



a publication of the Council of Australian Museum Associations

MUSEUM NATIONAL

VOL 1 • NO 1
MARCH 92

*the museum profession:
a single association?*

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into the 21st century*

*Boomerang at the South Australian Museum:
more than meets the eye*

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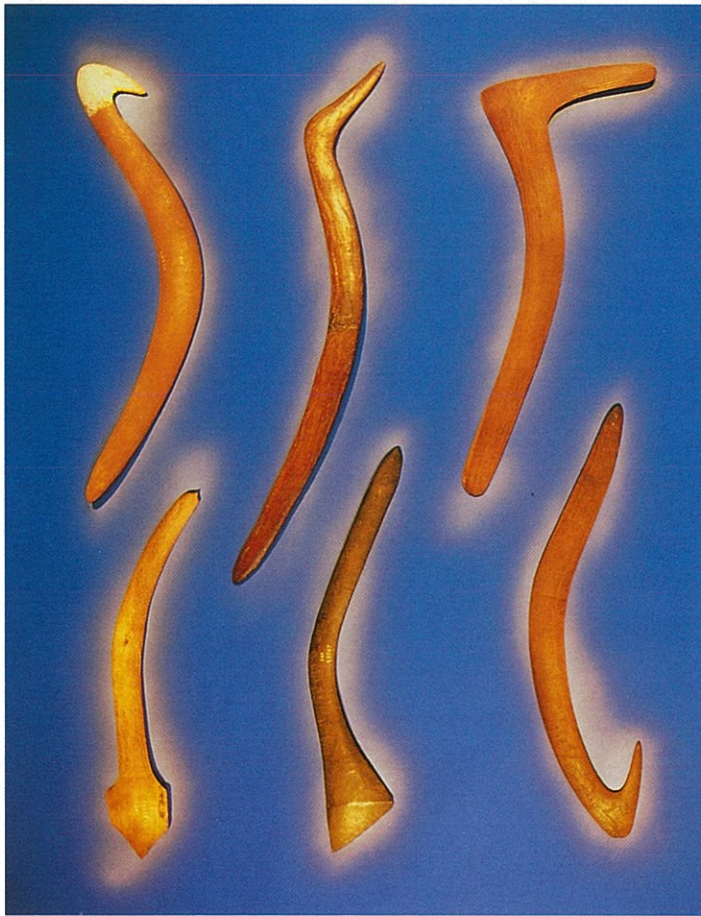
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INTERACTIVE TECHNOLOGY FOR THE ARTS



Boomerangs have many different shapes, sizes and functions as suggested by these examples.
PHOTO: Trevor Peters © South Australian Museum 1991

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- Council of Australian Art Museum Directors (CAAMD)
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EDITOR'S DESK

Sue Silberberg

Welcome to the first issue of the Council of Australian Museum Associations journal, Museum National. This is a quarterly publication, which will be of interest to all members of the museum profession. The journal will raise issues, be thought-provoking, and provide a forum for discussion of a wide range of topics. Museum National is a working title, indicative of the journal's intention to monitor policy developments, report new and improved practice, review new exhibitions, programs and publications, highlight initiatives and generally keep the museum community in touch with one another.

Museum National has been produced by CAMA staff with the support and guidance of an editorial committee drawn from the Art Museums Association of Australia, the Australian Federation of Friends of Museums, the Australian Institute for the Conservation of Cultural Materials, the Museums Association and the Museum Education Association of Australia. This editorial committee represents those affiliates making a financial contribution to the production of Museum National. Together the editor, managing editor and committee have worked to define the publication, its policies and priorities.

The call for contributions to this first issue of Museum National met with an overwhelming response in quantity and enthusiasm and we thank all who forwarded material. This issue is a starting point: we need people to report new developments in both large and small museums, and would like to put out a special plea to small museums to assist Museum National to keep abreast of your interests. More importantly, if Museum National is to serve the museum community, it must offer a forum for critical discussion, debate and analysis; a forum for dialogue in which people are eager to exchange information and opinions, and talk frankly of failures as well as successes.

Individual issues of Museum National will focus on specific themes. The second issue, due to appear at the end of June, will look at museum partnerships – joint exhibitions, sponsorship, community relations and participation, exchange programs, and no doubt more. As always, Museum National welcomes your contributions, whether letters to the editor, articles, items, images or suggestions. The deadline for the second issue is 30 April.

CAMA is at present organising its annual conference, to be held at the Royal Exhibition Buildings in Melbourne 17-21 November. Enclosed is a flyer calling for papers.

MISSION STATEMENT

Museum National is the national quarterly publication of CAMA, representing the views and interests of all member affiliates.

Museum National is an advocate for museums and associated organisations and reflects the broad range of functions and interests of the spectrum of its constituents.

Museum National is responsive to regional, state, national and international issues, and will discuss policy at all levels. Museum National is a forum for a high standard of critical analysis.

Museum National aims to be accessible to its constituents and encourage dialogue.

The Council's affiliates are:

- Art Museums' Association of Australia Inc.
- Australian Federation of Friends of Museums
- Australian Institute for the Conservation of Cultural Material Inc.
- Australian Museum Shops Association
- Council of Australian Art Museum Directors
- Council of Australian Museum Directors
- Heritage Parks Association
- International Council of Museums
- Museums Association of Australia Inc.
- Museum Education Association of Australia

Views expressed should not necessarily be taken to be those of the Council of Australian Museum

PROFILE

SUE SILBERBERG – EXECUTIVE OFFICER

Please meet Sue Silberberg, CAMA's inaugural Executive Officer, has been hard at work since last October organising the joint-secretariat office, Museum National and other CAMA business.

Sue's formal education includes a Bachelor of Arts in History and Fine Art, a Graduate Diploma in Museum Studies, the ICCROM (Rome) Architectural Conservation course and Decorative Arts at the Study Centre for the History of the Fine and Decorative Arts, London. Sue's professional experience in Australia includes working as Properties Curator at the National Trust of Australia (Victoria) and on the Present Arms! exhibition for the Museum of Victoria.

Sue recently returned to Australia after four and a half years in England and Rome where she worked extensively in museums, specialising in historic buildings. As curator at Gunnersbury Park Museum, a 200 acre estate in West London, Sue's management and curatorial responsibilities included a complete restructure of the museum's policies, restoration of interiors, and new temporary and permanent galleries. The museum has a multi-disciplinary collection spanning archaeology, industrial history, transport, social history, costume, and toys and games. Also under her wing was Hogarth's House, with its substantial collection of Hogarth prints, and Boston Manor, a Jacobean house with very fine State Rooms.

During her stay in England Sue also worked as curator at Livesey Museum, for English Heritage on a project to identify historic parks and gardens eligible for grant aid after the 1987 hurricane, and as researcher for a firm of Conservation Architects.

FROM THE CHAIRMAN

Why do we need a single association for all museum people in Australia?

Des Griffin AM • Chairman • CAMA •
Director of The Australian Museum

As we enter the 1990s, museum people in Australia are distinguished in many ways! One of the most unfortunate distinctions is the fragmentation of their associations, involved at the same time in both professional development and advocacy. In many countries, like the United States, Canada and England, one association – the American Association of Museums, the Canadian Museums Association – represents all museum people, including professionals (for those who wish to use that term).

The two objectives of strong professional development – the opportunity to debate issues such as access to meaning, educational roles, scholarship, registration, conservation and so on – and the role of advocacy – advancing the importance of the contribution of museums to society as a whole – are to a large degree in conflict. Some say that advocacy cannot take place until there are good professional standards. Others say that until museums have an accepted place in society, professional development cannot proceed: the resources will not be found. The first activity may involve all of us, but so too does the second. If anything, museum people in Australia are not active enough politically; our voice is not heard in the corridors of power.

Museum associations are not fundamentally different from other associations. Membership registration, communication, arrangement of seminars and publications are all vitally important. Yet some of these activities, indeed many, if conducted on behalf of all disciplines, would leave individual groups free to pursue the activities which they alone – like registrars or conservators – can carry out.

The formation of a single association is being pursued in the belief that it offers greater economy and subsequently greater opportunity to concentrate on the really important issues, and because there is a correlation between political influence and the size and unity of the constituency represented. As long as there are

different associations representing different aspects of museum work, politicians and the media may continue to regard museums as fragmented, therefore confused, therefore needing to get their act together before they need to be listened to!

The proposed single association offers the opportunity for the development of a really strong advocacy role on issues such as the National Museum of Australia, the Heritage Collections Council, recognition of the importance of small and regional museums, better funding for small scale travelling exhibitions and museum staff training, and the development of a heritage policy for Australia. At present the existing associations play important roles at a state level (especially in New South Wales, Victoria and Western Australia) but when you really think about it, hardly ever at a national level.

The proposed single association is being considered in the context of preserving strong regional bases – each state would have its own branch, with complete authority over its own programs in all disciplines – and in full recognition of the need for different disciplines or vocational groups such as maritime museums, women in museums, directors, designers, educators and so on to have national networks. This is similar to the structure of the American Association for Museums.

The proposed single association would be the principal body concerned with advocacy. It would also handle secretarial and membership matters and assist with the organisation of the meetings of governing bodies or councils, and of conferences.

United, museum people can achieve a great deal. Divided, museum people will remain an insignificant group and continue to bear the brunt of the disgraceful financial restrictions seen in the last few years. We must face the fact that to take no political action is irresponsible. We must also face the fact that in order devote a reasonable amount of our attention to professional issues, we will need to devolve some

secretarial functions to people engaged for that purpose.

The CAMA Board has formed a joint secretariat in the first instance as a way of bringing together constituent organisations. Depending on how that works, the Board will move to bring all museum people together!

SOME QUESTIONS AND ANSWERS

Will opportunities for discussion of matters of special interest be maintained? Yes, the single association will include groups or sections catering to all the special interests and providing appropriate opportunities for professional development.

Will I have to pay more to join the new association? Not necessarily. Those who currently belong to two or more different associations will in fact pay less. Institutions certainly should expect to pay less. Ultimately, the subscription rate will depend on how many people are members.

What will happen to the existing associations and their assets? Although this has not yet been determined, it is reasonable to expect that most would wind up, and the members themselves determine the manner of disposing of assets in accordance with their constitution.

What will happen to members of individual associations who do not actually work in museums? This has not yet been established and is a matter for discussion by the relevant associations. However, CAMA wants to encourage people from as many groups as possible who share interests in collections of Australia's movable cultural heritage (non-living and living) to participate in the single association.

How would my interests be represented in the governance of the organisation? Regional interests will be represented through State or Territory nominees. Special interests will be represented by election of a person nominated by a particular group to a 'common slate'.

What about the existing special interest journals? The single association will produce a quarterly

publication that includes news, reviews and serious articles.

Would the new structure offer any special benefits which are not available through the present CAMA structure? Yes, it should be possible to seek discounted goods and services from commercial organisations in much the same way as any other special interest group does. The AAM achieves this in the USA.

Can we not just strengthen the CAMA structure? We, as museum people, simply will not commit ourselves to the important goals so long as we are grounded entirely in our own associations, and ordinary members have influence on the CAMA Board only indirectly through representatives on the CAMA Board.

The CAMA Board wants to hear your views on how you would like a single association to work.

Copies of the complete Why We Need A Single Association For All Museum People In Australia are available on request from CAMA.

BOOMERANG

the course of an idea

Christopher Anderson • Head • Division of Anthropology • South Australian Museum

'There's more to this boomerang caper than meets the eye.' (H G Nelson)

You can throw a boomerang, but you cannot always control its trajectory. The initial idea for a museum exhibition often follows a similarly unpredictable path. Boomerang, the current exhibition at the South Australian Museum for the Adelaide Festival, is a good example of this.

As an object, the boomerang more than any other, symbolises Aboriginal Australia. It represents 'Aboriginalness' to many non-Aboriginal people. It is seen as a fairly simple and obvious device about which there is not much to know: a boomerang is a curved stick used exclusively by Australian Aboriginal people which always returns to the thrower. End of story.

The original aim of the Boomerang exhibition was to show how much more complicated things really are and to expose some of the numerous misconceptions about the boomerang, such as all Aboriginal people used boomerangs, all boomerangs return, and so on. It was also to present the boomerang as a complex aeronautical invention with tremendous diversity of size, form and function within Aboriginal Australia. In addition to providing factual information on boomerangs, the exhibition was to act as an analogy for Aboriginal culture as a whole. The complexities and the diversity of the boomerang would symbolise or represent similar traits in Aboriginal Australia, especially diversity-within-sameness, thus working to dispel the perception of many non-Aboriginal Australians that Aboriginal culture is homogeneous and relatively simple.

Another motive for the exhibition was an attempt to get away from the current trend in Aboriginal exhibitions to contextualise the subject matter. We were not, in this instance, trying to provide much direct cultural context. The show revolves trend to necessarily contextualise. This show

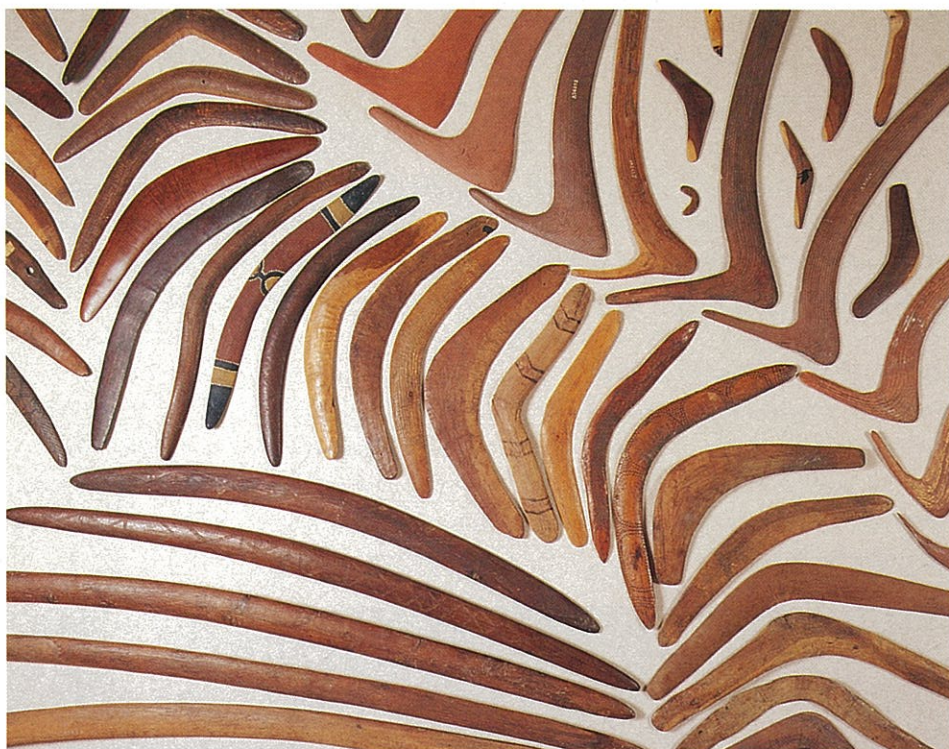
revolves around a particular object, one whose hallmark is not just variation on a theme, but truly amazing diversity. Thus we needed numbers, and decided to include as many boomerangs as possible on a series of wall panels displayed in the older style, nested fashion.

Boomerang thus began life as an exhibition celebrating an interesting and diverse item of Aboriginal material culture. However, something happened as co-curator Philip Jones and I carried out our research. We began to find boomerangs everywhere.

British newspapers and popular journals as early as the late eighteenth century contain detailed accounts of the marvels of this strange device. Peoples outside Australia used boomerangs – for example, in Zaire, India, Native North America, Vanuatu, and Ancient Egypt. The world's oldest boomerang is a 23,000 year old Polish one made from mammoth tusk. Today the boomerang is the basis of an esoteric international sporting scene. There are 80 boomerang-throwing clubs in France alone, with others in Nigeria and Japan. The boomerang is part of world culture.

Even within Australia we discovered that the boomerang had well and truly flown its exclusively Aboriginal context. From the late nineteenth century, the boomerang had firmly taken its place in the Australian consciousness as a whole. Its prevalence in Australian graphic design, advertising, as part of military and club emblems and crests, as a motif in furniture, architecture and domestic implements is indeed astounding. This was confirmed through a call to the general public for what we termed 'boomerangabilia' which yielded an astonishing array of ashtrays, coasters, tee-shirts, boomerang hair-brushes, broaches and so on, most of which have been included in the exhibition.

Clearly, the boomerang was everywhere in Australian history, and a significant symbol of Australian identity. Furthermore, there seemed to be no other symbol that so readily evoked



Boomerangs of all ages, shapes, sizes and functions are the subject of an amazing exhibition at the South Australian Museum until 19 July.
 PHOTO: Trevor Peters © South Australian Museum 1991

'Australia' overseas. It was at this point that the project took a dramatically different course. From a basically object-centred, ethnographic exhibition concerned almost exclusively with Aboriginal culture, developed one dealing more with 'boomerangness' – the idea of the object, and what had been done with that idea. In presenting this side of the boomerang, both the content and the conceptual base of the exhibition changed. While maintaining a major referent in Aboriginal culture, the exhibition became one about Australia as a whole: trying to see what one object could say about this country and the nature of its history and identity.

Public response, like the development of an exhibition and the flight of the boomerang, is difficult to predict. People say they have rarely seen an exhibition which looks at aspects of black and white Australian history and culture as a unity (or at least as a contiguous disjuncture!), especially one based on an object normally so obviously associated with Aboriginal culture.

Others have expressed surprise at seeing white Australian material culture in a museum they have come to associate with exotic cultures.

Perhaps their surprise is more at seeing themselves as the exotic for once. Some felt it somehow wrong for the Museum to depict the boomerang in any other than a pristine, culturally pure, Aboriginal form. From the curators' point of view this seemed utterly false and in fact racist

in that it denied the possibility of Aboriginal culture interacting with the rest of the world. One person felt the boomerangabilia should not have been included, as such kitsch represents the depths of bad taste! Another decried the commodification of an item of Aboriginal heritage – ignoring the active role that Aboriginal people have played in this process for the purpose of making a living (clearly shown in the exhibition and in the accompanying film).

The issue of representation by a non-Aboriginal institution and non-Aboriginal curators has also been raised. Aside from the fact that 'outsider' views are often important ones, this exhibition is not about Aboriginal culture as such, but rather about the phenomenon that is the boomerang. Ironically, this point is perhaps best appreciated by the many Aboriginal visitors and by those with whom we worked in preparing the show. They too have been amazed by the diversity of boomerangs and surprised to have some of their own notions about them challenged. Aboriginal people have also been extremely interested to see what the world has made of this object. I would like to pursue this point a bit further.

We discovered in curating this exhibition that the boomerang, over the last century, has become detached from its primary culture of identification. Some people lament this detachment and say it represents trivialisation and appropri-

tion of a cultural item and symbol basically owned by Aboriginal people. This exhibition does not particularly make that point, but instead, allows people to draw their own conclusions.

Although the exhibition demonstrates that the boomerang has also been associated with peoples outside Australia, it is certainly true that Aboriginal people are now the ones most generally identified with the boomerang. This, and the fact that the boomerang is currently undergoing a worldwide surge in popularity should be an opportunity for Aboriginal people to once again push the case for the existence and the legitimacy of their culture on the world stage. It is another example, similar to that of contemporary Aboriginal art, where Aboriginal people can be seen on the world scene as engaging with, but independent of, white Australia.

This exhibition represents a new course for the South Australian Museum, one in which the lines between 'us' and 'them', between the familiar and the exotic, are blurred. The boomerang remains an eccentric and unpredictable object. Yet, if it can change museum practice for the better it is a good return.

The exhibition Boomerang, curated by Christopher Anderson and Philip Jones is at the South Australian Museum until 19 July 1992. A booklet of the same name published by the Museum is also available. A 28 minute film, The History of the Boomerang, narrated by H G Nelson and produced by the Museum, is part of the exhibition.

INSIGHT

SCIENCEWORKS

THE SCIENCEWORKS CONSERVATION PROJECT

Anne Wright • Conservation Department •
Museum of Victoria

The opening of the new science and technology museum known as Scienceworks signalled the close of a chapter for dozens of people who have been involved over the last two to three years.

For the Conservation Department of the Museum of Victoria, it in fact marks the beginning of the next phase of conservation, and in some cases restoration, of the 2000 collection objects on display.

While the project was still in its infancy it was hoped that all objects chosen for display at Scienceworks could be treated before the Museum opened.

Initially, three conservators and three technical assistants were employed to assess the condition of the objects, make proposals for treatment and then carry out the work. It soon became clear that this was an unrealistic expectation and instead, the Department set its sights on fully documenting all objects, providing a description, condition report and treatment proposal for each one. This allowed staff to make display



Technical staff at AeroSpace Technology of Australia conserving metal components of the Duigan Biplane
PHOTO: Courtesy Museum of Victoria

recommendations and place each object in one of three treatment categories. Finally, the objects were prepared for display by carrying out emergency repairs, fumigating where necessary, and removing as much surface dirt as possible to make them presentable.

A number of large items such as the JR Duigan Biplane required substantial treatment, much of which was beyond the scope of the Conservation Department.

These objects were sent out to be treated by contractors, usually with skills in heavy engineering or steam engineering, who were closely supervised by Scienceworks conservators and curatorial staff to ensure that the integrity of these collection items was maintained.

Conservation Department staff also worked with designers of the exhibition furniture to ensure conservation requirements such as the use of archival material were incorporated.

Despite stumbling blocks such as budget cuts which reduced the team by one conservator and one technical assistant, and changes to the number and type of objects required for display, working towards Scienceworks has been a positive and enriching experience.



Batavia Gallery, Western Australian Museum
PHOTO: Pat Baker, Western Australian Maritime Museum

WESTERN AUSTRALIAN MUSEUM

RETRIEVED FROM THE DEEP

Trea Wiltshire • Publicity Officer • Western Australian Museum

The Batavia Gallery at the Western Australian Maritime Museum in Fremantle was officially opened in December 1991, marking the culmination of the largest and most ambitious maritime archeological project undertaken by the Museum, the excavation of the timbers and treasures of the Dutch East India Company flagship Batavia, which struck a reef off the Abrolhos Islands in 1629.

Jeremy Green, Head of the Museum's Maritime Archaeology Department, said that the Batavia excavation was one of the first undertaken by his department, and that many of the techniques used were pioneered on this site.

'The four seasons of field-work were conducted on a site that was far from ideal for detailed and exacting archeological recordings,' he recalls. 'It was extremely exposed and often dangerous, and weather and sea conditions were impossible to predict with any certainty.'

While awaiting transfer from the Abrolhos to Fremantle, the Batavia's fragile, degraded timbers were kept moist in deep pits lined with polythene sheeting and filled with sea water. A decade of intensive treatment by the staff of the Museum's Conservation and Restoration Department then followed.

Treatment involved the timbers being placed in tanks of poly-ethylene glycol which, over a period of two or three years, gradually replaced the water in the wood cells. The saturated timbers were then placed in a dehumidifying chamber where the PEG solidified as the timbers slowly dried.

In all, 15 batches of timber were treated and, as each batch was ready, it was fitted into the giant Batavia jigsaw. Final reconstruction began when the most important sections of the hull – the transom and the five-metre-long fashion piece – were raised into position in June 1986.

Apart from the timbers and portico blocks, archaeologists retrieved cannon, cannon balls, several complete stoneware jugs, coins, an astrolabe, and other artefacts.

Visitors to the Batavia Gallery can now walk around the reconstructed hull of the 600-tonne vessel which stands seven metres high, and admire the massive, reconstructed portico which, like the hull, has been enhanced by effective lighting.

The seabed to museum process has taken almost 30 years. The wreck site was located in 1963 and a year later the State Government enacted legislation to protect this and other wrecks. In 1972, the Australian Netherlands Agreement On Old Dutch Shipwrecks transferred any rights over Dutch wrecks in Australian waters to the Australian Government, and The Western Australian Museum assumed responsibility for the archeological excavation and study of wreck sites. A replica of the Batavia is expected to sail in 1992, visiting Australia in 1993.

MUSEUM OF CONTEMPORARY ART

THAT'S WHAT FRIENDS ARE FOR

Caroline Greaves Underwood • Communications/Membership Manager • Museum of Contemporary Art

The Museum of Contemporary Art (MCA) is a non-profit organisation formed jointly by The University of Sydney and the New South Wales Government. Although it has been given the magnificent site of the former Maritime Services Board building at Sydney's Circular Quay, and although it benefits, for a percentage of its operations budget, from John Power's Bequest to the University of Sydney, thereafter the MCA is financially on its own. Unlike most other organisations, monies generated from sponsorship, membership and philanthropy are actually built into the operations budget, rather than seen as additional funds.

On 12 November 1991, the MCA opened its doors to a public which had already voiced its support. Launched in July 1991, MCA Membership had 6,000 members before the Museum opened to the public. The success of the campaign led to an increase in the number of openings for members and supporters of the Museum from one to four, and inevitably put pressure on

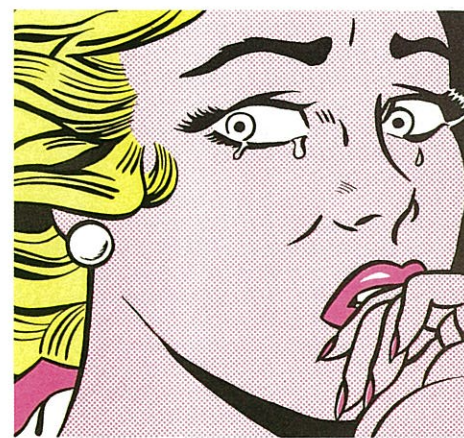
staff and resources. The membership brochure, created with the assistance of Clemenger Direct Response, has won two major direct marketing awards.

By Christmas 1991, some 9,000 people were represented by subscriptions of \$60 individual, \$30 student/concession, or \$100 household (two adults and two children). In addition to participation in the opening, members were invited to join for 18 months for the price of a 12-month subscription, offered free admission to the museum and participation in a program of gallery talks, performance art events and functions that reflected the broad aims of the MCA.

Apart from the overwhelming response in terms of numbers, one of the remarkable aspects of the MCA Membership is that it has attracted individuals who fall outside the traditional 'friends and members' cross-section. Younger people and inner-city professionals who may never have been members of a cultural organisation are represented.

Whilst formal research is now being carried out, observation suggests a broader demographic spread than is the norm in support groups. Clearly, this generates its own set of challenges in terms of membership renewal and ongoing commitment.

The Membership Program of the MCA is critical both financially and in the expansion of the education program and other aspects of the MCA's operations into the broader community. For philosophical and financial reasons, the MCA cannot afford to be exclusive: it must address its brief as outlined in the Will of John Power and make contemporary art accessible to the people of Australia.



Roy Lichtenstein's Crying girl image was used in the MCA's successful promotional campaign to attract members prior to opening: colour offset lithograph; sheet 45.9x61.9cm, comp 43.9x58.9cm. Gift of Mr John Kaldor, 1969.
PHOTO: Museum of Contemporary Art, Sydney

i n s i g h t

AUSTRALIAN NATIONAL MARITIME MUSEUM

TESTING THE WATERS

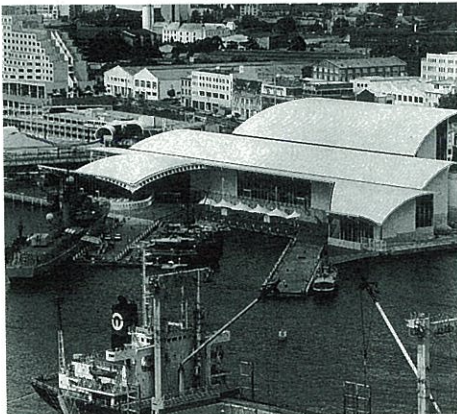
Claire Duffy • Manager • Education and Visitor Services • Australian National Maritime Museum

The Australian National Maritime Museum is now coming to the end of its first summer and peak tourist period, during which it piloted a range of public programs designed to capture visitors' interest on the spot, as well as provide extra incentive for them to come back again.

The Education and Visitor Services section of the Museum is responsible for planning public programs. It has a staff of six complemented by 63 voluntary guides and an audio tour service. These resources are backed up by public relations and advertising campaigns, an audience research program, printed material, an education collection and so on. As appropriate, public programs may also be organised in conjunction with external consultants or with other associations such as the Workers Educational Association (WEA).

For the opening of the Museum and for the Australia Day holiday, public programs were theme-based and included tours, field trips, live performances and films which, in turn, were oriented toward different audiences in an attempt to appeal to the full breadth of the Museum's public. Also featured were a Museum Highlights tour, and cruises and tours of boats in the National Maritime Collection.

Of particular interest is the program of participatory activities, ranging from scrimshaw, origami and boat building workshops to sail training, dress-ups and make-believe for children.



View of the Australian National Maritime Museum building designed by Phillip Cox with the Daring-class destroyer Vampire and the smaller vessels of National Maritime Collection
PHOTO: Jenni Carter, Australian National Maritime Museum

In February this year the first School Excursion Program was launched. It offers a series of teacher-led excursion packages that have been designed to integrate the Museum into primary and secondary curricula and includes briefing sessions for teachers, pre- and post-visit teaching strategies and activities for the students while at the Museum. Topics cover 19th and 20th century Australia, maths and science, language, life-styles, transport, the sea, and leisure.

This initial program format has been well-received, and after some rationalisation will continue in the immediate future. Long term plans are to offer a distance education program for schools.

SOVEREIGN HILL

NEW AT THE HILL

Mary Akers • Manager of Interpretative Services • Sovereign Hill

'There's always something new to see and do at Sovereign Hill' runs our marketing slogan. True to form the latest exhibit to be opened is quite a departure from the usual historic displays.

Opened on 1 January this year, the Mine Information Centre explains the workings of the steam machinery and other surface plant at the Sovereign Hill quartz mine. While many visitors are fascinated to watch the steam engines and the mining machinery in operation, few really understand how the machines actually work, and what they are for.

So the Mine Manager's Cottage, opposite the poppet head, has been converted to a Mine Information Centre. The display focuses on the surface workings only and is in the form of information panels. In the centre of the room is a scale model of the surface buildings, to help visitors orientate themselves to the surface site.

Information provided ranges from the generation of steam power to the harnessing of this power using steam engines to drive various pieces of equipment, such as the stamper battery and the beam pump. There are panels on the processing of quartz to obtain gold, and on the refining of gold. We also talk about the capital required to establish and operate a quartz mine, and there is a panel on the Gold Standard.

Each panel is presented in an upright, glass-fronted Victorian-style wooden cabinet. Text is kept to a minimum (not easy with this type of subject!), and the illustrations are in the Victorian style. Three-dimensional objects are used to lift the panel presentation. If you look closely, you will see we have injected a touch of humour too.

In all, the display area is in sympathy with its surrounds, and visitors now appreciate the insight it gives into the general workings of our steam machinery.

This is the first time an information display of this type has been presented within the township at Sovereign Hill. We are monitoring its success and acceptance by visitors with a view to providing similar information centres in other areas of the Park.

EDITH COWAN

THE EDITH COWAN MUSEUM OF CHILDHOOD

Brian Shepherd • Curator • Full member of the Western Australian Task Force for Museums Policy

The construction of childhood by society as the physical, intellectual and spiritual space in which the early years of each generation are spent is an important theme which has been somewhat neglected by Australian social historians until recently.

The same, not surprisingly, is true of the representation of childhood in museums. On its Claremont campus, the Edith Cowan University in Perth is presently relocating and re-presenting its large collection of Australian childhood heritage with a number of goals clearly in mind.

Formerly situated in temporary premises in Subiaco, the Museum of Childhood has a well-established reputation in the interpretation of many aspects of childhood experience in Australia, both through its displays and its interaction with visiting groups. The new Museum not only more than doubles overall space, but also includes enhanced curatorial and storage facilities. A free-flowing display area allows for the continued presentation of themes previously developed by the Museum: infant care, playthings, home and school life. It also incorporates a range of minor themes which broaden and

AUSTRALIAN WAR MEMORIAL

THE GRAVEST HOUR

Neil McPherson • Public Affairs • Australian War Memorial

The first half of 1942 was a time of military triumph for Japan. Her aggressive sweep of the western Pacific commenced in the previous December and first netted the Marianas Islands, Wake Island and Hong Kong. She then attacked the Philippines and Dutch East India in January, and in February seized Rangoon, Burma and the Malaysian Peninsula. The capture of Singapore on 15 February secured for Japan a valuable part of Malaya's natural resources along with command of the Strait of Malacca, passageway from the Pacific to the Indian Ocean.

As the HMAS Hobart was departing Singapore

ahead of the island's surrender to the Japanese, Captain H L Howden recovered a Royal Arms plaque from the dockland gates. He took possession of that symbol of British naval pride to ensure it did not fall into Japanese hands. Fifty years later, that plaque is part of a new exhibition at the Australian War Memorial.

The exhibition 1942 – Australia's Gravest Hour recalls the atmosphere in Australia during a year which saw an end to any feeling of being safely distant and cushioned from direct involvement in the war. Singapore's surrender and, several days later, the first Japanese bombing attacks on Darwin, combined to drive the point home.

The exhibition production team faced a number of challenges: with modest space of about ten square metres and limited budget, what events from a momentous year should be featured?

Which relics to release from the vast collections?

What supporting art and photography?

deepen the interpretation of childhood experience. When the Museum opens, these are expected to include displays relating to an orphanage childhood, Aboriginal childhood, growing up during wartime, a childhood on a group settlement and pioneering on the Frankland River. These are, not surprisingly, indicative of present strengths of the collection and the areas in which staff and others actively involved with the Museum have worked to address the varieties of childhood experience.

These presentations obviously meet one of the Museum's prime goals: to include all aspects of childhood experience rather than only the more cliché items such as dolls, toys and games, and the material culture of infancy and young children such as christening gowns, prams and nursery items. A further goal is to offer an enjoyable and informative visitor experience for all age groups, and in particular to groups of mixed ages. Whilst most of the displays and their written text will be able to be understood by older children, much thought has been given to participation (especially interactive experiences) for the young visitors. The presentations are aimed at stimulating adults as much as children to rethink not only their own childhood, but the very nature of that period of life and how society changes its pattern for childhood over time. Simple interactive experiences are integrated with more static displays so that all visitors, and especially family groups, will be likely to become involved and to experience or re-experience, some commonly-shared aspects of childhood. The Museum of Childhood has a strong tradition of working with visiting school groups, and the new design is one which will cater for educational programs that link with curriculum topics across a wide age range. At a tertiary level, the Museum is also involved in a range of courses and in the teaching of Museum Studies. A flexible curatorial workroom allows for lectures and practical work to take place in the one facility. The Museum is fortunate to be situated immediately below the campus library, now the home of its extensive collections of children's literature, as well as a growing collection of museological books and journals.

In all, the Museum promises to be an attractive visitor venue which will augment an already-established reputation in the area of museum education.



The first viewers of the Australian War Memorial's new display 1942 – Australia's Gravest Hour. The exhibit was completed to coincide with the 50th anniversary of the bombing of Darwin.

FROM RIGHT: Brigadier A. Garland, RSL National President; Brendon Kelson, Director, Australian War Memorial; David Knowles, President, Royal British Legion; Brigadier M.J. Doyle, Secretary-General, British Commonwealth Ex-Services League.

PHOTO: Hans Reppin, Australian War Memorial Photography

insight

Working to a historical brief, military heraldry curator Peter Burness selected small relics of important 1942 events. The items included the Royal Arms plaque from Singapore, badges from Italian divisions at Alamein, an Afrika Korps tropical uniform jacket and tank crew beret, a United States seaman's cap and medals of the Pacific campaign in Coral Sea and Midway, and a Japanese flag captured from an ambushed patrol at Milne Bay.

Exhibition convenor Stephen Allen explains: 'When we chose an object like an airman's grave marker, it was because it helped meet our objective of providing items which symbolise a series of similar events. At the same time, it also provides a strong trace of a living personality. Feeling and personality are what we are striving for here, not detailed information.' The selected exhibition material was then dispatched to the Storage and Conservation Annex at suburban Mitchell for conservation and preparation for display.

Exhibition designers Lyn Williams and John Richardson set to work with the relics and with text material written by Richard Reid from the Historical Research section, aiming to open the exhibition to coincide with the 50th anniversary of the bombing of Darwin by the Japanese.

The Australian War Memorial occupies a central position in national commemorations, a fact that might well give rise to the unrealistic expectation among veterans, their families and other 'clients', that the Memorial would devise displays in honour of every major military event involving Australians during 1942.

And what of other war years? In the midst of other imperatives, the Memorial planners anticipated the 'pressures'. Stephen Allen recalls: 'Several years ago we worked through the implications of a 25-75-50 program. Planning had to address 25 years since Vietnam, the 75th anniversary of Gallipoli, the 50th anniversary of the War Memorial, and a host of 50th anniversaries of events in the Second World War that would fall between 1989 and 1995. The most practical approach that suggested itself was a series of short-term gallery displays, each built around a theme and bridging a number of associated events.'

Visitors to the 1942-1992 display will not find details about fire-power, bomb loads and

ballistics, combat tactics or field organisation. For those who need information in depth, the 1942-1992 exhibition can be supplemented by a tour of the Pacific War Gallery – a comprehensive coverage of the Japanese advance, their early triumphs and their eventual defeat in the Pacific and at home, plus wartime newsreels showing how those events were portrayed to wartime audiences. Then there is the Research Centre, which holds film, sound and written records of the period, and an extensive library.

The Memorial's lower ground floor houses the 1942 display along with similar 'focus' exhibitions: Women in War, Prisoners of War, The South African War, and The Colonial Gallery. Also located downstairs are the art exhibition gallery and the new Telecom Theatre, both completed during the last few years of development at the Memorial

TASK FORCE FOR MUSEUMS POLICY

WESTERN AUSTRALIA: GOVERNMENT PLANNING INTO THE TWENTY-FIRST CENTURY

Brian Shepherd • Full member of the Western Australian Task Force for Museum Policy

Early in 1991 the Western Australian Minister for the Arts, the Hon E K Hallahan, appointed a Task Force for Museums Policy under the Chairmanship of Assoc Prof Tom Stannage with the following broad terms of reference:

- to review and assess Local, State and Federal Government policies and objectives which have relevance and importance to the operation of museums in Western Australia.
- to study and evaluate the mandates, roles and practices of the Western Australian Museum and regional, community, specialist and other museums in Western Australia.
- to consider the relationship, role and functions of the Western Australian Museum, regional, community, specialist and other museums in Western Australia responsible for providing a response to Aboriginal interests.
- to make recommendations on future directions for museum development and services in Western Australia, and establish priority policies and strategies which will best realise these directions over the next ten years, and beyond 2001.
- to make recommendations on the role of those government departments which are of relevance and significance to museum planning and to make recommendations on the Western Australia State Government's role in facilitating an enhanced and efficient delivery of museums services in Western Australia.

The Task Force had 15 members including its Executive Assistant, and met approximately monthly from May until December when it made its report. Members were drawn from the museums profession, including strong representation from smaller and community

museums, the Museums Association of Australia (MAA), the Department for the Arts and the wider community, with particular inclusion of the Aboriginal community. In order to pursue the various terms of reference at an appropriate depth over what was quite a restricted time frame, the Task Force established three Working Parties, each of which appointed additional members with specialist expertise. These were: Aboriginal Interests (to study the role of museums in Western Australia in relation to Aboriginal culture); Collection: Management and Research (to identify the nature of collections in Western Australian museums and to comment on their management, in particular their usage for research); and Community Involvement and Public Presentation (to study the ways and the extent to which museums encourage and respond to community involvement through visitor programs and displays).

The MAA was given a high profile, not only by its representation, but also by being commissioned by the Task Force to conduct six regional workshops seeking grassroots opinions from museums, local government and interested community members. Conducting these workshops in July and August was a major initiative of the Branch and culminated in a thorough report. Workshops were held in each of its regional Chapters: at Kalgoorlie, Geraldton, Cunderdin, Boyanup, Katanning and Fremantle. They provided not only a presence for the Task Force in non-metropolitan areas but also an opportunity to record responses from many individuals and organisations which may not have made formal submissions.

Public advertisement of the Task Force's terms of reference and its call for submissions resulted in over 120 responses, including a number from practitioners of museology inside and outside the Western Australian Museum. Working parties also devised a number of additional strategies to assist in the compilation of data from which to make recommendations. These included questionnaires to a wide range of museums, meetings with community organisations and formal consultation with key personnel. A series of public lectures was held to provoke debate with speakers Donald Horne, Des Griffin, Amaraswar Galla and Elspeth King.

The Task Force Report is a lengthy document composed of an overall report containing a series of key recommendations together with separate reports from each Working Party, and the MAA Workshops Report. Although the overall report incorporates Working Party recommendations, it is important to note that the latter are independent and do not always marry exactly with the overall Report.

At the time of writing, the Task Force Report has not yet been made public and it is therefore not appropriate to write in detail of its recommendations. It is, however, possible to record the general flavour of what it contains.

The Task Force sees a need for far reaching structural change within the museum sector which will require modification of the Western Australian Museum Act (1969 and amendments) and the Western Australian Aboriginal Heritage Act to facilitate the recommendations. These include transferring responsibility for the management of Aboriginal cultural heritage (in the widest sense) to the Aboriginal community, and establishing suitable institutions, services and training to make this possible. Establishment of a Museums Commission is seen as desirable in order to oversee development and collaborative practice of museums in the State. This is likely to result in some major changes within the state museum, especially in the role of natural sciences, with research in that area being more closely linked to studies carried out through other government agencies. Extension of, and more autonomy for, what are presently branches of the Western Australian Museum is seen as desirable. Much greater emphasis is to be placed on research and presentation of Western Australian history and society. Further, a need is seen for the establishment of a comprehensive conservation service. Of particular interest to the MAA is the recommendation that the Western Australian Branch take major responsibility for the delivery of services to community museums and that it be resourced to make this enhanced role possible. It was clear to the Task Force that training for and education about museum work is a sadly neglected area in Western Australia and the Report suggests action to overcome this.

In all, the Task Force has directed attention at many levels to museums to a degree rare in Australia. The State Government is to be congratulated for having taken such a thorough-going review at a time when increased attention is likely to lead to pressures for more rather than less funding, and when public and private sector budgets are constrained. Within the profession, the Task Force has stimulated not only greater professional awareness but also much co-operation between individuals and institutions. It is the wider community, for whom museums exist, which will be the major beneficiary of the changes which will result from the implementation phase expected to follow the release of the Report.

HERITAGE COLLECTIONS PROJECT

Margaret Anderson • National Centre For Australian Studies • Monash University

As many of you are already familiar (even perhaps over-familiar) with the project to document Australia's heritage collections, this note is intended merely as a brief update on happenings over the past year. But for those of you who may have escaped our determined propaganda attempts in the last two years, let me summarise briefly before I bring you up to date.

Two years ago the Cultural Ministers' Council, the committee of all arts ministers in the country which meets annually to determine cooperative arts policies, was persuaded to fund a three-year enquiry to determine the extent and status of Australia's heritage collections. Informing the enquiry was the knowledge that while both our built and our natural heritage are protected and funded by the Federal Government, no such patronage is extended to moveable cultural heritage. Furthermore, current Federal policy is clearly opposed to any expansion of Federal responsibilities in this area. The result is a very inequitable distribution of resources around the country. The purpose of the enquiry then was firstly to assess the nature and extent of significant collections in museums of all types, and secondly, on the basis of this, to make recommendations about the ways in which public access to these collections could be improved. Of course, collections which are poorly housed and have inadequate facilities for conservation and exhibition cannot be

made properly accessible without endangering the collections themselves.

*The first year of the enquiry concentrated on documenting the holdings of major state and national museums plus a small selection of larger regional and local museums. The collections surveyed were representative enough to make a number of very clear observations, and these were outlined in the first report, *Heritage Collections in Australia*, released in June 1991. This report argued firstly that collections which might be said to have national significance are in fact widely distributed around the country. While such material certainly resides in those museums administered by the Commonwealth Government and designated as national institutions, by far the largest proportion is held in other museums, administered by successive state governments, regional governments and in local museums. Many such local museums receive no on-going government assistance of any sort. Reflecting this finding, the report argued that in Australia we should be referring not to a national collection per se, but to a dispersed national collection.*

The second major finding of the report was that museums vary quite considerably in their capacity to care for the material they hold. While the resource gap between federal institutions and all others is very great, State Governments also differ in their capacity to fund the museums they administer, despite the fact that museums hold material of immense national, indeed often international significance. Much of this material is inaccessible to the public and is likely to remain so unless resources can be made available to conserve and interpret it properly. The gap between State-funded institutions and all others is again very important, with some local museums which hold items of great significance dependant solely on the resources of a small group of volunteers. Obviously, unless urgent action is taken in the next decade, much of this highly-significant material will not long outlast the first anniversary of Federation.

The first report on the project made a number of recommendations to the Cultural Ministers Council to begin redressing this imbalance, but in the meantime, the business of documenting regional and local collections is continuing, this year in South Australia, Tasmania, Victoria and the Australian Capital Territory, and next year in Western Australia, New South Wales and

Queensland. Regrettably, given the significance of the project, museums have not always been as forthcoming as they might be in completing the surveys that enable us to construct the all-important argument for resources. Without the broadest support of the museum movement at all levels, we will not be able to advance the cause which is so central to all of us, especially in these difficult economic times. So if a survey comes to your museum, please give it your urgent attention, even if it seems to be a nuisance at the time. This appeal is addressed particularly to art museums, as we have found it especially difficult to document them, despite the fact that many regional art museums in particular are facing major problems at present.

The Cultural Ministers Council meets again in May this year and we are now writing the second report for this meeting.

I will report further in future publications, but please contact me if you have any thoughts following the first report, or any issues you believe should be raised in subsequent reports. The Heritage Collections Working Group has always sought the widest possible consultation, and welcomes your views.

AMERICAN-AUSTRALIAN LIAISON

The Registrar's Committee of the American Association of Museums (RC-AAM) is working to develop membership and to increase communication between registrars and those involved in the protection of works of art and artifacts in both the USA and abroad. To help achieve these goals, the RC-AAM has appointed a liaison person to represent various countries. As the Australian representative, I encourage you to join this committee.

To improve communication, I am establishing a list of professional contacts, creating a clearing house for information on new technologies, advances in packing and transportation, new computer software, new storage systems and national policy changes. I forward information on Australian registration activities to Lela Hersh, RC-AAM International Liaison, for inclusion in the RC-AAM Newsletter. The RC-AAM also produces a bi-annual publication featuring in-depth articles, and contributions are welcome.

RC-AAM UPDATE

The American Association of Museums 1992 annual meeting will be held in Baltimore 25-29 April. The theme is 'Visions and Reality', and it focuses on the conflict that is central to the life of museums today: the sense of mission in the museum field has never been stronger yet the potential resources have never been so uncertain.

An all-day session planned for 25 April will review all aspects of packing and shipping, and a morning session on 27 April, will review the conference proceedings of *International Packing and Transport of Paintings*, London 1991.

The RC-AAM has produced an *Intern Preparation Manual* which looks at developing an internship project – how to find an intern, funding and evaluation plus sample forms and projects. The publication costs US\$10 plus US\$2.50 for postage and handling.

For further information contact:

Sarah Rennie
RC-AAM Australian Liaison
Assistant Registrar (Transport & Location)
Australian National Gallery
GPO Box 1150
CANBERRA ACT 2601

Tel: (06) 271 2496

Fax: (06) 271 2480

TASK FORCE ON MUSEUM TRAINING

Many of the issues which have led to general reforms in industry training are common to the museum sector. In particular, the range of occupations in museums is enormous, career progression from trade or technical occupation to professional occupation is rare, and opportunities for combined on-job/off-job or practical/theoretical training and accreditation are limited.

Training for museum staff is currently being reviewed following the appointment by Arts Training Australia of the Museum Training Task Force. The Council of Australian Museum Associations, the Australian Council of Trade Unions (ACTU), State and Commonwealth Industrial Relations departments, the Department of Employment, Education and Training, and the Department of Arts, Sport, the Environment and Territories are represented in the Task

Force, chaired by the Chief Executive of Arts Training Australia, Tina Jackson.

During 1991 the Task Force met three times. The first priority was to develop skills standards for museum occupations which will then be used to develop a competency-based training system for museum staff. The aim is to ensure that training curricula and career paths will, in future, be based on skills actually acquired, rather than on time taken to complete training courses.

Street Ryan and Associates have been appointed to develop competency standards and to address other issues raised in their initial report *Development of a Training Strategy for the Australian Museums Sector* (March 1990). The thrust of the strategy is embodied in three components:

- Occupational structure and career paths
- Training co-ordination and infrastructure
- Specific training initiatives

Competency standards will be defined in terms of function rather than occupation, with drafts presented to panel workshops in Melbourne, Adelaide, and Brisbane for verification.

The focus will then move to the training system itself. The Task Force wants to ensure that appropriate and flexible training packages are available to all museum staff to assist skills formation throughout their careers. The present system mainly provides entry-level professional academic qualifications only.

CAMA nominees to the Task Force are:–

Susan Abasa Tel: (03) 416 3795
Executive Officer, AMAA

Greg Andrews Tel: (07) 224 4696
Director, Arts Division, Department of the Premier, Queensland

Bernice Murphy Tel: (02) 252 4033
Assistant Director/Chief Curator, Museum of Contemporary Art

Susan Tonkin Tel: (08) 212 6066
Director, Old Parliament House, Adelaide

Ian Watts Tel: (03) 684 8734
Arts and Education, Victorian Ministry for the Arts

Ian Watts • Arts and Education • Victorian Ministry for the Arts

NCCHSS

NATIONAL CENTRE FOR CULTURAL HERITAGE SCIENCE STUDIES (NCCHSS), UNIVERSITY OF CANBERRA

Big changes are happening at the NCCHSS. From 1993, the Centre's two programs, *Conservation of Cultural Material (CCM)* and *Cultural Heritage Management (CHM)*, will offer what is essentially a common first-year course. The new course will focus on introducing cultural heritage concepts and methods, with technical or management specialisations beginning in second year. The Centre will continue to offer postgraduate courses as well.

The management structure of the NCCHSS has also been revised. Assoc Prof Colin Pearson remains Director, but with reduced teaching responsibility and an increased entrepreneurial role. The two academic programs are headed by Bob Morrison (CCM) and Brian Egloff (CHM). Amar Galla (CHM) will be on leave throughout 1993, and Alan Byrne (CCM) has resigned to move fulltime into private practice. Linda Young handles graduate enrolments in CHM.

In 1991-92 the CCM program ran a very successful summer school in the conservation of traditional buildings. Convened by David Young, 31 conservators, curators, TAFE teachers, builders, architects and building surveyors studied scientific approaches to architectural masonry, timber, metals and glass. Another summer school is planned for next year, and other short courses on specialist topics may follow.

Colin Pearson and Benita Johnson, together with staff from the International Centre for Conservation in Rome (ICCROM), toured the Pacific in December 1991 and January 1992 to assess conservation training needs of local cultural institutions. Their reports will be available within the next few months.

Linda Young • NCCHSS • University of Canberra

PROFESSIONAL DEVELOPMENT

Louise Pether • Project Officer • Art Museums Association of Australia

Despite widespread reference to the benefits of professional development, there is little evidence of any systematic approach to training and development programs for professionals working in visual arts and crafts exhibitions practice. In its efforts to change this the Art Museums Association of Australia (AMAA) is encouraging organisations, institutions and government to endorse professional development programs and policies, and to direct funds to supporting such activities for arts organisations.

The AMAA Professional Development Program is funded by the Visual Arts/Craft Board of the Australia Council. It aims to enhance and support professional development opportunities for individuals working in art museums, public galleries, crafts councils and contemporary art spaces, as well as freelance professionals working within contemporary visual arts and craft exhibitions practice.

The Program has two parts:

- an annual grant program providing up to \$10,000 for projects which further develop individual skills and expertise, advance professional standards as a whole, or are a catalyst for longer term broadly-based professional opportunities within Australia; and
- a broader program advocating professional development through research, publications and the setting up of structured placements both nationally and internationally.

The Professional Development Committee recently determined as priorities for affirmative action:

- programs which explore methods for improving access and interpretation in exhibitions practice;
- fostering Aboriginal involvement in art museums. Opportunities for this will be researched through AMAA member institutions and the Aboriginal Arts Unit of the Australia Council.
- developing professional contacts with Asia.

The AMAA is pleased to announce the recipients of grants for 1992 are:

Heather Barton, Independent Curator, who will travel to the USA and Europe visiting three major festivals of video art to develop international knowledge and contacts, research non-gallery presentation and assess distribution practices elsewhere with a view to instigating them in Australia.

Lynda Black, Conservator, Queensland Art Gallery, who will look at current practice and advances in paper conservation and the use of artists' materials by attending the Institute of Paper Conservation Conference and the Centre for Photographic Conservation Conference in the UK.

Grace Cochrane, Curator – Decorative Arts & Design, The Powerhouse, who will visit contemporary art, craft, social history and technology institutions and collections in the USA, the UK and Europe to develop an understanding of international connections with the Australian craft movement, discover how crafts and design associate with related areas e.g. social history, art and technology, and how the crafts are collected, exhibited and theoretically discussed elsewhere. Contacts may lead to future exhibition changes.

Rhana Devenport, Education Officer, Queensland Art Gallery, who will undertake month-long internships at the Walker Art Center, the Design Museum and the German Architecture Museum to gain further understanding of exhibition, interpretation and education activities in contemporary design, and the presentation of performance-based/ intermedia projects using visual arts as a catalyst and the museum as a venue.

Svetlana Karovich, Project Manager, Australian Exhibitions Touring Agency (AETA), who will visit SITES, the American Federation of the Arts, and Independent Curators Inc. (NY) to observe management and organisational structures with regard to initiation, preparation for development of exhibitions and programs and adapting this information to AETA's benefit.

Judy Kean, Director, 24 Hour Art, who will undertake secondments to ARX3 (Perth) and the Asia Pacific Triennial (Brisbane) to gain a better understanding of arts organisations,

artists, logistical and cultural particularities of the South-East Asian Region, with a view to developing an appropriate visual arts focus for the proposed 1994 Festival in Darwin.

Janice Lally, Manager, Art for Public Places, South Australian Department for the Arts, who will study a broad range of programs and issues in public art in both Europe and the USA, including percentage-for-the arts schemes, sculpture parks, sponsorship, and innovation in temporary arts projects.

Also –

The National Exhibition Touring Scheme (NETS) offices and Regional Galleries Associations in New South Wales, Queensland, South Australia, Tasmania, Victoria and Western Australia automatically receive an annual grant of \$5,000 each towards state-based professional development such as conferences, workshops and seminars.

TAX DEDUCTIBLE GIFTS TO CULTURAL BODIES

The arrangements by which arts organisations in Australia can receive gifts which are tax deductible for the donors has changed. On 10 April 1991 the then Treasurer, Paul Keating, and the then Minister for the Arts, Tourism and Territories, David Simmons, announced new arrangements for tax deductibility to cultural organisations. The announcement came just two days before the beginning of the demise of the Australian Elizabethan Theatre Trust (The Trust) through insolvency. The Trust had been the main conduit for channelling donations to art bodies in Australia for about 25 years.

The Trust was able to perform this function because it was one of the organisations specified in S.78(1)(a) of the Income Tax Assessment Act of 1936 to which tax deductible donations could be made. Successive governments have been reluctant to add to the list of organisations specified by S.78 and so The Trust was able to perform the function of receiving donations and then passing them on to arts organisations after deducting a fee. The 'donation' was made to The Trust but with a request that a particular arts organisation (the donor's intended recipient) be considered in the disbursement of the funds.

The system appeared to work well enough (although reportedly at a loss) until The Trust went 'belly up' in April, taking with it donations intended for arts organisations and some individuals. Press reports suggested that the Victorian Tapestry Workshop lost its first major donation ever of \$100,000 and the Australian Opera some \$80,000. Many smaller arts organisations have been placed in dire financial straits because of The Trust's actions.

Since its financial difficulties became public, The Trust has adopted the position that all the donations it received under S.78(1)(a) were given to it unconditionally and so had become part of its funds. It seems that it was prepared to receive these donations on behalf of other arts organisations knowing that it was insolvent, and so unable to pass them on to the intended beneficiaries. Some 'Trust'!

The new arrangements will allow cultural organisations to apply to the Department of the Arts, Sport, the Environment and Territories ('the Department') to be considered for listing on the register. Listing will entitle the organisation to direct access to tax deductible donations. Organisations which become registered will receive the benefits of S.78 (1)(a) – that is, be able to offer tax deductibility to donors.

To be eligible for the purpose of S.78, gifts and donations have to meet the following conditions:

(i) they must not be testamentary gifts – that is, must not be made pursuant to someone's will or be a gift from someone's estate;

(ii) each gift or donation must have a value of \$2.00 or more; and

(iii) if the gift consists of property (other than money), the property must have been purchased by the donor within the 12 months immediately preceding the making of the gift.

Courts interpreting S.78(1)(a) have also said that to constitute a gift within the meaning of that Section it must appear that 'the property transferred was transferred voluntarily and not as a result of a contractual obligation to transfer it and that no advantage of a material character was received by the transfer by way of return.' (Federal Commissioner of Taxation v McPhail (1968) 117 CLR 111). So beware – promises of benefits in return for donations

would usually mean the amount will not qualify as tax deductions.

To be eligible for consideration for inclusion on the register under the new scheme and so take advantage of S.78(1)(a) in fund raising, arts organisations will have to meet a number of eligibility criteria as follows:

1. Be one of the following:
 - a limited company,
 - an incorporated association,
 - a trust established by deed or will,
 - a statutory body.
2. Be non profit-distributing, in that any surplus or pecuniary gain is not distributed to any proprietor, member, shareholder or beneficiary.
3. Be established for any one or more of the following principal purposes: the production, presentation, publication, promotion, preservation or housing of, or training in any one or more of the following: literature, music, performing arts, visual arts, crafts, design, film, video, television, radio, community arts, Aboriginal arts or moveable heritage.
4. Maintain a public fund for donations, to be separable from other funds and to be used exclusively for purposes described in 3.
5. Provide in the rules of the fund that, in the event of the winding up of the fund, surplus assets are transferred to a cultural body with similar objectives.
6. Agree to provide to the Department on a six-monthly basis statistical data on donations under the Register.
7. Comply with any other rules that may from time to time be announced by the Government.

The notion of 'public fund' refers to a fund established especially for the purpose of donations. 'Public' refers to the source, constitution and management of the fund and would include funds established and controlled by a governmental or quasi-governmental authority. It also includes funds administered by persons or institutions who or which, because of tenure in public office or position in the community, have a degree of responsibility to the community as a whole. The Department cites church authorities, judges, clergymen and women, solicitors,

doctors, mayors, councillors, town clerks and members of Parliament as suitable people to administer 'public funds', although given the evidence before the many royal commissions in Australia one can only wonder!

The Department has advised that it may not be necessary to set up a separate bank account as a 'public fund' providing the current bank account of the arts organisation is controlled by these people with a 'degree of responsibility towards the community as a whole'. Separate reporting will, however, be required on any donation received under S.78 (1)(a). Organisations which do become registered will be under an obligation to publicly seek funds or otherwise may be removed from the Register.

Arts organisations which fulfil the above criteria should obtain the application form and guidelines from:

Register of Cultural Organisations
Arts Branch
Department of the Arts, Sport, the Environment
and Territories
GPO Box 787
CANBERRA ACT 2601
Telephone: (06) 274 1111

While the future of The Trust remains unclear, the whole episode does contain an important message for the voluntary board members of arts organisations – your duties to the company are important ones and not to be taken lightly. Allowing your company to incur debts when it is insolvent may result in you being held personally liable for the debts.

Michael McMahon • Director • Arts Law Centre of Australia
11 Randle Street, Surry Hills, NSW 2010
Telephone: (02) 211 4033 or (008) 221 457

This article was first published in Art Monthly June 1991.

newsbeat

NATIONAL PHILATELIC CENTRE

The National Philatelic Centre (NPC) is a showcase for Australia Post's archival collection. Located on the ground floor of Australia Post House in Exhibition Street, Melbourne, the NPC houses interactive displays, artifacts from postal history and artwork created in the production of stamp designs. It is also a working Post Office, a premier philatelic sales outlet and provides a library and theatre by appointment.

Exhibits in the lower **Focus on Post** area aim to give visitors an understanding of the mail delivery process, that is, what their 45 cents pays for. Artifacts range from small postmarkers to large transport vehicles such as an original mail coach and an early mail van. There are also stamp vending machines, a large mail sorting machine, post office scales and posties' uniforms. The centrepiece of the whole wall devoted to the stamp design process is a Design-Your-Own-Stamp computer touch screen. Visitors can also cancel their own mail on a hand-operated cancelling machine.

Large format thematic displays focus on the original stamp art, from both historic and contemporary issues. These are changed regularly and are intended to pay homage to the myriad artists who have designed Australian stamps. Australian flora and fauna feature in planned displays.

A **Collections Gallery** houses material from the Australia Post archival collection in permanent and changing exhibitions. For example, a permanent display area is dedicated to the world-class collection of aspects of Australian stamp printing, preservation of collections, and the first Australian stamps. Another permanent installation shows sheets of every Australian stamp since the first in 1913 until 1986. A **Court of Honour** is the showcase for the depiction of fine art on Australian stamps.

Dawn Mendham • Curator • National Philatelic Centre

WOMEN IN THE FEDERAL PARLIAMENT

Paintings, photographs, artifacts and original letters and documents highlight the contribution women have made in the Federal political sphere since 1943, when Dame Enid Lyons and Senator Dorothy Tangney became the first women to be elected to the Federal Parliament. **Trust the Women**, focuses on the achievements of women in the Federal Parliament in the 1970s and 1980s and on the work of women currently sitting in the Senate and the House of Representatives. The work of the suffragist and of some of the support groups which have assisted the political progress of women are also represented in the exhibition on display at Parliament House, Canberra, for an initial three month period.

As well as portraits of Senator Dorothy Tangney and Dame Enid Lyons and sound recordings of their first speeches, the exhibition includes

a gallery of photographs of women Federal parliamentarians since 1943.

The title **Trust the Women** has been taken from the banner painted by Australian artist Dora Meeson and carried in suffrage processions in London in 1908 and 1911, when Australian women who had obtained the right to vote and to sit in the Federal Parliament in 1902, went to England to encourage their English 'sisters' who did not yet have the right to vote. The banner depicts the young Australia, exhorting Britannia to 'Trust the Women' as Australia had done.

Ann Millar • Assistant Director of Research and Curator of Senate Exhibitions • Parliament House Canberra

ABORIGINAL ART TO REUNION ISLANDS

Between April and May 1992 the Northern Territory Museum of Arts and Sciences will be touring an exhibition of Aboriginal art and artifacts to Reunion Island in the Indian Ocean. The exhibition, part of a series of Aboriginal events including dance performances, carving demonstrations, seminars and films, is being sponsored by the Office Departementale de la Culture in Reunion Island, in conjunction with the Museums and Art Galleries of the Northern Territory. The curator of Aboriginal Art and Material Culture, Ms Margie West, will accompany the exhibit and supervise its installation.

from the • Northern Territory Museum of Arts and Sciences

NEW MARITIME WING

The Maritime Museum wing of the Northern Territory Museum of Arts and Sciences is to be opened in May this year.

The new building will house historic boats, ethnographic water craft and displays representing maritime activity and culture from Northern Australia, Southeast Asia, Melanesia and the Southwest Pacific. The **Boat Shed Gallery**, the largest of three exhibition spaces, will house a permanent display of the larger vessels from the Collection including the pearling lugger *Vivienne*, the Vietnamese refugee boat *Thinh Vuong*, and the bicentennial Indonesian prahu *Hati Marege*, all formerly located in the Museum's grounds and subject to the harsh Darwin climate.

The decision to display these vessels in full sailing rig initially presented a number of design problems, solved with an impressive A-frame design in which the roof is supported with exposed triangular trusses rather than columns, providing a spacious open floor plan.

The other two galleries will display the smaller vessels, models, fishing equipment and relevant ethnographic material from the Southwest Pacific. A number of other themes will be covered including Aboriginal sea migration, fishing techniques, Macassan contact, trepang processing and the pearling industry, the history

of European discovery and exploration of Southeast Asia and the Pacific, and the development of navigation as a skill and a science.

from the • Northern Territory Museum of Arts and Sciences

HERE TODAY HERE TOMORROW

The Western Australian Museum's advisory service to museums, the Local Museums Program, and the State's local museums are the focus of **Here Today Here Tomorrow**, an exhibition designed to educate the public about museum work such as preventative conservation and the need to record object provenance.

A vital component of the exhibition is the involvement of local museum staff who, with supplies and equipment at their fingertips, show the public how they can better care for their own material at home. It is hoped that this may inspire a new generation of museum volunteers.

Sarah Murphy • Local Museums Coordinator • Western Australian Museum

COMMUNITY COLLECTING STRATEGY

The Claremont Community Museum recently opened an exhibition looking at the history of the bathing costume, offering insights into popular local pastimes and of course, reflecting changes in fashion, fabrics and morality.

The exhibition encourages visitors to think about how and why objects are collected, both privately and in the museum context, and has been designed to accommodate new material which may come from the community in response to the show. The Museum hopes to establish a representative collection of bathing costumes from material subsequently donated.

from the • Claremont Community Museum • Western Australia

miscellanea

Another fruitful arts-business relationship: Australia's sole manufacturer of vinyl flooring, **Armstrong-Nylex Pty Ltd**, has donated the new vinyl flooring Premium Excelon Stonetex for the art and exhibition galleries at Araluen Centre for Arts and Entertainment in Alice Springs. • **Deborah Ely**, formerly Director of the Victorian Centre for Photography (VCP), succeeds Denise Robinson as Director of the Australian Centre for Photography in Sydney. **Susan Fereday** has just been appointed Directed of the VCP. • After six years as Director of the Noosa Regional Gallery, **Merton Chambers** has retired, handing over to **Ann Verbeek**, previously Assistant to the Director of the Australian Centre for Contemporary Art (ACCA) in Melbourne. • **Juliana Engberg**, formerly Director of the George Paton Gallery at the University of Melbourne, has been appointed Assistant Director of ACCA and Monash University Gallery. • ICOM's first woman Secretary-General is **Elisabeth des Portes**, previously Assistant Secretary-General (1986-1990), Acting Secretary-General 1991, and a former head of the Education Department of the Direction des Musées de France. • **Jane Kent**, experimental artist and arts administrator, is now Manager of Modern Image

Makers Association Inc. • **Felicity Fenner**, previously Assistant Director at Tamworth City Gallery, has joined the staff at the Ivan Dougherty Gallery. • **Sue-Anne Wallace** has left her position as Education Lecturer at the Australian National Gallery to take up an appointment as Senior Education Officer at the Museum of Contemporary Art. • **Julian Bowron** has been appointed Director of the Contemporary Art Centre of South Australia. • New appointments at the Australian Exhibitions Touring Agency include **Ingrid Kellenbach** as Executive Director and **Ann Lewis** as Chair. Ingrid comes from Western Australia, where she was Executive Director of NETS. Ann has had a long association with the visual arts, including Directorship of Gallery A, Chair of the Visual Arts Board, and membership of Museum of Modern Art (New York). • **Tim Morrell**, Curator of the 1992 Adelaide Biennale, has been appointed Associate Curator of Australian Art at the Art Gallery of South Australia. • Director of Claremont Community Museum **Sally-Anne Hasluck** visited over thirty museums in New Zealand during 1991 as part of a study on management structures for local and regional museums. **Win Lucas**, an unpaid staff member at Clare-

mont Community Museum, was joint winner of the Citizen of the Year Award in recognition of her tireless efforts in museum work. • **James Mollison**, Director, National Gallery of Victoria, recently announced the establishment of **The Joan and Peter Clemenger Award**, a \$30,000 contemporary Australian art prize. Associated with the Award will be a triennial exhibition showing work produced within the previous 12 months by the 20 artists participating in the award. The inaugural Clemenger Triennial Exhibition will be held in 1993.

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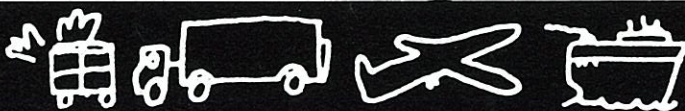
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roundup

THE AFFILIATES REPORT

As *Museum National* replaces the individual newsletters of many of the affiliates, *roundup* brings you the news.

AUSTRALIAN INSTITUTE FOR THE CONSERVATION OF CULTURAL MATERIALS

AICCM

The Textiles Speciality Group of the AICCM is producing a preventative textile conservation manual containing basic information on how to care for textile collections.

The manual will include information about associated materials, environment, housekeeping, handling and storage, display and supplies. It will also include a bibliography and a list of contacts for further assistance.

The draft manual is expected to be ready for discussion at the AICCM National Conference in September this year. If you would like to comment on the draft or suggest content, please contact Mary Jose, Artlab Australia, 70 Kintore Ave, Adelaide SA 5000. Tel: (08) 233 1766 Fax: (08) 223 1456

COUNCIL OF AUSTRALIAN MUSEUM ASSOCIATIONS

SOMETHING FOR EVERYONE MUSEUMS AND ACCESS

CAMA CONFERENCE 1991

The annual conference of the Council of Australian Museums Associations offers a vital forum for the exchange of ideas, information and practice of international, national and local significance.

In 1991 three speakers were invited to Australia. Each one raised issues of universal interest and local relevance which were then further explored and debated in the Australian context.

A summary of the key points raised by these three speakers follows.

Claudine Brown from the Smithsonian Institution, Washington, raised the issue of Cultural diversity in museums. The list of social groups she cited as under-represented in US museums could apply equally in Australia: women, indigenous people, members of specific ethnic groups, new immigrants and the economically disadvantaged. Public institutions claiming to recognise cultural diversity need to adjust far more than their exhibition programs, with changes to governance, staffing, interpretation and acquisitions in order.

London-based writer and consultant Philip Wright asked 'what is truth?' for museums, pointing out that the assumptions informing our own museum work are often little more than the 'positivist, materialist, cultural constructs of technological or stylistic progress' typical of Western society. Will 'First World' museums ever

respond to cultural, political and ecological change, or will they cling to their imperialist myths as stubbornly as they do to their cultural trophies?

For those who remember Elspeth King of The People's Palace, Glasgow, from an earlier conference, it will come as no surprise to hear that she provided a down-to-earth and humorous insight into the challenges of telling the history of working people in an age of blockbusters and commercial opportunism. Elspeth was especially critical of the 'McDonalds' approach to customer service, and the tendency to reduce even complex and challenging issues to bite-sized 'McNuggets' – inoffensive and easy to swallow.

Copies of the conference papers are available from the History Trust of South Australia, 122 Kintore Avenue, Adelaide 5000.

Susan Tonkin

MUSEUMS ASSOCIATION OF AUSTRALIA

AUSTRALIAN CAPITAL TERRITORY

Papers from the seminar 'After Street Ryan: Training for the Museum Industry' held in August 1991 are now available. Please contact Linda Young, tel: (06) 201 2079

At the Annual General Meeting in December 1991 the following committee was elected:

President Linda Young; Vice President Marg Alexander; Secretary David Andre; Committee Members Richard Baker, Anne Claoue-Long, Glen Cook, Lainie Lawson and Darryl MacIntyre.

NEW SOUTH WALES

Over the last few months the New South Wales Branch of the MAA has completed several major projects, including the detailed local museums research project funded by the NSW Ministry for the Arts. Drawing on comprehensive surveys of local museums and their visitors right across NSW, the report presents a strategy for the sustainable development of a state-wide museum network, including the establishment of a coherent organisational structure. In keeping with the spirit of the 90s, all recommendations are based on a commitment to resource-sharing, collaboration and partnerships, and open channels of communication. Recommendations also include fostering the further development of up to nine regional museums, and placing special emphasis on training, conservation and documentation projects – under the aegis of a new Museums and Galleries Advisory Council. We are now disseminating information from the report as widely as possible. A summary of the recommendations was published in the December issue of the MAAS Quarterly News, and copies of the full report are available for \$6 plus postage from the NSW Branch office. We plan to hold workshops and discussion groups with members and interested parties about the next steps.

Another major project has been the detailed conservation assessment of seven enormous outdoor metal sculptures owned by the Sydney City Council. Done in collaboration with a specialist section of AICCM, the work involved some pioneering forms of analysis.

Finally, an investigation into the need for locally-based development officers to assist museums in regional NSW was completed at Christmas 1991. As this nine week consultancy in the South West Chapter indicated that such positions would help raise museum standards and practices across the board, we are now considering ways of securing funding for some permanent positions.

Alexandra Marsden • Director

A range of exhibitions and activities have been planned throughout New South Wales to celebrate **Museums Week 1992** including storytelling and poetry readings at The Henry Lawson Centre and Art Gallery in Gulgong on 23 May, an exhibition at the Liverpool Bicentennial Museum celebrating 150 years of Australian Jockey Club and Warwick Farm Racecourse; and a guided tour of three of the State's most important early houses, Habledon Cottage, Experiment Farm and Elizabeth Farm, on 17 May.

Plans are afoot for the Powerhouse Museum and the Australian National Maritime Museum to have free entry and special events on **International Museums Day**. The Australian Museum will once again hold its very popular Open Day on Sunday 24 May as part of Museums Week. Entry to the Museum will be free and the public will be able to visit the Museum's laboratories, science areas, library, conservation and preparation areas.

A special feature on Museums Week 1992 (18-25 May) to appear in the Sunday Telegraph on 17 May will include a map showing Sydney's hidden treasures – its smaller museums.

Suzanne Davidson • Project Officer • Tel: (02) 217 0133

SOUTH AUSTRALIA

Toward the end of 1991 the South Australian Branch of the MAA held a seminar for small museums at Urbræ House in the foothills of Adelaide. Lecturers from both the History Trust and the National Trust covered museum basics such as good management principles, accessioning, display planning and design basics, and the vexed question of labels.

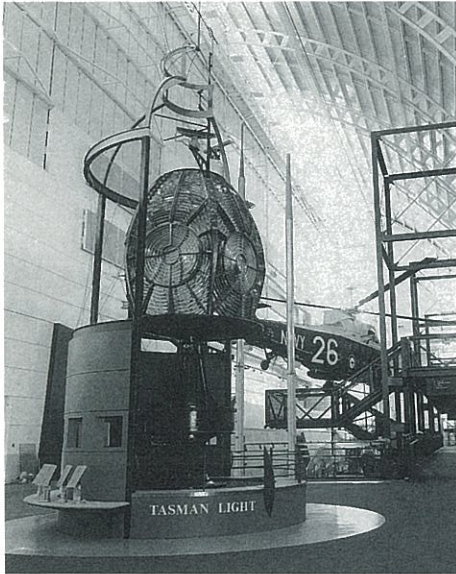
A number of activities are planned for later this year, including a practical workshop on record sheets and labels, a visit to Fair Game, the Migration Museum's new exhibition on sport, a behind-the-scenes tour of the Maritime Museum at Point Adelaide to be held in conjunction with the Annual General Meeting, and a museum crawl to three sites in the suburbs.

Susan Tonkin • President • Tel: (08) 372 5117

WESTERN AUSTRALIA

A joint (ad)venture between the Western Australian Branch and the Western Australian Museum's Local Museums Program scheduled for early April is expected to sow the seeds for the formation of a Northern Chapter of the MAA. A team of five will visit museums and interested people in Broome, Derby, Fitzroy Crossing, Halls Creek, Kununurra, Wyndham and Lake Argyle, conducting formal workshops as well as more informal consultation. It is expected that contact will be made with local Aboriginal people to assist in identifying their needs and plans in relation to museum matters.

Sarah Murphy • Local Museums Co-ordinator • Museum of Western Australia • MAA State Committee



Tasman Island Lighthouse lens at the Australian National Maritime Museum. The lens was erected in 1907 above the sheer cliffs of Tasman Island and was said to be visible for more than 30 nautical miles.
PHOTO: Jenni Carter, Australian National Maritime Museum



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off the shelf

DECORATIVE ARTS AND DESIGN FROM THE POWERHOUSE MUSEUM

ISBN I 863717 026 X (paperback)

\$49.95

Powerhouse Publishing 1991

Print Media Section

Museum of Applied Arts and Sciences

P O Box K346

HAYMARKET 2000

This new catalogue from the Powerhouse Museum serves a two-fold purpose, as it explains both the rationale for the development of the decorative arts collection and a chronological overview of European, Australian and American decorative arts.

The introduction traces the development of the collection from its beginnings as a showcase of European industrial design and production that was to be an inspiration to local manufacturers, through a long period of disinterest when the Museum had no curators of applied or decorative arts, to the renewed interest in the 1980s and 1990s. Today, the collection's aim is to document stylistic and technological achievements, and demonstrate the relationship between design and technological developments and social and cultural needs.

Within the Powerhouse, decorative arts are displayed as six exhibitions: **Style**, showing European, American and Australian decorative arts 1700 to the present day; **A Free Hand**, a survey of 40 years of Australian crafts; **Take a Seat**, twentieth-century chairs; **Lace – A Study Centre**; **Sounds Musical**; **Childhood**, children's toys, clothes, furniture and utensils in the nineteenth and twentieth centuries.

The catalogue presentation does not mirror these divisions, providing instead a chronology of decorative arts from aesthetic, social and technological perspectives, commencing with eighteenth-century porcelain and concluding with contemporary costume and jewellery, and an installation by Narelle Jubelin that combines petit-point, coins, ivory and wood. The publication discusses different media and types of objects, and gives specific detail about distinctive items in the collection. An in-depth analysis is provided for selected items. It includes detailed information about the designer or manufacture, their aesthetic influences, and the social climate in which the item was produced.

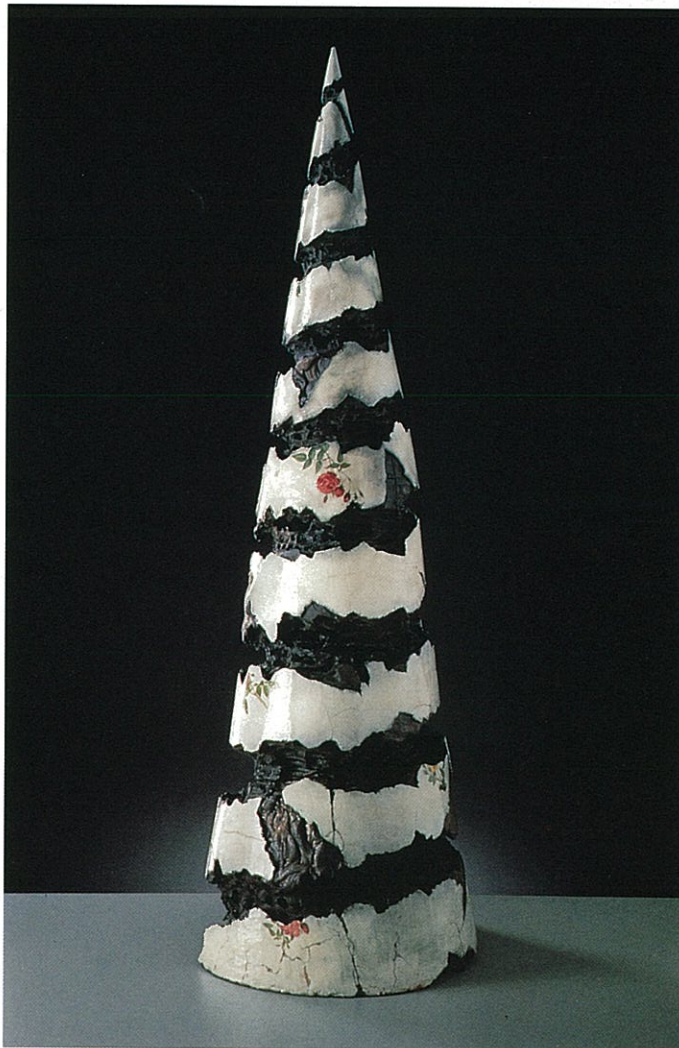
This is very much the catalogue of a Eurocentric collection. Decorative arts from Asia are not discussed in any depth and in fact are mentioned only when they are a direct influence on their European counterparts.

Although this publication is not intended as an encyclopedia of the decorative arts, it does offer an overview of their development, and an indication of the depth of the collection held in the Powerhouse Museum.

Sue Silberberg • Editor



Milos I ceramic form by Marea Gazzard (b 1928), Sydney 1990. Marea Gazzard's handbuilt ceramic forms draw on pre-Columbian and Cycladic pottery. Stoneware, handbuilt, bone china slip glaze, acrylic stain, 6.0x63.0x30.0cm, purchased 1990.
PHOTO: Museum of Applied Arts and Sciences, Sydney



Aspire by Roderick Bamford (b 1958), Sydney, 1988 – 89; earthenware, 180.0x63.0cm.; purchased 1989.
PHOTO: Museum of Applied Arts and Sciences, Sydney

notice board

CONFERENCES, SEMINARS, ETC.

ARX/3 The Third Artists' Regional Exchange
1-15 April 1992
Perth

Promoting dialogue between contemporary visual artists from Australia and the near Asian and Pacific regions. Over 50 artists and speakers will present a diverse range of visual art forms and concepts. ARX/3 will focus on issues common to all artists of the region – our economic, political and social conditions – and on various community-specific issues, such as relationships between local traditions and modernism in an international (or Euro-American) context.

Subscriptions and registrations:
Adrian Jones or Treena Hopewell
Tel: (09) 221 4014 Fax: (09) 221 4010

Visions and Reality

American Association of Museums Annual Meeting
25-29 April 1992
Baltimore USA
Contact: AAM
Suite 200 1225 Eye Street
Washington DC 20005
Tel: (202) 289 9113
for further information see Update

Humanities Research Centre (in conjunction with the Australian National Gallery)

The articulate surface: dialogues on paintings between conservators, curators and art historians
1 – 3 May 1992

The conference offers an innovative approach to the study of paintings through the collaborative 'looking' and the research of conservators, curators and art historians. A workshop on conservation methods, examination and analysis, and focussed towards the needs of non-conservators is planned for 30 April at the University of Canberra.

Enquiries: Jacqueline Macnaughton
Australian National Gallery
Tel: (06) 271 2463 Fax: (06) 271 2529
Dr Sue-Anne Wallace
The Museum of Contemporary Art Sydney
Tel: (02) 252 4033.

Annual General Meeting and Conference Regional Galleries Association of Victoria Inc.
2-3 May 1992
Geelong Art Gallery Geelong VIC

2 May
Guest Speakers:
Mr Paul Clarkson, Director,
Victorian Ministry for the Arts, Professor Nigel Morgan,
Chairperson, Department of Art History, Latrobe University, Victoria Ms Rhonda Galbally,
Chief Executive Officer, Victorian Health Promotion Foundation,
Mr Peter Timms, Independent Curator

Issues for discussion include:

- Revenue generation and sponsorship
- Co-operation and working relationships between art museums, art history and related departments of tertiary institutions
- Can we be scholarly and popular? Maintaining high standards of scholarship and research without alienating the public

3 May

AGM: General Business plus new criteria for membership of the RGAV
Registration and information: Helen Sutherland
Executive Officer RGAV Inc
Tel: (03) 685 0261 Fax: (03) 686 4337

Money and Friends

Australian Federation of Friends of Museums
5 June 1992
Domain Theatre,
Art Gallery of New South Wales

Topics include:

- 1992s economic pathways
- How to cost subscription levels
- What is profit?
- What do user pays and the need for a return on Investment mean to Friends
- Accounting systems
- Insurance – a guide to assist friends' groups
- Corporate fund-raising

This seminar is designed to comply with The Training Guarantee (Administration) Act, 1990.

For information contact:

Elizabeth Madsen Tel: (02) 969 8306
Caroline Serventy Tel: (043) 43 4208
AFFM c/- TAMS 6-8 College St Sydney 2000

International Congress of the History of Art Artistic Exchange

16-20 July 1992
Berlin Germany
Contact: Kongressbüro
Prof Dr Thomas W. Gaehtgens
Kunsthistorisches Institut der Freien Universität
Morgansterstrasse 2 – 3 1000 Berlin 45
Tel: (030) 773 03-116 Fax: (030) 773 03-110

Craft 2000 – Determining a National Strategy

Crafts Council of Australia
16-19 August 1992
Perth

Doing It

17 August:
'Australian Culture and the Role of the Artist'
'Current Directions in Australian Crafts Practice'
'Crafts practice continues to be undermined by the dominant history, language and principal motivations of visual arts and design practices.'

Learning It

18 August:
'The Politics and Economics of Education in Australia'
'Current Developments in Crafts Education in Australia'
'Formal crafts education must take responsibility for preparing graduates for sustainable employment and practice.'

Selling It

19 August:
'The Economics of the Australian Marketplace'
'Current Challenges in Marketing Australian Crafts'
'Crafts people should create products designed to meet market needs and wants.'

Further information or registrations:
Crafts Council of Australia
100 George Street Sydney 2000
Tel: (02) 241 1701 Fax: (02) 27 6143

Education at the Zoo – Learning for Everyone

11th Biennale Congress of the International Association of Zoo Educators
23-29 August
Taronga Zoo NSW 2088
Contact: Steven McAuley
Tel: (02) 969 2777 Fax: (02) 968 1602

A Sense of Place: Museums in the Landscape

The Museums Association U.K.
Annual Conference
14-18 September 1992
Plymouth UK
Contact: Ms Rachel Shah
1992 Conference
Museums Association
42 Clerkenwell Close
London EC1R 0PA
Tel: (071) 608 2933 Fax: (071) 250 1929

16th ICOM Triennial

International Council of Museums General Conference
19-26 September 1992
Quebec Canada
Contact: ICOM 1992 Secretariat
60 Rue Marche Champlain
Quebec Canada
Tel: (418) 694 1992 Fax: (418) 694 1450

Libraries: The Heart of the Matter

The Australian Libraries Information Association
27 September – 2 October 1992
Albury NSW
Contact: The Conference Manager
PO Box E441
Queen Victoria Terrace
Canberra ACT 2600
Tel: (06) 285 1877

CAMA Conference 1992

17-21 November 1992
Royal Exhibition Buildings Melbourne

The 1992 Conference Management Committee calling for papers on culture and government. We are also interested in papers that reflect other concerns of the Australian museum community.
Heritage, History and Contemporary Society
Management: Forward – Up – Down
Through Change
Contact: Sue Silberberg
CAMA
159 Brunswick Street Fitzroy VIC 3065
Tel: (03) 419 7092 Fax: (03) 419 6842

Experimenta

3rd biennial survey of national and international film and video art
17-29 November 1992
Melbourne VIC

Australian artists working with film and/or video, including its application in performance and/or installation, are invited to submit works. Written proposals, works in progress, completed works and sight-specific proposals will be considered.

Experimenta 1992 will consider proposals for guest-curated cinema screenings, including recent and historical national and international experimental film, video and intermedia works. Proposals for seminars and/or special lectures addressing the issues surrounding film/video art practice are also invited.

Deadlines:

Installation, performance, curatorial – 15 May
Cinema screenings – 15 July
Contact: Experimenta Manager
MIMA c/o Linden Gallery
26 Acland Street St Kilda VIC 3182
Tel: (03) 525 5025 Fax: (03) 525 5105

Marine Flora and Fauna of Darwin

6th International Marine Biological Workshop
July 1993
Darwin NT
Contact: Dr Russell Hanley
Northern Territory Museum of Arts and Sciences
Tel: (089) 824 211 Fax: (089) 411 258

PUBLICATIONS

Library for the Nation:

National Library of Australia
Edited by Peter Biskup and Margaret Henty

The National Library of Australia holds Australia's largest collections of library materials and provides a range of services to the Australian library system. Its past, present and future directions are of significance for all those who need access to information about Australia and the Asia Pacific region. This collection of critical essays includes contributions from inside as well as outside the Library.

Price: \$19.95
ISBN: 0 86804 475 X
Pages: 181pp

Available from: Sales and Distribution
National Library of Australia
Canberra ACT 2600

The History Trust of South Australia

Museums in South Australia Directory
122 Kintore Ave Adelaide SA 5000
R.R.P. \$8.50 + \$3.50 postage

Quarterly News, the journal of the New South Wales Branch of the Museums Association of Australia, is now available to CAMA members on subscription.

A special introductory rate of \$20 (4 issues, incl P & P), is offered for 1992. Enquiries: Alexandra Marsden
MAA Inc (NSW Branch)
PO Box K346 Haymarket NSW 2000

Skinks of the Northern Territory

by Paul Horner
Price \$19.95
ISBN: 0 7245 2681 1
ISBN: 1034 4403
Available from: The Bookshop
Northern Territory Museum of Arts and Sciences
GPO Box 4646 Darwin NT 0801

EXHIBITIONS

AUSTRALIAN CAPITAL TERRITORY

Australian National Gallery
Parkes Place Parkes
Tel: (06) 271 2411
Rubens and the Italian Renaissance • to 8 June

Parliament House
Canberra
Tel: (06) 277 3061
Trust the Women • to 30 May

NEW SOUTH WALES

The Powerhouse
500 Harris Street Ultimo
Tel: (02) 217 0111
Australian Crafts: New works 1988 – 1992 • to 8 July

Supernova
Newcastle Regional Museum
Hunter Street Newcastle West
Tel: (049) 622 001
Settlement to Satellites • to 26 June

NORTHERN TERRITORY

Northern Territory Museum of Arts and Sciences
Conacher Street Bullocky Point Fannie Bay
Tel: (089) 82 4211
Heritage of Namatjira • to 26 April
Paintings by Florence Peitsch • 30 April – 10 May
Through Women's Eyes • 13-31 May

QUEENSLAND

Brisbane City Hall Art Gallery and Museum
King George Square Brisbane
Common Threads • 4-22 May
Cobb & Co Museum
27 Lindsay Street Toowoomba
Tel: (076) 39 1971
Communications • 25-30 April
Gold Coast City Art Gallery
135 Bundall Road Surfers Paradise
Tel: (075) 31 9578
Queensland Artists in the Gold Coast Collection • to 19 April
The Avenues – Palm Beach • 28 March – 26 April

Queensland Art Gallery
Southbank South Brisbane
Tel: (07) 840 7333
Andre Kertesz: Form and Feeling • to 20 April
The Urban Bonsai: Contemporary Japanese Printmaking from College Womens' Association of Japan. • to 4 May
Frank Sherrin 1892-1968: A Queensland plein artist. • to 9 June
Moet & Chandon Touring Exhibition 1992 • to 24 May
Seven Master Printmakers • 15 April – 31 May

SOUTH AUSTRALIA

Art Gallery of South Australia
North Terrace Adelaide

Tel: (08) 207 7000
1992 Adelaide Biennial of Australian Art • to 19 April
Monet and Impressionism • to 28 June

South Australian Museum

North Terrace Adelaide
Tel: (08) 223 8911
Boomerang • to 19 July

VICTORIA

Ballarat Fine Art Gallery
40 Lydiard Street North Ballarat
Tel: (053) 31 5622
Knit One • to 3 May

Benalla Art Gallery
Bridge Street Benalla
Tel: (057) 62 3027
Knit One • 22 May – 21 June

Heide Park and Art Gallery
7 Templestowe Road Bulleen
Tel: (03) 850 1500
Completing the Picture: Women Artists and the Heidelberg Era • to 26 April

Museum of Chinese Australian History
22 Cohen Place Melbourne
Tel: (03) 662 2888
Golden Robes • to 23 July

National Gallery of Victoria
180 St Kilda Road Melbourne
Tel: (03) 685 0222
Nolan: 75th Birthday • 21 April – 18 May
Kaz Cooke • to 27 May
John Perceval • 30 April – 13 July

National Wool Museum
Cnr Moorabool and Brougham St Geelong
Bedjackets, Bootees and Balaclavas • to 30 April

Performing Arts Museum
100 St Kilda Road Melbourne
Tel: (03) 617 8325
Destination Fantasy • to 26 April

Scienceworks
Spotswood Melbourne
Tel: (03) 653 6480
Sportswork • 14 April – 10 October

University of Melbourne Museum of Art
Ian Potter Gallery
Tel: (03) 344 4484
Caroline Williams: Men • to 25 April

GRANTS, SCHOLARSHIPS, ETC.

ART ASSOCIATION OF AUSTRALIA

A limited number of bursaries are available to students to attend the 1992 Conference. Enquiries: Gael Newton President AAA
c/ Australian National Gallery
Tel: (06) 271 2411

ART MUSEUMS ASSOCIATION OF AUSTRALIA

Professional Development Program
International Promotions: Small Grants Fund

This is a quick response scheme available throughout the year for requests up to \$2,000 from individual artists and administrators who

are confirmed as active participants in international conferences, seminars and projects where they will represent Australia in an ambassadorial capacity, advocating contemporary Australian visual arts and craft. Assessment includes consideration of the value which will accrue to Australian exhibitions practice.

Contact: The Project Officer AMAA
159 Brunswick Street Fitzroy VIC 3065
Tel: (03) 416 3795

AUSTRALIA CHINA COUNCIL

Grant guidelines have recently been changed.
Closing dates: 2 May, 1 October 1992
Enquiries: ACC
Box E393, Queen Victoria Tce Post Office,
Canberra ACT 2601

AUSTRALIA COUNCIL

Programs and closing dates

Arts For a Multicultural Australia
Projects which reflect the cultural diversity of Australian society. Contact the Multicultural Program Manager.

Community, Environment, Art & Design •

15 July
• Community Participation in Environmental Design
• Artist & Designer Participation in Environmental Design
• Advocacy, Research & Training (\$5,000 to \$15,000)

VISUAL ARTS/CRAFT BOARD

The Visual Arts/Craft Board seeks to develop the quality and diversity of Australian visual arts and craft, expand the role of arts organisations and art museums, and promote Australian visual arts/craft in Australia and overseas.

Projects • 15 April
Professional Development of Artists • 15 May
Writing and Publishing • 15 July
National Infrastructure Support • 15 July
International • 14 August

P.O. Box 788
Strawberry Hills NSW 2012
Tel: (02) 950 9000 or (08) 22 6912

AUSTRALIAN ANTARCTIC FOUNDATION

Department of Foreign Affairs and Trade

The Australian Antarctic Foundation is seeking applications for project grants relevant to promoting informed debate on international Antarctic issues of importance to Australia. The Foundation seeks to encourage interest in international Antarctic issues on the part of a wide cross-section of the Australian community, and will cooperate with other bodies with similar interest both within Australia and overseas.

Inquiries: Ms Robyn Graham
Director Australian Antarctic Foundation
PO Box 997 Hobart TAS 7001
Tel: (002) 350 992

IMPORTS AND EXPORTS

supported by the British Council

Dr Jaynie Anderson, Ruskin School of Drawing & Fine Art, University of Oxford
For seminars and lectures in Renaissance Art at Universities in Melbourne, Canberra, Brisbane and Sydney. • July – September 1992

Phillip Coffey, Jersey Wildlife Preservation Trust

For 11th Biennial Congress of International Association of Zoo Educators (Sydney) and for lectures and discussions on conservation in Perth, Adelaide, Melbourne and Currumbin • August 1992

Lynne Curran, Tapestry Weaver

Artist-in-residence at Canberra School of Art and to participate in Textile Fibre Forum National Conference, Mittagong. Also lectures/master classes in Victoria, Tasmania, Warrambool, Adelaide • to July 1992

Martin Kemp, History and Theory of Art, University of St Andrews

To give key paper at 25th Annual Conference of Australian Association for History, Philosophy & Social Studies of Science, Sydney. Also seminars at Universities of NSW, ANU, Monash, Melbourne, La Trobe, Sydney, and NSW College of Fine Arts • July 1992

Mr Ron Lewin, Technology Consultant, Berkshire Education Authority

For national conference 'Creatively Using Technology in Education' (UNE) and for visits throughout Queensland and New South Wales • to May 1992

John Schutz, Botanic Gardens, Adelaide

To the Royal Botanic Gardens, Edinburgh and Kew to discuss propagation and cultivation techniques • May 1992

Anna Southall, Senior Conservator, Tate Gallery London

For The articulate surface dialogues on paintings between conservators, curators and art historians, Canberra. Also workshops/seminars at universities and galleries in Canberra, Melbourne • April – May 1992

NOTA BENE

MUSEUMS WEEK 1992

Victoria • 4-16 April
New South Wales • 18-25 May

International Museums Day • 18 May

CHANGE OF ADDRESS

The Crafts Council of South Australia
The Lion Arts Centre
Cnr North Terrace and Morphett Street
Adelaide
P.O. Box 8067
Hindley Street SA 5000
Tel: (08) 410 1822 Fax: (08) 231 043

The Regional Galleries Association of Queensland

ABC Music Centre
53 Ferry Road
West End
P.O. Box 3366
South Brisbane QLD 4101

Tel: (07) 846 5300 Fax: (07) 846 5255

The Victorian Centre for Photography

Ground Floor ADA Building
205-211 Johnston Street
Fitzroy VIC 3065
Tel: (03) 417 1549

The Melbourne International Film Festival is also located in the ADA Building.

stop press

MUSEUMS AUSTRALIA 1992

The next edition of Museums Australia, a publication of the Museums Association of Australia, will be edited by Margaret Anderson from Monash University.

Its designated topic is **Material Culture and Australian Museums**, and contributions are now sought. Titles and indicative short abstracts can be sent to:-

Margaret Anderson
Material Culture and Museum Studies
Department of History
Monash University Wellington Road
Clayton Vic 3168

WOMEN'S ELECTORAL LOBBY

The Women's Electoral Lobby (WEL) wishes to mount a public exhibition in Melbourne in November 1992 to celebrate its 20th anniversary, and the women's movement in Australia. Funding is still being finalised, but expressions of interest are sought from museum consultants.

Contact:
Margaret Anderson Tel: (03) 565 2197
Jan Harper Tel: (03) 344 4694

FULL STOP

Please note that **Muse News** and **AMAA News** will not be published in 1992, replaced by **Museum National**.

MUSEUM NATIONAL

Museum National No 2 June 1992 looks at partnerships and Australian museums.

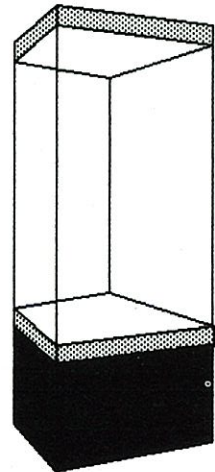
partner-ship: n. state of being a partner, persons who are partners, joint business.
The Concise Oxford Dictionary Seventh Edition 1985

partnership:
concurrence n; association n; corporation n;
participation n;
marriage n;
Roget's Thesaurus of English Words and Phrases
New edition prepared by Susan M. Lloyd
Longman 1982

Copy deadline 30 April 1992

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