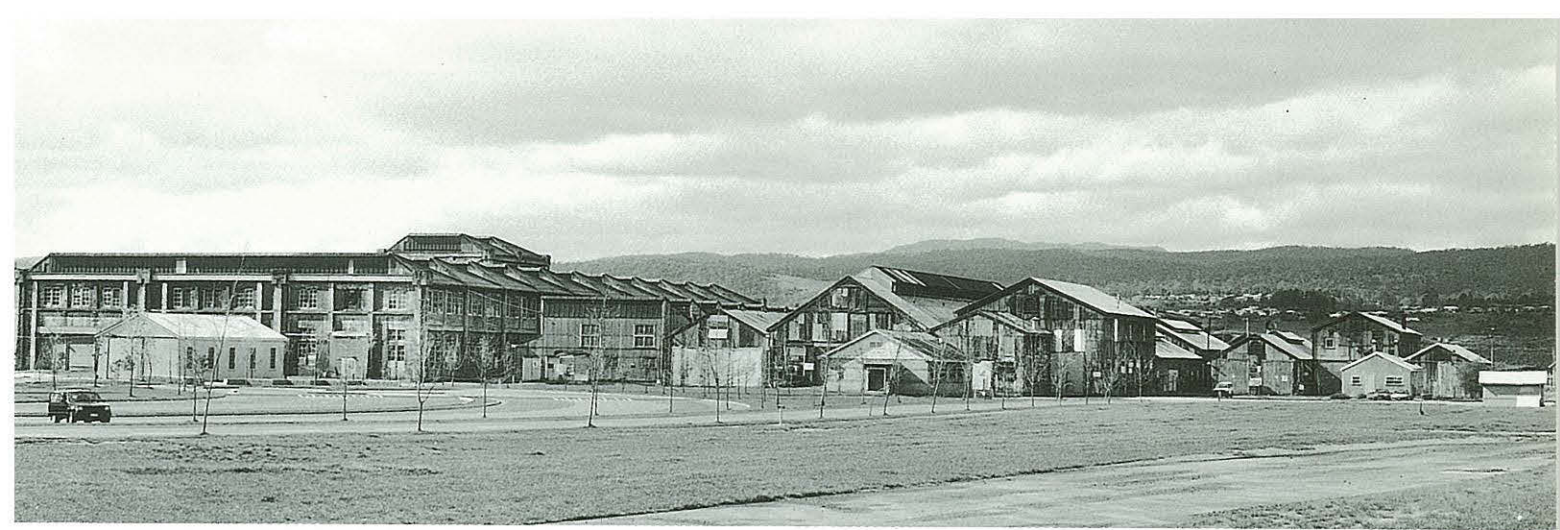
in the historic fabric. This represents the nub of the question of compromise between the sound management of heritage objects and buildings. Some objects — textiles, ethnographic material, plant and animal specimens, artworks on organic supports — are always going to require very high standards of environmental control. For these cases, differently zoned levels of environment within a building may reduce the pressure for full-jacket air conditioning.

If collection needs are irreducible, a fragile heritage building is the wrong choice to house a museum. An interesting current case is the different treatments of elements of the old Railway Workshops at Launceston. The 1920s reinforced concrete Main Workshop will be fully air conditioned to house the Queen Victoria Museum and Art Gallery history and art collections, but the remaining 1870s-1940s corrugated iron workshops will be stabilised to stand as they are, exhibiting in-situ the machines and tools they always housed. Both are expensive options: the initial and on-going costs of air conditioning are high, but so is the level of constant maintenance required to conserve the heritage values of historic machinery and sheds.

Needs of People

Where collections do not call for an absolutely controlled environment, it may be worth seeking compromises with people's comfort.

Coping with great numbers of people often requires adequate reception and orientation spaces, toilets, a shop and a cafe. A rare heritage building that accommodates these needs is the Immigration Museum (1998) in Melbourne, formerly the Customs House, a major public building originally intended to express the power of the state. Others, including nineteenth century purpose-built museums, have resolved the need for large reception spaces with modern in-fills, such as the Australian Museum's enclosure of the old



Railway Workshops, Launceston: concrete Main Workshop (left) will be air conditioned but iron sheds (right) will merely be stabilised. Architects – Peddle Thorp Walker (Sydney) and Artas (Launceston).

central courtyard (1988), or simply a new building attached to the old, as with the WA Museum's entrance building (1998), which links the Jubilee Wing and Hackett Hall.

Large numbers of people in any building introduce public safety regulations, which can have serious effects on heritage fabric and forms. Permissions must be obtained for any kind of building works, on the general principle that each phase of new work should comply with updated standards. Fire risk is the biggest issue. Pre-modern materials, structures and services rarely comply with today's standards — one of the busiest bones of contention in maintaining heritage buildings in on-going use. It is now possible in all states to negotiate exceptions or alternatives for heritage buildings, based on research into materials and fire resistance; compartmentalisation of spaces and construction of fire-resistant zones; and the provision of overhead sprinkler systems.

Needs of Exhibitions

The intersection of people and objects in museums is exhibitions, which introduce further demands on heritage building fabric. Some types of historic buildings, such as court houses and factories, can be converted for exhibitions thanks to plenty of wall space, eg, the Tasmanian Museum and Art Gallery could easily adapt the 1824 Bond Store for exhibitions (1991), because of its essential nature as a storage shed. By contrast, office buildings, gaols and such, contain warrens of small rooms opening off narrow corridors. These buildings are difficult to use as museums without demolishing walls that define the building's original purpose. Demolition often happens, but if original function is an element of the building's significance, it is not a desirable intervention.

Exhibitions require modern electrical services for lighting, security and interactives. Even where heritage buildings were originally electrified, today's uses need more power and more outlets, demanding upgrades of the capacity and safety of existing systems. Electrical and computer cabling is reasonably convenient to insert under timber floors and in ceilings, but to get between the two it must either snake over the wall or be chased into it. The significance of wall finishes should determine the choices. In time, smart technology may come to eliminate the need for cables, switches and power points.

Track lighting is almost always necessary for flexibility in exhibitions and, though intrusive in space, it has relatively little impact on the fabric of ceilings. The traditional taste to control natural light via shutters, awnings, blinds and curtains is conducive to good object conservation conditions in heritage buildings. These look correct from the outside in a way that blocked-off windows never do.

Access to small spaces and upstairs levels can be a challenge for disabled visitors and exhibition installers equally. Stairs impede prams, pushers, trolleys and crates, but to insert a lift into a heritage building almost always requires major disturbance of the fabric. The range of small lift devices now available is useful but does not answer the need to transport exhibition furniture or exhibits. Realism often determines that upper levels are either not useable by less able visitors or exhibitions, leaving them to museum staff (assumed to be able-bodied). The first and second options are the case at Hyde Park Barracks; the third is the case at the SA Migration Museum.

In the end...

How far can adaptive re-use go while

maintaining the heritage values of building and collection? Sydney's Powerhouse Museum demolished all but the shells of the boiler and turbine halls that once powered the city's tram system — a very radical adaptation which does little to express its heritage significance but makes a great museum. On the other hand, after two attempts to operate a museum in the Sydney Mint (the very significant 1811-14 Rum Hospital), it has been concluded that it is too valuable a building to expose to the demands of museum conditions, and it recently reopened as the headquarters of the Historic Houses Trust of NSW — essentially a low impact office.

Heritage buildings and museums can complement each other's special character. Understanding the significance of the building should be the first step in transformation into a museum, and should determine the way in which other needs — objects, people, exhibitions — are met, even if the conclusion is to call off the deal. A hasty marriage leaves years in which to repent at leisure.

Linda Young, Cultural Heritage Management, University of Canberra.

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It's Loud, It's Funky, It's a Museum

ANNETTE WELKAMP

With a distance of eighteen months now separating me and the Groninger Museum, I find it difficult not simply to romanticise my time of five years working in the Netherlands, in particular my period as a curator there. My impression of this period is dominated by a single building – a museum building at that.

The Groninger Museum moved premises in 1995, exactly 100 years after its foundation as a fairly typical nineteenth century purpose-built environment. Very few aspects of the original building's design, apart from purely operational components, were taken into the new one. In fact, there are few precedents for the complex to be found anywhere in the museum world. Inspiration was probably derived more from Disneyland and Alessi's tea and coffee sets, than from existing museum models. The result is a truly inspired and inspirational complex of buildings that challenges accepted museum norms. The high visitor numbers confirm the experiment has worked.

My opinion is not necessarily one that all visitors, or museum professionals, would agree with. In fact the confrontational nature of the architecture forces one to react, to take a stand, and the responses are essentially polarised. One either loves or hates it. There is undoubtedly a danger in an institution, that by its very nature exists within the public arena, taking such a bold stance, but it must be applauded for its ability to force its visitors to wake up and respond, however that might be.

Unlike most museums, where the built environment primarily serves as a neutral yet flexible backdrop (Nationalgalerie Berlin, National Gallery of Australia), or as palace-cum-temple that precludes all but those of serious intent (National Gallery in London, the new Bonnefanten Museum in Maastricht), the Groninger Museum clearly declares its intention of being considered an artwork in itself.

The building has few neutral spaces, regular or square rooms, and the colour white as a design feature was outlawed by both the chief architect, Alessandro Mendini, and the director, Frans Haks. For curators the building is a tough opponent or faithful ally, and it keeps you on your toes.



The pavilion designed by Coop Himmelb(l)au, at the Groninger Museum.

Essentially, there are five main large pavilions, each with various subspaces. The design of each component reflects the core part of the collection it was intended to house – roughly old art, new art, decorative arts, history/archaeology and temporary exhibitions. Additionally, there are a number of smaller spaces in between that are intended for all presentations.

The toughest pavilion for both curator and visitor has always been that designed by the Austrian team Coop Himmelb(l)au (not dissimilar to their Austrian pavilion at the Venice Biennale). It is pure architectural form, with few compromises. In the first six months after the museum's opening, no objects were installed in this area for a variety of reasons, and it proved one of the most popular areas for visitors. An explosion of steel plates and glass shards, it is pure aesthetic delight. As a fine example of deconstructivist architecture, it enables the visitor to explore the juxtapositions of materials, of light and dark, of inside and outside. The *old art* collection was intended for this area, but the spaces are too cavernous and the building materials too brutal, thus overwhelming even the most determined of artworks. I imagine that *Cleopatra's Banquet* by Tiepolo or one of Anselm Kiefer's constructions would be better equipped to fight it out with the architecture and be enhanced by it, but the small medieval icons and the paintings by Rubens were lost, overwhelmed by the environment intended to extend them.

In contrast, though, the other spaces, in all their variety, are fabulous in which to present objects and exhibitions. The *new*

art pavilion is painted all manner of colours, frequently with more than one to a room, and it matters not whether the works displayed in them are contemporary design, Dürer woodcuts, Expressionist or Aboriginal paintings. The pavilion clearly enjoyed the most by visitors is that by Philippe Starck, housing the decorative arts. As one might expect from this designer, it is sleek, sophisticated and witty and provides a contemplative, yet energising, environment for the appreciation of a significant collection of ceramics. The Michelle De Lucchi designed history and archaeology pavilion provides yet another completely different backdrop, more akin to theatre than museum.

One of the Groninger Museum's strengths is the variety of architectural styles in a single complex. The ever-changing ambience experienced by visitors reinvigorates them on their journey, thus delaying the onset of museum fatigue. For the curator it provides a never-ending source of inspiration and challenge, as areas originally dedicated to specific object types begin to be explored for others.

The promotional mantra for the museum, roughly translated, is that *you continue to be amazed at the Groninger Museum*. On your next trip to Europe, take the train to Groningen and judge for yourself.

Annette Welkamp is head of exhibitions and public programs, National Wool Museum and former curator at the Groninger Museum, Groningen, the Netherlands.

Losing Face

ANGELINA RUSSO

The public museum has traditionally placed great emphasis on its physical location in order to demonstrate its distinctive place within cultural and political societies.

Such sitings have included proximity to other cultural institutions, political arenas and commercial districts. Museums are rarely found hidden away in the suburbs or in industrial areas.

Museums worldwide acknowledge, through their architecture, the importance of establishing an identity, something which sets them apart from other collecting institutions and reinforces their place in the cultural industry. From Frank Gehry's Guggenheim Museum in Bilbao, to Carlo Scarpa's Querini Stampalia in Venice, museum architecture authenticates the role of the institution through spectacular spatial configurations given over to the display of museum collections.

But what happens when a museum shuts its doors and the public face of the physical museum site is replaced by its online resources? How does the architecture of this site continue to express these notions when it is no longer available for physical inquiry.

This question has become pertinent for the South Australian Museum, which shut this year for renovation and reconstruction. Situated on North Terrace in the commercial/cultural precinct of the city of Adelaide, the museum is an important architectural icon which also occupies a significant site within the precinct.

This is the first major renovation for well over 30 years and when the museum reopens in February 2000, over \$23 million will have literally been poured into the museum site, with millions spent on underpinning, earthquake proofing and air-conditioning the buildings.

Ironically, as with much of the work of an operating museum, little of this work will be on display. Visitors will see the new galleries, lighting and signage, experience reconfigured and redisplayed exhibitions, but few will recognise that the bulk of the work has been sunk into the ground, bound into existing walls and snaked through ceiling and wall cavities.

Throughout this period, visitors to the online museum site engage in the same

snaking and connecting, the same mapping of spaces and development of navigational paths as are retraced over and over again by visitors within the physical museum site. The architecture of the website temporarily replaces the physical architecture while using the same metaphors.

While little cultural activity can be accessed from the physical site, the period of closure has given the institution the ability to focus on the future. The public face of that focus will include the implementation of digitisation and database projects, the reassessment of collections, restoration of collections and, most importantly, the implementation of collection management programs.

The research work currently undertaken by museum staff develops the public face of the museum within other institutions worldwide and contributes to the continuing identity of the online museum.

With the South Australian Museum site on North Terrace currently off limits, the online site, www.samuseum.sagov.au gains a new authority and other hitherto unknown associations. Temporarily, the architecture of the virtual site replaces the physical architecture.

This redistribution of space brings with it connections to other physical sites, those which are not historically known for their connection to, or substitute space for, the museum. For example, the current 'Butterflies' exhibition, displayed on the web, has a physical counterpart at another site on the edge of the city. Oddly enough, given the loss of physical museum site the online museum makes no reference to this temporary siting of the exhibition. The connection with physical architecture is not here extended to the virtual.

The façade of the building, so well known on North Terrace, is now covered with scaffolding and a small town of transportable buildings has replaced the usually open grassed area leading to the foyer. This loss of façade, or loss of face, has made the other institutional presence, its online museum site, the only source of engagement.

I visit the online site to gather information about the closure and the continuing operations yet I am given no direct information regarding the closure – it is only implied. As I wander the physical site I find no reference to the continuing face of the museum, nothing which leads me to the virtual museum site. I am neither led

to the virtual nor transposed to the physical. The museum has, for the moment, truly lost its face.

When the museum reopens in 2000 it will have been transformed from an institution well regarded but somewhat static in its collections and display of stories to one which embraces the paradigms of contemporary museology. The new museum will shift and change to allow for different experiences, it will embrace diverse roles for curators and explore the potential to engage visitors in journeys through interpretation and display.

This shift will be the result of a temporary loss of face. It will lay the foundation for future web resources to benefit from the symbiotic relationship between research, collection and display. The 'new face' of the South Australian Museum will continue to reveal itself well after the scaffolding has been removed. We look forward to all its gestures.

Angelina Russo, University of South Australia.

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A Registrar's Role in Architectural Planning – Wharf 7

DENISE MACKENZIE

When the Australian National Maritime Museum (ANMM) opened in 1991 in Darling Harbour, many of its behind-the-scenes operations were in leased premises in nearby Pyrmont. Since that time, Pyrmont has undergone extensive redevelopment and by the mid 1990s, the museum was looking for new affordable accommodation for its collection, conservation laboratory and exhibition workshop. A Pyrmont Bay Masterplan included the redevelopment of the Pyrmont Wharf complex as a residential, business and cultural precinct. The museum saw this as an opportunity 'too good to miss – staff and the collection would be closer to the museum and the site already had a strong and important maritime history of its own'.¹ The ANMM and the Sydney Heritage Fleet (SHF – formerly the Sydney Maritime Museum) joined forces to secure government support for a Maritime Heritage Centre at Wharf 7, just 50 metres north of the museum.

Functional Design Brief

The architects, Crawford Partners, were commissioned to design a purpose-built facility around the National Maritime Collection (NMC), other museum sections from the previously leased premises, and the SHF offices, library and workshops. A seemingly limitless amount of information was required for the architects and the project planners to design a facility to meet the needs of these various groups. The museum's registration section was closely involved in the development of specifications and building facilities.

For the registration and photography section's functional design brief, detailed information and specifications were compiled around: office requirements; new and existing collection storage areas; object hoist; photography studio and dark room; functional relationships between sections and access; storage security; environmental controls; building materials; lighting; and fire/smoke detection.

The NMC is stored according to its material type, allowing the needs of each material type to be addressed and the most efficient use of the storage space to be implemented. Specific storage areas were

designed for our ship models, paintings and framed works while large and heavy objects were stored together, as were small environmentally-sensitive objects. Each collection storage area therefore required detailed information on fit-out and usage requirements with exact specifications of storage systems and/or equipment to be installed. A diagram of the storage system layout was also supplied. In addition, consideration was given to minimum floor loading for the loading dock and storage areas. Minimum beam loading was also specified for the art racking.

The Building

While there were many preliminary architectural ideas, it is now hard to imagine that the end result was not the original design. One of the demands on the museum was the requirement for a design consistent with the original wharf design – a simple linear construction with a double-pitched roof. The building occupies 2,800 sqm of reclaimed land and is 109m long x 26m wide. It has three levels with a mezzanine, a total floor space of 8,000 sqm.

The building is designed to enable greater public access to 'behind-the-scenes' activities. The planning group decided the most effective means of public access would be visible display storage and on the mezzanine level, five glazed panels are incorporated into the large object store. These public observation windows enable walk-past observation of storage and handling activities. Located on Level 2 are the ship model, art painting and small object stores. Again, these areas have glazed panels for public viewing of the collections along the corridor. Behind-the-scenes tours are available through guided tours, with the museum's volunteer guides having extensive information about environmental controls, best storage practices and preventive conservation.

One of the most beneficial aspects of the building construction was the close collaboration between museum specialists – registration and conservation – and the architects and builders. Regular meetings dealt with specific requirements such as environmental controls and building materials. It is all too common for



Public observation windows into the large object store, Australian National Maritime Museum at Wharf 7. Architects – Crawford Partners. Photo Andrew Frolows.

museums to have to spend money on rectification after a building is completed. It came as quite a shock to the builders to learn that many building materials in common usage could not in fact be used in the collection storage areas. The architects had specified all the correct materials for the storage areas based on a design brief in which conservators provided lists of suitable materials. The museum can breathe easy knowing there is no off-gassing and no chemical formaldehyde present in the storage areas.

During construction, the builders worked with us to program the fit-out of various storage areas. This meant a coordinated building and installation schedule had to be worked out for floor sealing, painting, ducting and so on. This ensured that when the building was handed over, our storage areas were set up, clean and dust free.

This was an ambitious project with comparatively little time and a limited budget. The museum worked closely with an army of architects, planners and builders to establish this new and dynamic facility. The end result of the design and building process sees the National Maritime Collection housed in the best storage facility available.

Denise MacKenzie is acting senior registrar at the Australian National Maritime Museum.

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Snapshot

Museums across Australia are undergoing extensive programs of renovation, refurbishment and rebuilding. The following list of capital works projects was drawn initially from Museum Australia's institutional membership and from responses to an enquiry listed on amf (amol). Several people around the country generously coordinated material on our behalf also. This listing does not represent the complete picture of building activity, only the projects undertaken by those institutions who responded to our recent questionnaire. This is a brief snapshot of projects that includes small historical societies through to regional, state and national institutions.

ACT

Australian War Memorial: (1) gallery redevelopment: complete renewal of building infrastructure and new displays in galleries; (2) ANZAC Hall – 3000sqm exhibition hall to house major large relics. Architects – (1) Mitchell Guirgola Thorp (MGT), (2) Denton Corker Marshall (DCM). Budget (1) \$20m from Capital Appeal, Foundation, Government; (2) \$11.9m from Commonwealth Government Federation Fund. Completion dates – (1) first stage March 1999, next stage July 2000, 2) April 2001.

National Archives of Australia: refurbishment of 1927 building (formerly the East Block) listed on the Register of the National Estate. One of three Commonwealth buildings for the federal capital (with the West Block and provisional Parliament House).

Australian War Memorial, Canberra, ACT.



National Archives of Australia, Canberra, ACT.

Focusing on the principles of adaptive reuse, refurbishment provides: reading room, lounge area, exhibition galleries. Architects – Peter May, David Flannery, John Din (May Flannery). Budget \$11m from Program of Commonwealth Capital Works. Completed May 1998.

National Gallery of Australia: exhibition gallery extension provides additional 1000sqm of flexible exhibition space plus 550sqm for foyer and vestibule areas. Key features – ceiling treatments, lighting system. Architects – Peddle Thorp Walker P/L. Budget \$9.5m from Commonwealth and ACT governments. Completed March 1998.

National Museum of Australia: construction of new museum comprising 4 permanent galleries, 1 temporary exhibition gallery, restaurant, 2 cafes, shop, broadcast studio, 2 theatres, outdoor gardens. Architects – Ashton Raggatt McDougall, Robert Peck von Hartel Trethowan, architects in association. Budget \$152m,

including AIATSIS facilities, from Centenary of Federation Fund. Completion November 2000, opening March 2001.

NSW

Age of Fishes Museum: first stage of new museum planned to become major natural history museum for Central West of NSW. Architect – John Andrews. Budget \$640,000 from local, state and federal governments, local fundraising. Completed February 1999.

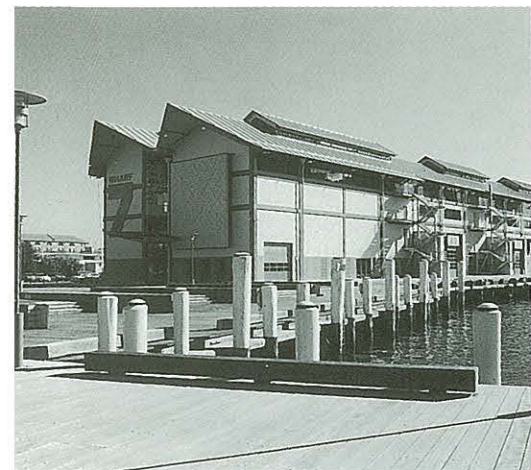
Albert Kersten GeoCentre: capital works to provide accommodation for temporary exhibitions, public programs and artist-in-residency projects. Architect – NSW Dept of Public Works. Budget \$200,000 from NSW Ministry for the Arts (Second City of the Arts funding) and Broken Hill City Council. Completed November 1999.

Anzac Memorial: security screen gates to memorial steps. Architects – Public Works Department. Budget \$1.1m from NSW Government. Completed November 1999.

Australian National Maritime Museum: (1) Wharf 7 Maritime Heritage Centre (on former Pyrmont Cargo Wharf) for staff, collections, workshops and studios, public research library of ANMM, Sydney Heritage Fleet. Public access facilities enable public to view behind-the-scenes museum work. Architect – Crawford Partners. Budget \$20m from rent offsets and leasing part of the building to repay commercial loans. Opened October 1999. (2) Peter Doyle Learning Centre for visiting schools (workshops, seminars,

Age of Fishes Museum, Canowindra, NSW.





Australian National Maritime Museum, Wharf 7, Sydney, NSW.

training, holiday activities) and community organisations. Architects – Cox Richardson. Budget \$250,000 from fundraising, appropriations, borrowings.

Australian Naval Aviation Museum: two storey extension to existing 4,000sqm display complex – theatre, administration, library/archives, collection storage and changing exhibition spaces. Architects – Imagescape, Wollongong. Budget \$2.6m from private sponsorship, Federation funds. Completion June 2000 (est.)

Cadmans Cottage Historic Place: installation of interpretive exhibition, connecting internal doorway, raised viewing walkway, barrier handrails, display cases, spotlights. Budget \$30,000 from National Parks and Wildlife Service (NSW). Completed June 1999.

Casula Powerhouse Arts Centre: construction of 3 residential artist studios; 2 climate controlled galleries, new administration space (third level), restaurant, bookshop, merchandise area (ground level). Redevelopment to surrounding area. Architects – Tonkin Zulaikha. Budget \$1.1m from Liverpool City Council, corporate funds. Completion December 1999 (studios), other December 2000.

Eden Killer Whale Museum: construction of replica timber wharf and replica lighthouse using materials from the collection. Architects – John Moffitt (lighthouse). Budget \$71,000 (wharf, lighthouse), from the museum, Centenary of Federation program (lighthouse). Completion October 1999 (wharf), January 2001 (lighthouse).

Gosford City Arts Centre & Regional Art Gallery: new complex comprising 2 galleries, art store, work room, offices, shop, café, function room. Architects – Grenfell Fraser & Associates. Budget \$3.38m from

Gosford City Council, NSW Ministry for the Arts. Completion January 2000.

Hazelhurst Regional Gallery & Arts Centre: new regional gallery and community arts centre (2200sqm). Architects – Jackson Teece Chesterman Willis (Michael Bennett), Trevor & Esther Hayter consultants. Budget \$6.5m from Sutherland Shire Council, NSW Ministry, Federation Fund. Completed December 1999.

Lady Denman Maritime Museum: enclosure of three-sided courtyard to form collection/archives storage area. Architects – Gavan Hughes. Budget \$30,000 from NSW Ministry for the Arts, self-funding. Completed May 1999.

Lake Macquarie City Art Gallery: new 900sqm single storey gallery planned around existing Awaba House – 3 flexible gallery spaces, workshop, lecture theatre, offices, retail outlet, collection storage. Restaurant, artist-in-residence apartment, focus gallery in Awaba House. Architects – Colin Still. Budget \$2.3m (est.) from Lake Macquarie City Council, Australia Council. Completion November 2000.

LaPerouse Museum and Visitor Centre: new gallery spaces (north wing) – connecting internal doorway, display interactives, showcases, audiovisual theatre, foyer, windlock, visitor centre. Architects – Desmond Freeman Associates. Budget \$90,000 from National Parks and Wildlife Services (NSW). Opened June 1998.

Longreach Powerhouse Museum: external works to improve roof drainage, new underground drainage. Architect – T.A. Taylor (Longreach Shire Council). Budget – \$29,733 from National Estate Grant, Longreach Shire Council. Completed July 1998.

Manly Art Gallery & Museum: relocation of ceramics store, offices, mezzanine storage for historic photographic collection. Architects – Esther & Trevor Hayter. Budget \$60,000 from Manly Council, NSW Ministry for the Arts (possible). Completion 2001.

Manning Regional Art Gallery: Federation building modified, adapted and extended to become regional art gallery – purpose built storage, workshop, environmental and security controls. Architects – Tim Shellshear. Budget \$300,000 from NSW Government, Ministry for the Arts, Friends of MRAG. Completed October 1999.

Mosman Art Gallery & Cultural Centre: 1915 Methodist Church building recycled

to create two-storey public art gallery, grand hall, function/activity rooms, commercial kitchen, offices, storage. Architects – Hugh Fraser. Budget \$3.5m from Mosman Municipal Council. Completed December 1998.

Museum of the Riverina: (1) Historic Council Chambers – refurbishment and conversion into Museum of Riverina – painting of interior/exterior, track lighting, environmental controls, fire/security alarms, new reception. (2) Botanical Gardens – refurbishment of current buildings to enlarge reception, exhibition, storage. Museum of the Riverina also takes over site, buildings and collection of the Wagga Wagga & District Historical Society for 25 year period. Architect – (1) Peter Freemant P/L; Garner, Davis Australia P/L. (2) Duff Designing Drafting. Budget (1) \$215,000; 2) \$240,000 from Wagga Wagga City Council, NSW Ministry for the Arts. Site 1 completed August 1999, site 2 March 2000.

Museum of Human Disease (University of NSW): major refurbishment plus conversion of additional room to exhibition area for special/thematic displays. Enhanced presentations to provide areas for study, teaching and public display. Architects – Jenny Horder (museum manager), Yvonne Luxford (assistant manager). Budget \$80,000 from Faculty of Medicine, UNSW and university committee.

Narrandera Parkside Cottage Museum Inc: 100-year old iron roof restored. Architect – Simon Lloyd. Budget \$6002 from Heritage Office on \$-for-\$ basis. Completed December 1998.

National Motor Racing Museum: additional display area, theatre, shop, foyer, façade and work areas as stage 2 of building development. Budget \$390,000 from Bathurst City Council. Completed November 1999.

Newcastle Regional Art Gallery: newly designed lighting system. Consultants – Spectra Lighting/Erco Fittings. Budget \$200,000 from Newcastle City Council. Completion July 1999.

New England Regional Art Museum: new Museum of Printing within NERAM's existing structure to house Wimble Collection of regional printing equipment, and documentary material of the printing industry. NERAM to manage collection and develop exhibitions/public programs. Architects – Magoffin & Deakin. Budget \$210,000 from private, corporate, philan-

tropic trust sponsorship, state/local government, self-initiated fundraising. Completion March 2000.

Old Government House, Parramatta: ongoing restoration of internal colour scheme based on report of English heritage paint specialist, Dr Ian Bristow. Architects – Clive Lucas (Clive Lucas, Stapleton and Partners). Budget \$82,000 from Heritage Assistance Program (Dept of Planning). Completed July 1999.

Old School Museum, Merimbula: refurbishment of heritage listed 1873 stone building comprising school room and attached five-room residence. Architects – Michael Marshman. Budget \$35,000 from NSW Heritage Assistance Program, Bega Valley Shire Council, Merimbula-Imlay Historical Society, community contributions. Completed September 1999.

Orange Regional Gallery: expansion and renovation of gallery shop – part pilot of museum shop project between RGANSW and Ausindustry. Architects – Alan Sisley (on advice from Colin Still). Budget \$32,000 from Orange City Council. Completion December 1999.

Parramatta Heritage Centre: new cultural facility administered by Parramatta City Council – visitors information centre, local studies/family history library, council archives, exhibition spaces, seminar/theatre facilities. Architects – NSW Dept. of Public Works – Karin Fesdorf. Budget \$1.25m (fitout) from NSW Government, Parramatta City Council. Completed August 1998.

Penrith Regional Gallery & Lewers Bequest: storage extensions for permanent collection/non-collection items, wet/dry workshop facilities. Architects – Andrew Andersons and Charles Glanville. Budget \$550,000 from Penrith City Council, private bequest. Completion August 2000.

Port Macquarie/ Hastings Regional Gallery: refurbishment of library ground floor to regional gallery. Commencing January 2000. Architects – Tim Shellshear & Associates. Budget \$150,000 from NSW Ministry for the Arts. Completion May 2000.

Salvation Army Eastern Territory Heritage Centre: new training building with heritage centre, display area, archives. Architects – John Rushby. Budget \$2.5m (total building) from Salvation Army. Opened June 1999.

Schaeffer House: extensions to existing house to provide research area. Architects

– Richard van Dorp. Budget \$170,000 from Ministry for the Arts, NSW Government, Schaeffer City Council, Clarence River Historical Society. Completed September 1998.

Tin Sheds Gallery: resurfacing of floor. Budget \$8000-9000 from University of Sydney. Completed July 1999.

Tocal Homestead: three-storey visitors centre built within large 1900s hayshed, to interpret Tocal Homestead, wider property and environs. Design concentrates on detail, materials and techniques relating to history of the site. Architects – Philip Cox & Associates/Eric Martin & Associates. Budget \$600,000 from C.B. Alexander Foundation, Heritage Office, NSW. Completion 2001/2002 (est.)

The Turkish Bath c.1880s: comprehensive restoration of exterior structure and services, comprehensive restoration and repairs to interior, electrical services/fittings installed and connected. Architects – Design 5 Architects (Peter Todd, Alan Crocker). Budget \$100,000+ from Heritage Office NSW, limited opening of Wynstay Heritage Garden (Mt Wilson) 1995-1999, individual donations, fundraising. Completion 2001 (est.)

NT

Museum and Art Gallery of Northern Territory: stand-alone natural sciences and alcohol specimen storage facility (500sqm) to AS1940 storage of flammable liquids. Building protected by gas assisted

high pressure watermist fire suppression system. Architects – Woods Bagot. Budget \$1.2m from NT Government Capital Works Program. Completed 1999.

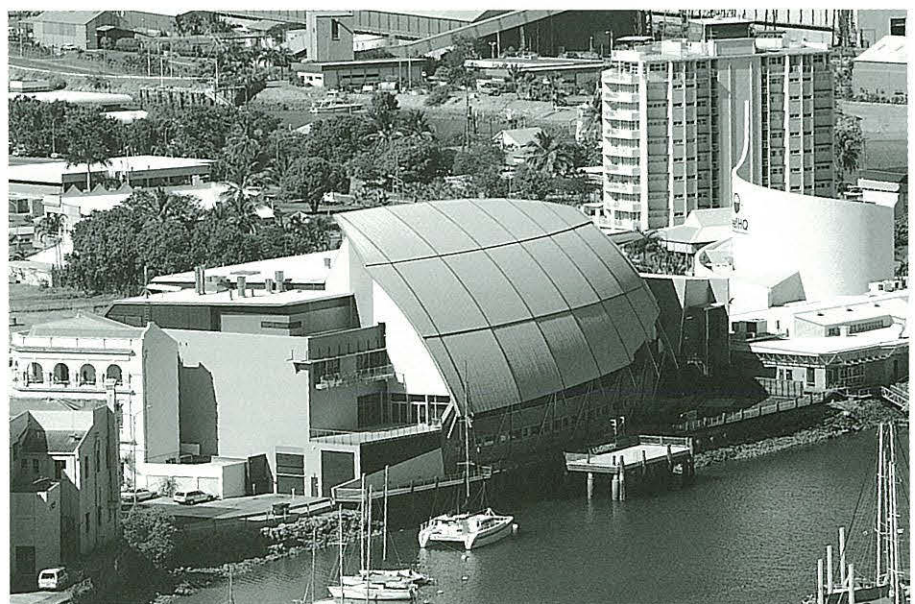
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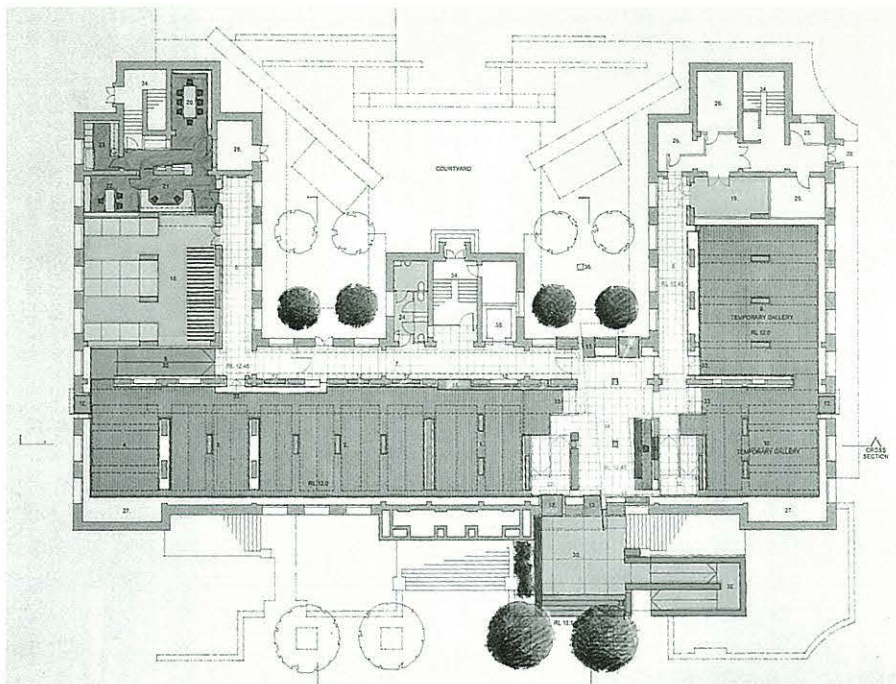
Abbey Museum of Art & Archaeology Inc: small gallery by main museum building to house collection of medieval manuscripts. Architects – John Scott & Son/Northcoast Drafting Service. Budget \$40,000 from Arts Queensland, Friends of the Abbey Museum Inc. Completed June 1999.

Caloundra Regional Art Gallery: adaptive re-use of old council library for flexible galleries/workshop spaces, new reception, bookshop, café to present 'gallery as shopfront'. Architects – Bark Design. Budget \$500,000 from Caloundra Council, Arts Queensland. Completed November 1999.

Gatton & District Historical Society: (1) representation of blacksmith and wagonwrights shop typical of Lockyer District 1900-1945, using authentic slabs and timber salvaged from local buildings. Designed by museum staff. Budget \$34,000 from Queensland Gaming Machine Community Benefits Fund, in-kind donations, museum funds. (2) Extension to Logan Engine building to increase exhibition area. Architects – Boone & Associates. Budget \$46,000 (est) from Federation Communities Scheme, Gatton Shire Council, society funds, assets. Completion January 2000.

Museum of Tropical Queensland (a branch of the Queensland Museum) Townsville, Queensland.





Architect's drawing of the Queensland University of Technology Art Museum, Brisbane, Queensland.

Gladstone Regional Art Gallery & Museum: redevelopment of fly tower and lower ground floor – installation of lift, internal stairs, mezzanine storage area, workroom studio, public toilet facilities. New dedicated access and goods entrance at rear to enable safe handling of exhibitions. Architects – Clive Gunton – Urban Designs, Brisbane. Budget \$107,200 from Gladstone City Council, 20% subsidy from Queensland Government. Completed December 1998.

Maritime Museum of Townsville: stage 1 boat building shed, Bosun's Store with new display gallery and model ship-building room, deck landing and pontoon. Architects Tippet-Schrock. Budget \$936,000 from Federation Grant. Completion March 2001.

Matthew Flinders Bicentenary Gallery: multipurpose exhibition space for art, craft, performance. Architects – Bernard Rush (Macksey, Rush Architects Milton). Budget \$500,000 from Caboolture Shire Council, Arts Queensland.

Museum of Tropical Queensland (branch of Queensland Museum): new building for cultural heritage and natural history collection stores, research and teaching laboratory facilities, conservation labs, educational spaces, permanent and temporary galleries, display workshop, administrative space, sciencentre gallery, feature gallery (800sqm) with bow recon-

struction of HMS Pandora. Total building 9,600sqm. Architects – Cox Rainer. Budget \$22 million from Queensland State Government, Queensland Museum. Completed September 1999, official opening June 2000.

Perc Tucker Regional Gallery: internal refurbishment, reconfiguration of internal space, upgrade of public amenities, recarpeting, repainting. Architects – Ralph Fower and Associates. Budget \$227,000 from Townsville City Council, joint arrangements funds. Completed June 1999.

Queensland University of Technology Art Museum: refurbishment of 1930s building to form part of Gardens Point Cultural Precinct – 6 main galleries, 2 smaller exhibition spaces, foyer with reception, retail display, collection storeroom, offices, meeting room with staff research library. Architects – Peddle Thorp, Brisbane. Budget \$2.5m from Queensland University, corporate sector, individual benefactors. Completion December 1999.

Whitula Gate: multi-purpose building to house museum display. Architects – Chinchilla Westland Transportable Homes. Budget \$127,000 from Centenary of Federation, Arts Queensland. Completion January 2000.

Summary note – the Queensland State Government has allocated \$19m for 1999/2000 for offsite storage facilities for the Queensland Museum and State Library;

\$5m for the Musgrave Park Cultural Centre; \$7.6m for redevelopment of the Empire Office Furniture Building for accommodation for key cultural organisations. The State Government is also giving consideration to development of QCC2000.

SA

Olivewood (National Trust, SA): refurbishment of 1887 building, home of Chaffey Brothers, engineers/managers for first irrigation settlement of Australia. Architects – R.I. and B.R. Bennett. Budget \$18,000 from National Estates Grant program. Completed June 1999.

Summary listing

Ayers House (National Trust): Federation Cultural Heritage Project. Budget \$1.26m. Completion 2001; **Glenelg Town Hall:** interpretive centre. Architect – Mulloway Studio Architects. Budget \$3m. Completion January 2001; **Mallee Tourist & Heritage Centre:** Architects – Robert Venning Construction. Budget \$120,000. Completed October 1999; **Melrose Courthouse: Melrose Heritage Centre.** Budget \$95,000. Completion June 2000; **National Motor Museum:** Architects – Hassell & Co. Budget \$4.5m. Completion December 1998; **National Wine Centre:** Architects – Cox Grieve Architects. Budget \$20m. Completion December 2000; **Port Dock Station: Commonwealth Railways Pavilion. Railway Museum.** Budget \$650,000. Completion October 2000; **South Australian Museum: Aboriginal Cultures Gallery.** Architects – Woodhead International. Budget approx \$18.5m. Completion March 2000 (est.); **Yorke Peninsula Dryland Farming Interpretation Centre (National Trust):** Architects – Mulloway Studio Architects. Budget \$5m.

TAS

Queen Victoria Museum and Art Gallery: redevelopment of former Launceston Railway Workshops – (1) first stage – design and fitout of existing buildings for conservation and workshop facilities. Architects – Artas (Launceston). Budget \$1.5m from Launceston City Council. Completed November 1998. (2) Second stage – masterplan for QVMAG at the workshops; development of new art gallery in stone building, (to also house university's school of art and centre for performing arts); development of visitor and education facilities; relocation of museum's community history and library collections. Interpretation of site's indus-

trial heritage. Architects – Peddle, Thorp and Walker (Sydney), Artas (Launceston). Budget \$7.9m from Commonwealth Government, Tasmanian Government, Launceston City Council. Completion March 2001 (est.) (3) Site interpretation at the Launceston Railway. Architects – tba. Budget \$1m (capital works component \$300,000) from Commonwealth Government. Completion November 2001 (est.)

VIC

Australian Centre for Contemporary Art: new purpose built premises for ACCA, rehearsal spaces for Chunky Move Contemporary Dance Company, separate facilities for Playbox, workshop and storage. Architects – Wood Marsh and PINK (Pels Innes Neilson and Kosloff). Budget \$10.9m from Arts Victoria, Monash University, Sidney Myer Foundation, Besen Foundation, others pending. Completion October 2000 (est).

Benalla Costume and Pioneer Museum: extensions for storeroom, preparation and cataloguing area, office space. Budget \$44,000 from State Government, Shire of Delatite, private donations, society funds. Completed October 1999.

Bendigo Art Gallery: major redevelopment comprised six new galleries, restoration of nineteenth century rooms, demolition of 1962 galleries. Additional gallery and café under development for 2000. Architects – Karl Fender. Budget \$6m (approx) from local, State and Commonwealth governments, Myer Centenary Fund (additional gallery, café) Major extension completed August 1998, additional work November 2000.

Como Historic House and Garden (National Trust, Vic): comprehensive restoration/repairs to interior and exterior

Architect's impression of the Australian Centre for Contemporary Art, Melbourne, Victoria.



facilities based on 1996 conservation policy, construction of new buildings for administration, education, public programs. Restoration of first floor of ballroom wing to enable public access, completion of restoration of garden and landscape. Architects – consultants coordinated by Janet Burne, National Trust, Vic. Budget \$1m from Federation and Heritage Projects Program (Federation Fund). Completion April 2001.

El Dorado Museum: cleaning/painting of interior, upgrading of exhibits/photography collection, new lighting, refurbishment of spaces for office/document storage. Budget at cost (with voluntary labour) from entrance fees.

Eureka Stockade Centre: construction of major interpretation centre focusing on the history of Eureka. Architects – Cox Sanderson Ness. Budget \$4.5m from state and federal governments, Ballarat City Council, public fundraising. Completed March 1998.

Euroa Historical & Genealogical Society: (1) steel picket security fence to frontage, machinery shed, 'Eliza Forlonge Cottage'. Budget \$24,000 (fence and shed) from Business Victoria, shire, society. Fence and shed completed July 1998, cottage April 1999.

Golden Dragon Museum, Bendigo: new extension – research library, multipurpose space for workshops, conferences, exhibitions. Architects – Russell Jack. Budget \$200,000 self-funded; contribution from City of Greater Bendigo with upgrade to surrounding streetscape. Completed August 1999.

Horsham Regional Art Gallery: complete refurbishment of building – additional hanging space, lift, climate control, lighting and security system, increased exhibitions receiving area, new reception, directors/curators/education offices and shop. Architects – Heymann Kollegger & Beyer. Budget \$700,000 from Community Support Fund, Federation Fund, Arts Vic, Horsham Rural City Council, private donations. Completed May 1999.

Ian Potter Museum of Art: construction of a four-level building to house collections and programs. Architect – Nonda Katsalidis. Budget \$5.1m from The University of Melbourne, The Potter Foundation, community donors. Completed August 1998.

Jewish Holocaust Museum: new research centre – research library, archival files, videotaped testimonies, computer rooms,

auditorium/temporary exhibition hall. New building includes lift. Architects – Synman Justin Brialik. Budget \$1.25m (est.) from private donations. Completed October 1999.

Lake Goldsmith Steam Preservation Association: boiler house and heritage display, complex houses vintage steam/oil engines, agricultural machinery, offices and catering area. Architects – J.P. Hawkins. Budget \$343,000 from Community Support Fund (Vic), volunteer (in-kind) support. Opening May 2000.

McClelland Gallery: major redevelopment of gallery, addition of three-zone storage facility, café, gift shop, sculpture courtyards. Architects – Williams & Boag P/L. Budget \$2m from Federation Fund, private benefaction. Completed October 1999.

Museum of Victoria: (1) *Melbourne Museum* – new museum building beside historic Royal Exhibition Building to feature exhibitions around Australian society, indigenous cultures, human mind and body, science, technology and the environment: living Forest Gallery, Bunjilaka – Aboriginal Centre, Children's Museum, IMAX Theatre, 4 themed exhibition galleries, study centre, touring exhibition hall. Architects – Denton Corker Marshall P/L. Budget \$288m from State Government, private investment, corporate partnerships. Completion mid 2000, fully commissioned end 2000. (2) *Royal Exhibition Building restoration* – major restoration of nineteenth century building. Architect: Allom Lovell & Associates. Budget \$6.1m from State Government. Completion late 2000.

(3) *Immigration Museum and Hellenic Antiquities Museum:* adaptive re-use of 1873-1876 building. Demolition of existing office partitions, reinstatement/refurbishment of heritage features and decorations, including the Long Room. Architects – Allom Lovell & Associates with Daryl Jackson P/L. Budget \$19m from State Government (Community Support Fund). Completed November 1998. (4) *Melbourne Planetarium (Science-works)* – new purpose-built building. Digital planetarium, with projection dome and Digistar II projection system, includes theatre. Architects – Building Services Agency. Budget \$6m from Victorian Community Support Fund. Completed August 1999. (5) *Royal Exhibition Building basement store and interim collection stores* –



Port Albert Maritime Museum, Victoria .

facilities fitted-out as interim collection stores for cultural and natural science collections moved from former museum site in Swanston St (to make way for occupation of former museum spaces by National Gallery of Victoria). REB storage to remain in use following opening of Melbourne Museum. Contents of other stores to be relocated to MM in 2000. Architects – Baulderstone Hornibrook P/L. Budget \$2.8m from State Government. Completed December 1998.

National Gallery of Victoria: (1) major redevelopment to upgrade facilities and provide additional display space, improved collection storage facilities, teaching facilities for school groups to be improved/expanded, lecture theatres for public programs, new cafes, bistro. New waterwall to front entrance. Architects – Mario Bellini Associati (Milan) & Metier 3. Budget \$136m from state and federal governments, NGV Trustees, public donations. Completion early 2002. (2) *Museum of Australian Art at Federation Square* – new building incorporating 6,800sqm of flexible exhibition spaces to showcase NGV collection of Australian art – display space for contemporary art, major temporary exhibitions, indigenous Aboriginal and Torres Strait Islander exhibition area, rotating displays of NGV collections; enhanced facilities for education services and public programs; access gallery; gallery society rooms; multimedia technologies for access to collections, exhibitions and programs. To be administered by NGV as part of single arts campus. Architects – Lab + Bates Smart. Completion May 2001 (est).

Port Albert Maritime Museum: 1861 building completely waterproofed with silicon damp courses to offset rising damp, repairs to roofing and exterior structure. Original architect – Robertson & Hale 1860. Budget \$97,800 from Arts Victoria, Heritage Victoria, Wellington Shire Council. Completed January 1998.

Queenscliffe Historical Museum: small extension to front of building to blend with neighbouring buildings and streetscape. Architects – Robert Sands. Budget \$60,000 from Arts Victoria, Borough of Queenscliffe, Queenscliffe Historical Society. Completed July 1998.

Shepparton Art Gallery: major refurbishment to enhance facilities and expand exhibition spaces. Architects – Rick Bzowy. Budget \$1m from Federation Fund. Completion (est.) June 2000.

Victorian Jazz Archive Inc: conversion of former Parks Victoria motor workshop to house jazz recordings and associated material. Architects – committee of VJA. Budget \$150,000 (est) from subscriptions, Victorian Government, philanthropic trusts, individual donations. Completion December 2000.

WA

City of Melville Municipal Museum: adaptation of existing space and exhibition fitout. Support facilities include office accommodation, artefact store, separate workroom. Budget \$400,000 (est) from City of Melville. Operational as 'museum in the making', actual completion June 2001 (est).

John Curtin Gallery (Curtin University): construction of major new public gallery as part of larger complex of university buildings – five exhibition galleries, foyer (additional exhibition space), project/community space, collection storage, work area, lecture theatre, offices. Architects – Brand Deykin & Hay. Budget \$10m (est.) for gallery from state and federal governments, corporate and university funds (for other university buildings). Opened February 1998.

Katanning Gallery: new 150sqm gallery complemented by 90sqm gallery store for shire collection, touring and local exhibitions. Architects – Max Hannell. Budget \$708,000 plus \$116,000 fitout from Shire of Katanning, Lotteries Commission, community fundraising. Completed October 1999.

Midwest Museum Project: construction of new museum to house maritime history (including Batavia and shipwreck history), natural, social and cultural history of the region (19 shires), Aboriginal heritage gallery, theatre, temporary exhibitions gallery, education centre, shop, café. Architects – Cox Howlett + Bailey Woodland. Budget \$6.5m (building) \$1.4m (fitout) from Regional Development Portfolio and Federal Government Regional Tourism grant. Completion April 2000 (est.), August 2000 opening.

Rottneest Island Museum: planned renovation/refurbishment for end 1999/2000. Budget \$30,000 (est.) from Rottneest Island Authority.

WA Maritime Museum: new museum in Fremantle to display maritime history. Architect Cox Howlett + Bailey Woodland (Steve Woodland). Completion date mid 2001. Budget \$35m from State Government (Capital Works Program).

Forthcoming

Heathcote Heritage Precinct: interpretation centre and exhibition gallery to display geographic, cultural, scientific and heritage information and artefacts about the site, offices, storage area, workroom. Architects – Parry & Rosenthal with Heritage Council of WA. Budget \$400,000 from City of Melville. Project to be launched January 2000.

Successful projects in the Federal Government's Major Federation Fund Projects were: Australian Centre for Christianity and Australian Culture (Canberra); Australian Centre for the Moving Image (Melbourne); Australian Federation Centre, Old Parliament House (Canberra); Australian Prospectors and Miners Hall of Fame (Kalgoorlie); Gunnedah Performing Arts Centre; Line of Lode Museum (Broken Hill); National Gallery of Victoria; National Museum of Australia (Canberra); Naval Aviation Museum (Nowra); National Institute for Dramatic Art (Sydney); Shearers Hall of Fame (Hay, NSW); Tamworth Regional Entertainment Centre; Tasmanian Symphony Orchestra Concert Hall. For a listing of successful projects in the Federation Cultural and Heritage Projects Program please see the Department of Communications, Information Technology and the Arts website at <http://www.dcita.gov.au>, go to the Newsroom section and see the media release dated 15 October 1998, or www.dcita.gov.au/fcp

With thanks to Dominique Nagy (NSW); Geoff Speirs (SA); and Diane Sutch (DoCITA) for their additional assistance with this listing.

Museum Leadership Program

SUE-ANNE WALLACE

In September 1997 Museums Australia initiated a weekend seminar at the Melbourne Business School and invited some 25 senior museum professionals to join with emeritus professor Steven Weil, from the Smithsonian Institute in Washington, to identify the most critical issues in training today's museum directors. The three topics that stood out – leadership, strategic planning and marketing – were chosen as the syllabus for the first Museums Australia Museum Leadership Program.

A number of senior managers in Australian museums have participated in the Museum Management Institute's three-week residential program at the University of Berkeley, California. Two graduates in particular, Frances Lindsay and Derek Gilman, encouraged Museums Australia to develop a similar program here. The Gordon Darling Foundation and Arts Victoria, having supported the development seminar, agreed to support the first Museum Leadership Program, along with the Myer Foundation and the Visual Arts/Craft Fund of the Australia Council. Arts Queensland, Museums Australia (Qld) and the Regional Galleries Association of Queensland supported three participants, the NSW Ministry for the Arts provided assistance to three others, and the Gordon Darling Foundation supported seven people.

Our program was modelled on the American format and indeed drew on two lecturers from the MMI Faculty – Dr Jeanne Liedtka (strategic planning) and Dr David Bradford (leadership). Dr George Beaton (Melbourne Business School) was the third teaching member. Leon Paroissien, as course mentor, and myself, as course director, were the other members of the faculty of the leadership program. We programmed exercises every morning, group study in learning teams every evening, guests to join the class for lunch, evening speakers, and lectures in between. The program was intended to be full, challenging, demanding, rewarding and, above all, relevant.

There is a major difference between American and Australian museums. The majority of ours are small to medium-

sized institutions with problems specific to the regional constituencies they address. For directors of these museums, being absent for more than a week is exceedingly difficult. We planned our course, therefore, over nine days, including two weekends, to enable directors of small regional and specialist museums to participate.

This course has set a benchmark for leadership training in our industry sector.

One of the benefits regularly identified by the graduates of the American MMI course is the collegial network they established. Our program graduates are no exception, having already set up an email link and indicating their interest in a refresher weekend – perhaps tackling other issues of importance, including governance of public institutions and roles and responsibilities of directors – early in 2000. The spread of participants means that the network for this group of alumni is national and indeed international, including New Zealand. For the next course, we anticipate demand from museum leaders working in Asian museums. There will be challenges but also significant benefits in bringing together participants from our geographical region.

This course has set a benchmark for leadership training in our industry sector. Leon Paroissien commented: 'It has always been evident that there is untapped or under-developed senior management potential in Australian museums. Assisting Australian museum professionals to clarify their aims and aspirations through such a high-level and nationally recognised program should encourage Australian and foreign institutions to look more intently within Australia when they cast their net across the world in search of senior museum leaders.' As some other participants said:

'The Museum Leadership Program has already influenced the rest of my career by challenging my values and actualising real opportunities for people and museums.' Gary Dufour, Deputy Director, Art Gallery of Western Australia.

'... one of those exceptional weeks in my life that I will reflect on often to gain inspiration and direction. I also have 40 colleagues from the program who will always lend a hand.' Robin Hirst, Director, Division of Programs and Research, Museum Victoria.

'In general, I would say the program exceeded my expectations, particularly the sessions about strategy, conflict and defining the "capability set". I had expected these discussions to be jargonised but they were not – they were delivered in a way which allowed me to relate the ideas and principles to my own museum experience.' Andrew Sayers, Director, National Portrait Gallery, Canberra.

It was a privilege to be involved in this first program. Undoubtedly, the course has demonstrated a need for leadership training for the senior managers of our museums. The program succeeded because of the quality of its teaching, the commitment of the participants, and the comfort and convenience of the venue. Additional aspects of the course such as the exercise program, the guest speakers and lunchtime guests added to the benefits.

As far as Museums Australia is concerned, a key strategy of our membership-based organisation is to provide opportunities for professional development. Therefore, we see it as important that the program is tightly branded to Museums Australia and promoted as a key benefit of membership. With the inaugural course successfully delivered, evaluation and planning for the next course, anticipated in 2001, has begun.

Sue-Anne Wallace was course director of the Museum Leadership Program and is president of Museums Australia.

A month after the Museum Leadership Program, the 40 participants were asked what for them was the most worthwhile element of the program. They said:

The reinvigoration, ideas and tools to get on with the job! *Andrew Moritz, Director, National Wool Museum.*

As one of two New Zealanders, I was challenged by the collective knowledge, experience and innovative thinking of the entire group. *Janice Chong, Head of Information Services, Auckland War Memorial Museum.*

The selection of lecturers, the course location, the choreography of timetabling, our dietary intake and physical fitness: all calculated to provide the best outcome. *Ron Ramsey, General Manager, Access Services, National Gallery of Australia.*

Concentrating on the theory of managing strategically both people and situations in a very practical way. *Vicki Northey, Manager, Gallery Development, Australian War Memorial.*

David Bradford's approach to leadership. The concept of shared decision-making within work groups seems fundamental. *William Blakeney, Financial Controller, National Gallery of Victoria.*

The collegiality and the learning; the shared passion and commitment to our profession; the belief in its value and our value; the fun and friendship; the expanding of vision and thinking. *Helen Light, Director, Jewish Museum of Australia.*

The detailed case studies and the relevance of the analysis. The constant reinforcement that the vital role for leaders is clarity and vision, and the discussion which focused on the core values of galleries and museums. *Michael Brand Assistant Director, Curatorial and Collection Development and Susan Herbert, Head of Access, Education and Regional Services, Queensland Art Gallery.*

The emphasis on the potential of teams, the importance of decision making processes, plus the discussion about bringing difficult colleagues on board (or letting them go). *Diane Baker, Manager, Toowoomba Regional Art Gallery.*

The discovery that, when one is instructed by gifted presenters/lecturers, even infor-

mation about strategic planning and leadership styles can be illuminating. There are rules to this game that are actually worth following! *Julie Marginson, Manager Public Relations, National Museum of Australia.*

The course helped me to condense the gallery's marketing focus into five key programs, and to differentiate five distinct audiences (rather than one amorphous mass) for each program. *Kevin Wilson, Director, Noosa Regional Gallery.*

The networking within a creative and positive environment. *Thomas E. Perrigo, CEO, National Trust of Australia (WA).*

It highlighted the importance of people in the museum world. *Simon Elliott, Exhibitions Officer, Brisbane City Gallery.*

The course challenged my assumptions and occasionally confirmed my experience, whilst the diversity of operations provided a unique context in which to assess the ideas and practical solutions contributed by lecturers and colleagues alike. *Patricia Sabine, Director, Tasmanian Museum and Art Gallery.*

Analysing the concept of teamwork with real (not jargon) guides; discovering that your problems are similar to those in other museums and working through them with colleagues. This was training that focused on museums. *Margaret Rich, Director, Ballarat Fine Art Gallery.*

The rapid lowering of barriers and growth of trust in one another. *Margaret Birtley, Coordinator Museum Studies, Deakin University.*

The debates were confronting, informative and challenging: a catalyst for critically examining my own institution and my style of leadership. *Michael Crayford, Director, Penrith Regional Gallery & The Lewers Bequest.*

I now have the most important resource that any of us would need to survive the changes and demands of this field – over 40 colleagues I could phone or email without hesitation. *Steven Pozel, Director, Object – Centre for Contemporary Craft.*

As the new boy on the block, I felt like an alien at the beginning, but by the end of the week I knew I had a peer group with whom I could work. I found the whole experience to be unique and valuable. *John McDonald, Head of Australian Art, National Gallery of Australia.*

Gaining a whole new insight into concepts of leadership, management and strategic thinking, whilst I also learnt from the experiences, skills and knowledge of the other participants. What a privilege! *Jacquelyn Murphy, Director, Pinnacles Gallery.*

The challenge to think freely about long and short-term goals. The issue of how we deal with changes that threaten to destabilise venerated cultural beliefs and values is one that we must turn into an opportunity. *Elizabeth Gertsakis, Director/Curator, The Post Master Gallery, National Philatelic Archives.*

The opportunity to learn or revisit issues in the conducive environment of like-minded, interested, enthusiastic and intelligent fellow professionals. *Daniel McOwan, Director, Hamilton Art Gallery.*

The realisation that many of the challenging institutional and personal circumstances were common to all. Here we had the opportunity to explore, without distraction, and with new comparative views, the process of what we do and try to work out how to improve it. *Grace Cochrane, Curator, Australian Decorative Arts and Design, Powerhouse Museum.*

In between eating, eating and eating, I enjoyed the good company, learned with the studious and unfortunately returned to work. *Joseph Eisenberg, Director, New England Regional Art Museum.*

Having the time to listen carefully to colleagues and learn of their concerns in an appropriately supportive environment. The consequent mutual regard and friendships I value beyond all else. *Suzanne Davies, Director, RMIT Gallery.*

Responses edited by Margaret Birtley, Grace Cochrane and Simon Elliott.

Copyright Reforms

ANDREW T. KENYON

What sort of public access should be allowed to electronic copyright material? And what is reasonable remuneration for creators and investors if their works are digitally reproduced? Questions about public access and payment are central issues in current Australian and international copyright reform. The most significant local developments are contained in the Copyright Amendment (Digital Agenda) Bill 1999. In September, the Bill was referred to the House of Representatives Standing Committee on Legal and Constitutional Affairs. The committee is due to take public submissions and report by early December. Expected reforms include the replacement of broadcasting and cable rights under the *Copyright Act* with a technologically neutral right of communication to the public. This right would extend to making material available online. Some of the more contentious proposals include the degree to which fair dealing provisions should be applied to the right of communication, and the extension of institutional copying provisions to electronic reproduction and communication of material. The reforms are expected to take effect during 2000, and significant issues for the museum sector will be considered then in *Museum National*. Readers' comments are especially welcome – you may want to respond to some of the arguments made by cultural institutions or collecting societies. See the links provided from the University of Melbourne law library.¹ In this issue's column, two significant areas overlooked by some cultural institutions are outlined courtesy of Arts Law.

Caveat artist – Volunteers in Arts Organisations

Sally McCausland

Volunteers are a valuable and often indispensable resource for many organisations in the arts. For their part, volunteers get exposure to the industry and, hopefully, enjoy themselves while helping out. Seems like a win-win situation: but is it always? Here are a couple of tricky issues Arts Law has advised on.

Ownership of materials produced by the volunteer – what happens when a volun-

Arts Law advised that the general position under the Copyright Act is that, like freelancers, volunteers own copyright in the materials they have created.

teer worker creates materials for an organisation? Can the organisation continue using those materials for other projects? Or can the volunteer veto the right to use them? In one instance, a volunteer called us with concerns about materials he had contributed to a community project. Having seen the project in its final form, the volunteer no longer wished to contribute his work. He asked us to advise on the ownership rights in the materials. There was no written agreement covering the situation.

Arts Law advised that the general position under the *Copyright Act* is that, like freelancers, volunteers own copyright in the materials they have created. This is different from the position of employees, whose works are automatically owned by their employer. So even if a volunteer has been treated much like an employee, they still own copyright in the materials they create for the organisation or group.

The organisation or group will have an 'implied licence' to use the materials for the purposes contemplated in the project at hand. The implied licence is an unwritten agreement that the law applies to the situation, allowing copyright in the artist's work to be granted to the organisation for limited purposes. Even if the volunteer allows the material to be used for the project, the organisation will most likely need the volunteer's permission to use the material for any further purposes. The volunteer would therefore be able to prevent other uses of the material, or to demand a fee for licensing those uses.

Significantly, the volunteer can probably 'revoke' (that is, end) the licence with reasonable notice. What is reasonable will depend on the circumstances. For example, if the material for the project is already at the printers, it might be arguable that it is too late for the volunteer

to pull out their work. At an earlier stage, however, they might be able to do so.

Organisations who want full rights to materials created by volunteers should ensure that their volunteers sign an agreement to assign copyright in any materials they create to the organisation. Alternatively, volunteers who want to retain a veto right over their contribution to a project should negotiate a written agreement governing issues such as a name credit, the right to withdraw contributions, and further licence fees for additional uses of the material. Arts Law can assist with drafting an appropriate agreement.

Insurance – a theatre group called us with concerns about using volunteers in their workshops after one volunteer sustained a minor injury. The group wanted to look at the issue of insurance in case a more serious injury occurred in future.

Volunteers fall between the cracks of most insurance policies. They are not covered under workers compensation and neither are they generally regarded as members of the public, so public liability insurance may not cover them either. Given the role of volunteers in most cultural institutions, it is worth acquiring volunteer insurance cover or adding an endorsement to your public liability insurance package. At the very least, have your volunteers sign a release form indicating that they are responsible for their own insurance in the event of an injury. For further general information, see the *Arts Insurance Handbook*, by Katherine Fargher, available from Arts Law, or contact Arts Law for specific legal advice.

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www.artslaw.com.au

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Reference

1 Start at www.law.unimelb.edu.au/lawlib/links/index.html and choose 'Legal subjects', 'Intellectual Property Law' and 'Digital Agenda'.

Interpretation – Alpha and Omega

Interpretation Australia's 8th Annual Conference

RACHEL FAGGETTER

'Interpretation is the key to understanding ourselves and who we are. It challenges us to work out what Australia means, as a continent and as a nation. Interpretation makes sense of life, of systems and structures.

Interpreters rank with the historians, geographers, biologists, physical scientists, writers, artists and curators comprehending the human condition.

Interpreters work in Australia's most important places. They deal in stories, ideas and experiences. They explain, guide, reveal, arrange, question, share and provoke. They are central to the national conversation about meaning and significance.

Above all interpreters engage with people. They know their visitors' needs and interests. They must know how to create communication links between

people and place, past and present, people and people. They know the important questions visitors want answered.' (From The Preamble to the newly adopted *Strategic Plan for Interpretation Australia*, representing a gathering maturity and self-confidence.)

Among the many joys of the IAA annual conference is the amazing range of people who attend, their energy and excitement, and the brave projects they are doing. At the end of September interpreters from museums, national parks, galleries, historic sites, the National Trust, marine sciences, botanic gardens and zoos, together with a sprinkling of private tourism operators, gathered in Hobart to discuss The Human Factor in interpretation. Noticeable this year was an increase in the number of senior managers and decision-makers.

Premier Jim Bacon opened the conference with the strong call for a national strategy to assist Tasmania in its management of heritage sites. With 3 per cent of the population and a small economy they have responsibility for twelve sites of national importance. Three are World Heritage, with the prospect of another three next year when the dispersed convict sites are registered: Port Arthur, Maria Island and the Ross Female Factory. By contrast, Victoria, with a much larger economy, hasn't a single World Heritage site. In announcing that he had abolished Tasmania Day, the Premier reminded us that families have been living in Tasmania for 35,000 years. Tasmania Day had marked the beginning, not of Tasmania, but of white settlement. A new interpretation is needed.

Keynote speaker Dinu Bumbaru, a renowned heritage activist from Montreal, stressed the role of local communities in the identification of heritage. This idea of the primacy of interpretation in the identification of significance, as well as in conservation management and presentation, served as a true keynote for the conference. Delegates noted that the current revisions to the ICOMOS *Burra Charter* reflect this important principle.

Greg Lehman, in another stimulating keynote, suggested that the biggest challenge for interpreters working with indigenous culture was 'to establish a connection between past and present, a nexus to overcome the profound disconnection and sense of difference that was established between original inhabitants and new arrivals during invasion and colonisation'. In abolishing Tasmania Day the Premier has progressed the process of the re-interpretation of history which is vital to achieving justice and trust. Lehman emphasised that interpretation must 'move beyond the constraints of history which cast Aboriginal people as victims. Interpretation must stretch its bounds to become part of community development. It must become emancipatory, freeing Aborigines from the defining influence of history, and freeing others from the role of oppressor.'

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9900

Issues of Aboriginal representation and control, and interpretation with an indigenous voice, were echoed by other presenters and participants. The multi-disciplinary mix made for lively conversation, even if there was an agony of choice about which concurrent sessions to attend.

Delegates heard about interpretation as:

- strategy for the conservation of industrial heritage – pipelines, railway workshops, bridges and aqueducts;
- management for ecotourism;
- training for guides and volunteers;
- architecture, graphic design and the arts; and, above all,

- engaging the visitor – body, mind and soul.

The 1999 Awards for Excellence went to:

- Face-to-face interpretations – Spirit-Connection-Land: The Aboriginal Heritage Walk at the Royal Botanic Gardens. 'This re-interpretation brings a new dimension to one of Melbourne's oldest sites of natural and cultural heritage. It gains power from the use of traditional ceremony and gift ritual, by permission of the Woiwurung people.'
- Installation – Malcolm Turner and Claire Speedie, Scribbly Gums, for the Seal Rocks Sea Life Centre, Phillip

Island: '...turns the central tradition of interpretation on its head: it is a spectacular example of hands-off interpretation in eco-tourism.'

- The inaugural George Waterman Award – Gil Field, WA, for his outstanding and sustained contribution to the profession.

A dynamic AGM! A large attendance with many useful suggestions to the strategy plan before adopting it. Ah, that human factor!

Rachel Faggetter, Museum Studies, Deakin University.

National Museums: Negotiating Histories

Australian National University – July 1999

JONATHAN SWEET

In the age of pluralism, the contents of a national museum are an intensely negotiated matter. Stories and experiences of national and local significance may wrestle for authority during a process of editorial refinement. Therefore, in the countdown to the opening of the National Museum of Australia (NMA), this conference provided a timely opportunity to discuss the issue of national representation. Over three fascinating days, hundreds of delegates were treated to diverse tales from the museum battlefield.

The NMA and partners, the Australian Key Centre for Cultural and Media Policy and The Centre for Cross-Cultural Research, constructed the program, which included speakers from Australia, New Zealand, South Africa, Canada, Germany, the USA and the United Kingdom. These speakers articulated a range of contemporary and historical views which gave the discussion a strong contextual and theoretical base, and suggested many points of departure.

A new national museum will inevitably be viewed as a marker of cultural attitudes and aspirations, and for many delegates the problem of designing a scheme that is meaningful to all constituencies remained a persistent conference chestnut. The difficulty arises from the fact that national museums are usually engaged in a nation-

alising process, and tend to subjugate local networks in the pursuit of a characteristic one-stop shop. Anthropologists have argued that structures like these may stifle diversity and lead to an anonymous and impersonal society.¹ If this is true, a national museum which seeks to celebrate diversity is clearly problematic.

Where amongst the broad brushstrokes of a nationalist scheme will the objects that reflect the personal lifestyles of citizens be found? Things from the NMA collection, like 'Mr Baker's Harpoon for shooting and retrieving crocodiles', or 'Mr Castellana's Cane flute, made from sugarcane by an Italian immigrant'. If, as was suggested by the NMA's acting director, Ms Dawn Casey, people 'search for meaning in national identity and heritage', where do these things fit in a nationalist framework? Will we find ourselves reflected in stories of our past? How can we validly privilege one set of experiences and meanings over another? Or must the national museum be so generalised as to be personally meaningless?

As delegates learnt, these questions concern museums all over the world. In the wake of apartheid, for instance, South African museums are looking to construct new histories based on indigenous value systems. Naturally enough, this involves scrutinising Western models. On one front, Dr Udo Kusel, National Cultural

History Museum, Pretoria, related how African museums are seeking effective ways of embracing non-material tribal culture, featuring stories told through song and dance.

Given that museums are embracing multimedia techniques of display, this shift towards objectless representation is of relevance to Australia also. For instance, according to Dr Peter Stanley the Australian War Memorial has found a way in which people can have a direct voice in the museum. They can tell 'stories of emotion and experience' from their own personal histories and appear as talking-heads in the gallery. But the question still remains, which values amongst the many available should be endorsed by the museum? As Dr Robin Trotter, Griffith University, warned, the proliferation of this kind of all-inclusive 'me-too' history may only lead to further confusion.

The process of representation is, of course, subject to vision and mediation. The development of the NMA, for instance, has been guided by a vision first articulated almost 25 years ago. Asserting the importance of national representation, Dr Annie Coombes, Birkbeck College, asked 'do we really want to present unmediated personal experiences in an institution which is an official national symbol?' The practical experience of Dr

Jock Phillips, Department of Internal Affairs, New Zealand, at Te Papa, confirmed that this is probably impossible anyway: inclusions and exclusions, and the allocation of space, are subject to an often frustrating process of negotiation, where you win some and lose some. Like most national museum organisers, those at the NMA, have been, and will continue to be, engaged in the fascinating and challenging task of presenting a reconstituted

grand historical narrative to an ever more diverse contemporary audience.

Most importantly, therefore, delegates at this conference were reminded of the central role that museums continue to play in the shaping of national identity. In another respect, the discussion reaffirmed that it is in community and specialist museums, which arise from local allegiances and emotional concerns, that the voices of individuals will be most clearly

heard. It's worth remembering as well that precisely because of a pluralistic process of negotiation, a national museum will not necessarily speak for everyone.

Jonathan Sweet is lecturer in museum collections, Deakin University, Melbourne. jsweet@deakin.edu.au

Reference

- 1 Gellner, E. 1983, *Nations and Nationalism*, Blackwell, p. 57.

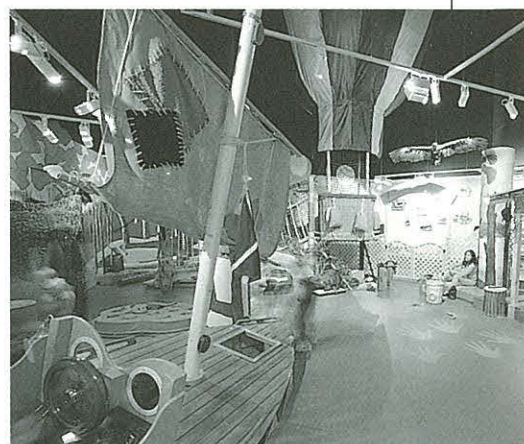
Just 4 Kids

In July, a Museums Australia (Qld) and Regional Galleries Association of Queensland Joint Training and Professional Development lecture was hosted by the Queensland Art Gallery. *Just 4 Kids – Audience Development and Children's Learning in Museums and Galleries* looked at case studies of initiatives for the early childhood audience of museums and galleries.

- Dr Barbara Piscitelli, senior lecturer in early childhood education at Queensland University of Technology, discussed *Beyond 'Look & Learn'*, a visitor learning research program conducted by Queensland University of Technology, Queensland Art Gallery, Queensland Museum, Queensland Science Centre and Global Arts Link Ipswich.
- Michael Beckmann, education officer at Queensland Art Gallery, presented *Portraits are People Pictures* and other temporary exhibitions for young children developed at QAG.
- John and Trish Honeywill, artists and art educators at Somerville House, Brisbane, and educational/curatorial consultants, reviewed the inaugural exhibition for *Lottie's Place* – a permanent early childhood gallery at Global Arts Link Ipswich.
- Sara Main, education officer at the Australian Museum in Sydney, described the successful development of a space to provide cultural and environmental learning experiences for children up to five in *Kids' Island*.
- Stephanie Lindquist, who has managed the touring exhibition program of Regional Galleries Association of Queensland for many years, reported on *TransVISUAL* – a visual arts touring exhibition for schools.

In summarising the lecture, Dr Piscitelli identified seven main issues in the case studies:

- 1 Challenges – there is excitement about the potential of attracting and maintaining young audiences, but there is a steep learning curve for all involved. Institutions must make financial and systemic commitments to sustainable programs supporting a learning agenda in museums.
- 2 Collaboration – museums are ideal locations for collaborative learning. As informal learning environments they are meeting places where ideas are shared through collections, exhibitions and programs. It is important to involve all parts of the museum culture in a collaborative discussion of how best to meet the needs of children and families.
- 3 The place of children in museums – should children be integrated into main galleries and exhibition areas or segregated into special interactive areas? The case studies suggest both approaches should be implemented.
- 4 Community involvement and consultation – museums have various ways of communicating with the community but those who have ongoing involvement with their reference groups seem better able to meet audience needs and interests.
- 5 Active learning and reflective learning – museums are valuable places for learning through action and reflection. Valuable interaction can be dynamic (movement, manipulation and play) and reflexive (conversation and reflection).
- 6 Environmental design – with an audience of young children, museums face



Kids' Island, a space for young children, opened at the Australian Museum, Sydney, in May 1999. It is an ongoing project with a great deal being learned by watching how children and their carers use the space. The basic structure of the space will remain but activities within it will be extended, based upon guidance from all who use it. Photo Paul Ovendon.

new problems in planning, building and evaluating their exhibitions. Knowledge of young children's development and learning is valuable when making decisions about exhibition content, safety, ergonomics, space, labels and program.

- 7 Young audiences – many people speak about building the audience of the future, but the case studies indicate that children *are* the audiences of the present.

For information about Just 4 Kids contact Ann Baillie, Training and Professional Development Program of Museums Australia (Qld)/Regional Galleries Association of Queensland on (07) 3250 1270.

Learning in the Museum

By George E. Hein. Routledge, London, 1998.

The last decade has seen a renewal of interest in museums as places of learning, spearheading a radical reassessment of the role of education in public museums. Education has been pushed to the fore in Britain with the introduction of a national curriculum (1989) and in America with the American Association of Museums publication, *Excellence and Equity: Education and the Public Dimension of Museums* (1992).

George Hein's *Learning in the Museum* is a valuable addition to the topic since it draws in allied areas of study which are crucial for effective museum learning: program evaluation and visitor studies. While the title has immediate appeal to museum educators, it will be of particular interest to those working in exhibition and evaluation. For museum studies students as well as museum professionals, the book is a valuable introduction to theories of knowledge and learning, as well as principles of visitor studies and evaluation. The layout and excellent bibliography contribute to the book's suitability as a reference text.

As an aside, it was heartening to see listed in the bibliography, Douglas Worts' keynote paper, 'Making Meaning in Museums: There's a Lot to Learn', delivered at the 1993 Museum Education Association of Australia and Museum Education Association of New Zealand Conference, Pathways to Partnerships, held in Melbourne.

It is Hein's intention in this book to examine theories of education and visitor research and how these theories determine our definitions of learning, and how they can be applied to exhibitions and visitor programs. He asserts, 'I believe that focusing on visitors, the meanings they attribute to their experiences, and their understandings, is the most useful way to develop exhibitions and programs that will allow visitors to have satisfying museum experiences and allow museums to maximize the inherent potential of objects to contribute to human growth and learning'. (p.12)

In the chapter entitled, 'Educational Theory', Hein breaks down the subject into its prime components: knowledge, learning and teaching. For knowledge and learning he proposes continuums and

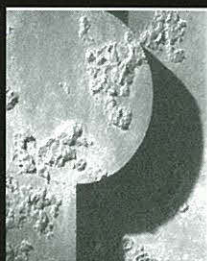
then juxtaposes them orthogonally to create four dominions, each describing an education theory, which he labels as didactic expository, stimulus-response, discovery and constructivism. Four corresponding pedagogues are discussed in brief. Hein declares his bias towards constructivism as being most suitable for explaining the complex interaction between visitors and museums by encircling the proposition that knowledge is constructed by the learner within their personal and social context.

Chapter 3 is devoted to a survey of early visitor studies in museums from 1900 to the 1960s. The complexities of visitor studies are discussed in short, sharp sections ranging from political issues, objective versus subjective data, to an analysis of the attributes of 'experimental-design' and 'naturalistic' paradigms. Hein concludes, 'The actual situation in museums is that the vast preponderance of visitor studies are limited efforts to evaluate specific exhibitions or exhibit components and are governed more by immediate practical constraints than by the overarching concerns about research methodology'. (p.77)

Chapters five and six set out the polarities that exist in research methodology. Hein groups them under two headings – ladder and network theories – the former more formal and structured, the latter less formal and more holistic. But Hein stresses that, depending on the intention of the study, an appropriate strategy would weigh in somewhere along the continuum between these extremes. His survey of methods employed by museum evaluators for the collection of data makes for interesting reading. Hein's assertion is that methodologies used for the collection of educational data are determined by the knowledge and learning theories adopted by the institution. While being skeptical of much of the exhibition and program evaluation taking place he acknowledges that, 'all professionals in the field recognize the need for using multiple methods, and especially, for using the appropriate method for the research questions of interest'. (p.134)

For me, the most satisfying sections of the book were the last two chapters in which Hein discusses the learning that can take place in museums and the factors that

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foster positive learning environments. He develops his argument for museum learning in terms of developmental and social processes, as well as a brief section on what is being learnt. In the concluding chapter, 'The Constructivism Museum', Hein spells out his concept for a constructivist learning environment as being a situation that acknowledges the individuality of visitors' learning styles, prior knowledge, expectations and conceptual development. He urges museum professionals to work with their audiences. For me, Hein has made a strong case for audience-centred museums, 'Visitors make meaning in the museum, they learn by constructing their own understandings. The issue for museums... is to determine what meanings visitors do make from their experience, and then to shape the experience to the extent possible by the manipulation of the environment.'

Henry Gaughan

Education Services, National Gallery of Victoria.

Museum Strategy and Marketing: Designing missions, building audiences, generating revenue and resources

By Neil Kotler and Philip Kotler. San Francisco, Jossey-Bass Publishers, 1998

There should be quite an audience for a book with the title *Museum Strategy and Marketing*, if it's any good. After all, museums of all kinds now share a preoccupation with meeting the needs of their audiences and generating new audiences.

It wasn't always thus. I recall — or seem to, at any rate — that there was something of a divide between the museum conferences I used to attend in the early 1980s and those of the Australian Heritage Parks Association. By and large, if you wanted to get the good oil on the practicalities of promotion, price, position, merchandising and so on, you went to the Heritage Parks conferences.

Now, with more major museums charging admission and with funders at all levels of government demanding a return on their investment, marketing has come steadily up the agenda. Where once marketing hardly figured on the list of training requirements for workers in local museums, for example, it's now a very popular option along with business management.

The Kotlers' book is designed to meet a need. In fact, they claim that it also fills a void as 'the first comprehensive and systematic book devoted to the uses of strategic planning and marketing in museums'. They seem eminently qualified to do the job. Neil Kotler works at the Smithsonian Institution while Philip Kotler is professor of international marketing at Northwestern University.

So, what did I think of their 400-page review of marketing and strategic planning? Well, for some reason I kept thinking of a book which made a great impact on me when I first entered the museum business: Kenneth Hudson's *Museums for the 1980s*. Both books traverse a large range of museums, using them to give examples of inspiring or 'best' practice. But the difference is that the Kotlers failed to inspire me. I don't think that it's because I'm no longer new to the game. It's because Hudson is a polemicist with a strong vision of what makes an outstanding museum whereas the Kotlers have a more clinical, less passionate and at worst somewhat pedestrian approach. Theirs is a good textbook but, lacking that edge of quirkiness and passion, it fails to capture the imagination — a sobering comment on a textbook on marketing!

For this reader it also had two other defects. Its examples are overwhelmingly American, although there is one brief reference to Sovereign Hill. And the authors seem most comfortable when dealing with art museums. Which is okay, but the American and art museum focus does tend to make it less resonant for an Australian working with history museums at the state and local level. Of course, that's not to deny its relevance.

One example might suffice: attracting new audiences. Again and again the Kotlers refer to art museums in the USA which, after years of declining audiences, improved their fortunes by repositioning themselves as clubhouses for affluent young professionals. A typical strategy is to create a monthly Friday evening show designed to attract them and, when it works, it becomes one of the 'in' places to be for the 'in' crowd and your museum is cooking with gas. Now this is an interesting strategy indeed. The trouble is, it's not easily transferable to history and science museums which generally have a very different and looser relationship to their audiences.

To go back to my comparison with Kenneth Hudson: this book's technical answers, eminently sensible as they often are, are embedded in an American social and ideological framework which is strong on entrepreneurship but much weaker on social theory. It's true that the Kotlers try to look at how museums in the USA have sought to make themselves more open to traditional non-users and not least to the poor and to minorities. But they just seem that much more comfortable talking about those affluent young trendies on their Friday evening booze-ups amongst the artworks.

The book has some real strengths. It pulls together much practical wisdom drawn from the works of museums in the USA. It is particularly good on how to set up surveys of visitors, on pricing policies and market segmentation, to name three.

I don't think this is at all a bad book. In fact, it has much useful material in it. It just failed to have that extra bit of bite in it. My imagination not caught, my learning curve was flat. Read it for what it has to offer but make sure that you pick up on the good Australian material on marketing for museums and cultural enterprises.

Peter Cahalan

Director, History Trust of South Australia.

Global Arts Link

Brisbane St, Ipswich. <http://gal.org.au>

Ipswich is a town with a reputation for rednecks, racism and a rustbelt economy — an awful burden for a new art museum. Global Arts Link (anywhere else it would be called Ipswich Regional Gallery) opened in May this year with the motto, 'Linking people to place through the visual arts, social history and new technologies'. It aims to do so via programs assisting visitors to 'Experience our world through interaction, celebration and discovery,' — with a major focus on the local communities of Ipswich (pace the conspicuous absence of the infamous fish-and-chip shop proprietor — but then Te Papa doesn't mention the Maori Wars: some things are still unspeakable in museums).

GAL's literature asserts it to be Australia's first interactive art museum, combining art, history and popular culture. Such interdisciplinarity is rare among art museums, though many history museums

conventionally cross the same borders. How well does GAL realise its claim?

Ipswich history is presented in the First Australian (it's the sponsoring credit union) Hall of Time, dominated by a large screen with interactive decade-by-decade events and photographs. The device is big enough for more than the usual one-on-one encounter but requires intensive interaction which a heretic might suggest is beyond the attention span of most children and requires more effort than the casual visitor wants to exert for an overview of local history. A handful of themes is explored in conventional displays: the 1860s when Ipswich was likened to Athens vis-a-vis commercial Brisbane; life on the Purga Mission, focusing on the 1950s tenor Harold Blair; and tales of local boxing culture. The themes are refreshingly specific, though it's as eclectic an approach as any local history museum.

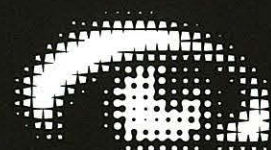
History occupies the old Ipswich Town Hall, a carcass whose historic outlines are interestingly marked within the ultra-modern fit-out. Stepping through the proscenium takes the visitor into the brand new art gallery extension, the CS Energy (another sponsor) Gallery. It begins with a gesture to the region's mining heritage in the form of a wall panelled with coal. Like other aestheticised references to history throughout GAL, this is frustratingly uninterpreted.

GAL's art collection is grounded in the Ipswich City Collection of local landscapes, bolstered by a characteristic gathering of modern Australian works and recently augmented by the gift of the Allied Queensland Coalfields collection. Where GAL moves beyond the sphere of the average Australian art museum is a small but prominent show of a local amateur artist, James Henry Martin (1913-98). An Ipswich character, his house was filled from floor to ceiling with his own oils and watercolours of local and exotic landscapes, mounted in old frames; photos of the house at the time of his death gives some context to his oeuvre, which was bequeathed to the council. It is very heartening to see a professional art museum present local popular culture as seriously as its elite artworks.

Upstairs is the Seven Nightly News Global Lounge (an Internet station) and Lottie's Place, a young children's art workshop. Ipswich City Council has taken a particularly active role in making new technology available to local people, notably via the city library's Global Information Link Internet facilities and Internet service provider. GAL's Global Lounge bolsters the connection. Ipswichians might be blasé about the Internet, but they should be delighted with Lottie's Place.

The original Lottie performed highwire trapeze acts with the Royal Magnet Variety

Lottie's Place, Global Arts Link: 'for parents and children or for school groups – a marvellous resource'.



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Troupe in the Town Hall in 1873, and has been adopted as 'a girl who really knew how to enjoy herself'. The modern Lottie's Place offers low tables with art materials, a painting wall, computer interactives and displays on topics designed for children. Lottie's Place is sheer fun, for parents and children or for school groups – a marvelous resource.

To celebrate its opening, GAL produced *Exploring Culture and Community*, a glossy book of Ipswich memories and experiences, with essays by the famous and the unknown, some drawn from what's become a GAL institution: community morning teas. They will continue to be a source for new exhibitions and the ongoing project *Ipswich Lives*, a contributory history of favourite people, special achievers and families (though some might feel \$150 a page a steep charge for a community history).

On the municipal front, GAL is a strategy of the alternative economy dream of culture-led revival for a town in decline and tainted by racist politics. The question is whether such renaissance is within the capacity of a museum to deliver. GAL presents a vibrant, hi-tech face – but is it defiance, hype or courageous optimism? If (and it's a big if) museums can rescue redundant economies and revive the depression of unemployment, GAL has the apparatus to do it. Meanwhile, its presentation of the non-Hansonesque life of Ipswich is heroic.

Linda Young

Cultural Heritage, University of Canberra.

The Geocentre, Broken Hill

In the declining days of the mine, Broken Hill, once Silver City, searches for new relevance both to the community and to the visitors who flock to the outback for the ultimate Australian adventure.

The Geocentre is a heritage building in Crystal Street, originally a bottling factory. It manufactured drinks for thirsty workers: today it houses a collection of minerals, mining tools and geological information. As part of a revitalising initiative begun by Mayor Peter Black several years ago, the town is undergoing a change. There is a new hospital under construction, a new inland energy office, cafes with a Paris feel and great cakes, and so too the Geocentre. This is a new face to Broken Hill after the endless red dust road journey.

To the visitor, the Geocentre delves the mysteries of the earth and its minerals and tells the story of how this natural resource of silver-lead-zinc became one of the world's largest mining industries. Broken Hill exported the raw ingredients that made BHP (later Pasminco) rich, from the turn of the 20th century to the turn of the millennium. The exhibition as a whole displays historical items, interactives, natural minerals, machinery and interpretive panels explaining the mining process. The internal space is broken up in a variety of levels, via a staircase to the mezzanine and ramps through to the exit. You are encouraged to look up to the ceiling where mock miners are suspended by a rope and to imagine the dark, airless caverns the miners experienced.

Among the most spectacular exhibits are several trade union banners, part of the unique history of Broken Hill industrial relations. Unfortunately, they are not adequately interpreted. Few visitors would understand the power of the Barrier Industrial Council, which ruled working life and even social life in the name of male workerist unionism since 1923. The industry's record of settling all disputes about wages and working conditions by negotiation is unmatched in Australian labour history and deserves interpretation.

The mineral collection, housed in beautifully lit cabinets, contains many rare and exquisite specimens that extend the enthusiast's appreciation and make the stranger gasp with amazement at nature's artistry. The minerals whet the appetite of would-be collectors, who can purchase small pieces of glittering local galena and other minerals in the museum shop.

Behind the new extensions to the Geocentre is a block that remains to be developed. It presently contains a geological garden of quartz and granite monoliths and an original miner's cottage, not yet open to the public. Constructed of the characteristic local building material, corrugated iron, it must have been a furnace for outback living – yet women brought up children and maintained respectable standards in the face of all the desert's challenges. This could be a fine addition to the complex.

Broken Hill's mining heritage is evident throughout the town. The original broken hill that constitutes the 7.5km line of lode looms over everything, capped by headframe structures and shaggy buildings.

Once worked by ten mines, all are now closed except for one available for tourist inspection, led by out-of-work miners, who tell tales of hard, dangerous, dirty work.

The Geocentre tells a cleaner, more abstract story, necessary to understand the whole dimension of Broken Hill's mining history, but perhaps it can never achieve the effect of direct oral history. To cap the experience, the visitor should stroll the streets, admiring the fine buildings that speak of prosperity spent in pubs but also on public buildings. For a trio of experiences of history, Broken Hill offers it all.

Kate Civil

Museum Consultant, Broken Hill.

'Carried Lightly: Aboriginal and Torres Strait Islander Fibrework from North Queensland'

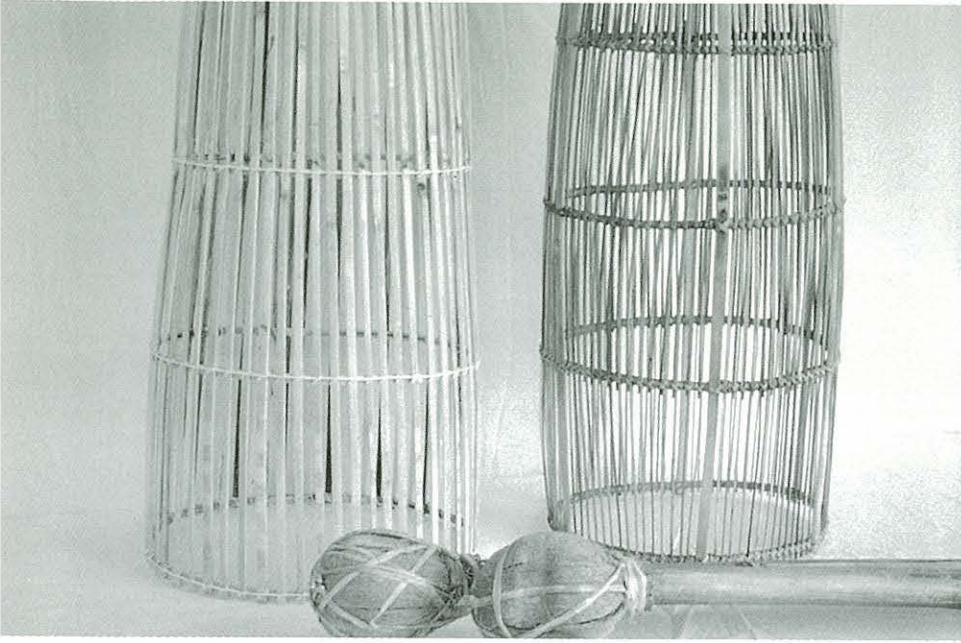
Craft Queensland Gallery, Brisbane, September—November 1999.

What is Torres Strait Islander art? Why ask? Because after centuries of near-invisibility, the art of the beautiful but seldom visited islands scattered at the tip of Cape York is now being featured by galleries and museums.

Distance has been a factor hindering broad awareness of these remote islands, though not the only one. Australians seem often to have thought of the people of the Torres Strait as Pacific Islanders rather than as indigenous Australians – perhaps because the most northerly islands are close to the coast of Papua New Guinea, and because the Islanders are distinct from Australian Aborigines, ethnically related to Melanesian groups. And, politically, the region did not factor greatly in Australian life until the landmark 1992 Mabo case, which confirmed Meriam ownership of the Murray group of islands – a decision of major consequence in ongoing land rights debates and legal proceedings.

One of the shifts in thinking encouraged by the Mabo decision has been to nudge museums to realise that the Torres Strait Islanders and their artistry had for too long been at the periphery of Australia's consciousness.

Museums are now addressing contemporary Torres Strait Islander art more deeply, and leading the way are exhibitions such as 'Carried Lightly'. Commissioned by Townsville's Perc Tucker Regional Gallery, this exhibition –



Pau Stephen: Weris – sardine scoop: split bamboo, cotton twine.
 Andrew Passi: Werir – beaters: bamboo, banana fibre; Weris – sardine scoop: split bamboo, coconut leaf midrib. Photo Diane Moon.

which emphasises Torres Strait Islander art rather more than Aboriginal work – was curated by Diane Moon, a renowned indigenous art specialist.

Moon, who is herself a weaver, discovered indigenous weaving in the late 1970s, realising it was a mainly female art form overshadowed in museums by artefacts made by men. She has since dedicated her career to learning about, and promoting, this neglected women's art. Moon spent more than a decade working with the Yolgnu women weavers in Central Arnhem Land. Over the past fifteen years, she has collected fibre art for public collections. Her exhibitions can only be considered as ground-breaking ('Carried Lightly'; 'Spinifex Runner' at Campbelltown, 1999; 'Fine Lines: works of ornamentation and design by Maningrida artists' at the MCA, Sydney, 1999).

For 'Carried Lightly', Moon travelled north from Townsville to Saibai Island and west to Mornington Island to curate what is a distinctive show. Visually, the exhibition's most novel feature is its emphasis on a highly aesthetic display of ceremonial and utilitarian objects. These include mats, necklaces, dance headdresses and a wall of sculptural jawun (bi-corne baskets). There is a dramatic installation of a traditional Erub (Darnley Island) grass hut and stitched pandanus leaf alag masks, referring to annual theatrical performances fusing traditional spiritual and Christian beliefs. There are also fishing

tools of surprising beauty: a net for dugong, werirs (bamboo beaters) used to thrash the waters to frighten sardines into weris (bamboo scoops).

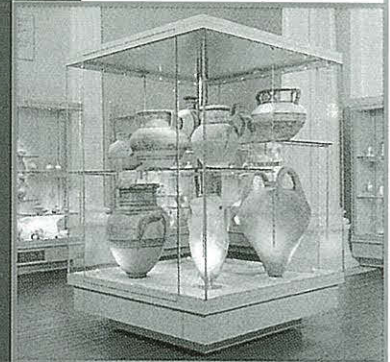
All of these are bathed in spotlights, their economically elegant forms isolated against white walls. The effect is stunning. The works are wonderful to observe, but have the pieces been stripped of their social and ceremonial context? This is a criticism often made of gallery shows of indigenous artefacts – but, in this case, the background to the works is well explained in an excellent, readable and inexpensive, catalogue.

As with all good craft, in this show pure function and form go together like salt and pepper. The artists here have set out to make objects that are both useful and beautiful. One of the delights of the exhibition is the way it shows us that on places like Murray Island, a sense of style and occasion is injected even into the most mundane daily routines. 'On Murray Island,' Moon explains, 'women, dressed in colourful Island frocks and groomed to perfection, cruise to the store with a traditional Meriam epei (large basket) on their arms.'

This is a very enjoyable exhibition, and one that does double service, bringing a neglected region, the Torres Strait, and neglected art form, indigenous women's fibre art, to proper recognition.

Sue Smith
Independent Curator, Brisbane.

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