

Work in Progress

Museums Australia National Conference

Newcastle 2009

Conference Program



[Museums
Australia]





Contemporary Touring Initiative

A wide range of Australian collecting institutions and other organisations can apply for funding to develop and tour contemporary Australian visual arts and craft exhibitions.

The program guidelines are now broader and we encourage eligible institutions and organisations to apply for funding.

Closing date: 25 August 2009

for projects commencing on or after 1 February 2010.

The program guidelines and application form can be obtained from: www.arts.gov.au/visions

Email: visions.australia@environment.gov.au

Phone: 02 6275 9519

The Contemporary Touring Initiative aims to:

- encourage wider audience access to contemporary Australian visual arts and craft;
- promote contemporary Australian visual arts and craft through quality publications, education and public programs and fora held as part of the touring exhibition; and
- encourage curatorial partnerships and collaboration between funded organisations and collecting institutions.



Australian Government

Visual Arts and Craft Strategy

Visions of Australia

Contemporary Touring Initiative

The Contemporary Touring Initiative is managed by the Australian Government's Visions of Australia Program.

Visions of Australia

A national touring exhibitions program making high quality cultural exhibitions accessible to more Australians.

Closing dates for funding applications:

1 September 2009

for projects commencing on or after 1 February 2010.

1 April 2010

for projects commencing on or after 1 September 2010.

Program guidelines and applications forms can be obtained from www.arts.gov.au/visions

Email: visions.australia@environment.gov.au

Phone: 02 6275 9517

Funding is available to assist eligible organisations to develop and tour exhibitions of Australian Cultural Material across Australia.

'Australian Cultural Material' is material relevant to Australian culture due to its historical, scientific, artistic or Aboriginal and Torres Strait Islander significance which:

- has a predominantly Australian theme; or
- is by / features predominantly Australian artists; or
- is from a collection held by an Australian organisation.



Australian Government

Visions of Australia

The Visions of Australia program is administered by the Department of the Environment, Water, Heritage and the Arts.

Acknowledgements (clockwise from top left):

Maringka Baker *Anmangunga 2006* Synthetic polymer paint on canvas 136.5 x 202.5 cm. Courtesy of Art Gallery of South Australia. Featured in Culture Warriors: National Indigenous Art Triennial developed and toured by the National Gallery of Australia. © Maringka Baker | Mavis Ganambarr *Basket 2006* (detail) Pandanus fibre, natural dyes, fibre string 48 x 38.2 cm (diameter). Photo: Peter Eve | Belinda Winkler *Swell* Slipcast ceramic vessels, dimensions variable. Photo: Phil Kuruwita | The Ngurrara Canvas painted by Ngurrara artists and claimants coordinated by Mangkaja Arts Resource Agency, May 1997, 10 x 8 m | Anne Zahalka *The Bathers 1989* type C photograph 74 x 90 cm

www.arts.gov.au/visions

Museums Australia and the Work in Progress Organising Committee *recognises* the generous support of the following organisations:

Premier Partners**Platinum Sponsor****Gold Sponsors****Silver Sponsor****Bronze Sponsors****Supporters**

Armsign

Australian National University

Click Systems

Maxus

Museum Studies at Macquarie University

National Film and Sound Archive

Pod Museum and Art Services

Zetta Florence

bursary providers

National Museum of Australia
Art, Craft & Design Special Interest Group
Community Museums National Network
Museums Australia New South Wales
Education National Network
Museums Australia Queensland
Evaluation & Visitors Research Special Interest Group
Museum Historians Special Interest Group
Museums Australia Victoria
Museums Australia Western Australia
Hunter Chapter Museums Australia NSW

organising committee

Debbie Abraham, Lake Macquarie City Art Gallery

Julie Baird, Newcastle Regional Museum

Gavin Fry, Newcastle Regional Museum

Sue Longworth, Newcastle Regional Museum

Ron Ramsey, Newcastle Region Art Gallery

Bill Storer, Museums Australia NSW

Assisted by: Ruth Appleby, John Bramble, Laurie Crowe, Liz Gillroy, Chelsea Hunt, Sigrid McCausland, Daryn McKenny, Kit Messham-Muir, Georgia Murphy, Noelle Nelson, Dianna Newman, Alana Nixon, Rebecca Pinchin, Maria Schroder, Sister Monica Sinclair, Boris Sokoloff, Josh Tarrant, James Wilson-Miller, Marion Wilson.

mapda committee

Jude Savage – Chair – Art Gallery of Western Australia

Ian Watts – City Museum @ Old Treasury

Elliott Murray – Queensland Art Gallery

Susie Campbell – National Portrait Gallery

Debbie Milsom – Museums Australia

contents:

Presidents Welcome	Page 2	
Welcome Messages	Page 3	
General Information	Page 4	
Pre Conference Tours	Page 5	
Program at a glance	Page 6	
Program		
Sunday 17th May 2009 - Regional and Remote Program		
Plenary Session One: 0900 – 1030	Page 7	
Plenary Session Two: 1100 – 1215	Page 7	
Workshops: 1330 – 1445	Page 8	
Workshops (Continued): 1415 – 1630	Page 8	
Monday 18th May 2009 Sessions		
Plenary Session Five: 0900 – 1030	Page 9	
Plenary Session Six: 1100 – 1215	Page 9	
Parallel Session Seven: 1330 – 1445	Page 10	
Parallel Session Eight: 1515 – 1630	Page 13	
Tuesday 19th May 2009 Sessions		
Plenary Session Nine: 0900 – 1030	Page 18	
Plenary Session Ten: 1100 – 1215	Page 19	
Parallel Session Eleven: 1330 – 1445	Page 20	
Parallel Session Twelve: 1515 – 1630	Page 24	
Wednesday 20th May 2009 Sessions		
Plenary Session Thirteen: 0900 – 1030	Page 27	
Parallel Session Fourteen: 1100 – 1215	Page 28	
Plenary Session Fifteen: 1330 – 1455	Page 32	
Plenary Session Sixteen: 1515 – 1630	Page 33	
Plenary Speakers & Chairperson Biographies	Page 34	
Parallel Speaker Biographies	Page 36	
Sponsors Descriptions	Page 41	
Social Events	Page 43	
Accommodation	Page 44	

Logo Design: Scott Kirkman, Duns Creek NSW



PRESIDENT'S WELCOME



I am very pleased to welcome you to Museums Australia's 2009 National Conference in Newcastle; Australia's oldest regional and industrial city that is itself an historic work in progress and a significant venue for this very pertinent Conference theme.

To re-iterate a little of Newcastle's heritage, the site of the present day city was discovered by Lieutenant John Shortland in 1797 whilst he was searching the Hunter River area for escaped convicts. His other discovery, an abundance of coal, was a

significant trigger for the establishment in 1804 of the penal colony that was to become Newcastle, now Australia's sixth most populated city. The region's coal deposits established Newcastle as a shipping and commercial centre by the 1860s. The iron and steel mills built in 1915 increased industrialisation. Now, in the 21st century, the city is in the process of re-positioning itself after the closure of many of those mills and the serious implications that flow from the global energy/financial crises and the physical impact of climate change; of which Newcastle has experienced some recent and dramatic developments.

Work in Progress recognises that today more than ever, collecting institutions will have to confront difficult decisions and unpredictable issues in their forthcoming cycles of planning, development and implementation. As a sector we need to uncover, share and implement the knowledge of sustainable processes and procedures that ensure we can continue to provide the essential museum ingredients of collection management, infrastructure maintenance and development, financial viability, audience development and community access at the highest possible standards. This Conference, with its international and local keynote speakers and specialised parallel sessions, will present many different ways to think around a subject, a process or a problem. Many of the issues raised will be common to all of us, some unique to a particular discipline or place but all the papers on the program are designed to stir us, both empathetically and sympathetically, out of our "comfort zones" and into thoughtful activity.

In the words of the old adage "necessity is the mother of invention" and the *Work in Progress* Conference is a special opportunity to meet new colleagues, re-examine old ideas and processes, discover and exchange new ones and enjoy the rich content of our extraordinarily fascinating, challenging and socially sustaining profession and professionals.

I would like to publicly thank The Hon Peter Garrett MHR, Minister for the Arts, for his generous support for this Conference's Regional and Remote Program, given through the Department of Environment Water Heritage and the Arts (DEWHA). DEWHA's provision of substantially increased funds for the bursary program has enabled the attendance of delegates from distant places and from many of the museum sector's smaller organisations. Significantly this grant has provided special assistance for a greater number of Indigenous speakers and delegates to attend than ever before. The National Museum of Australia, MA's State Branches and various SIG's and National Networks have also generously supplemented the Bursary Program.

Museums Australia's National Council acknowledges the Commonwealth Government's continuing support of the nation's cultural life through these increasingly turbulent economic times. In particular we recognise that our various State Parliaments and Treasuries, along with the Commonwealth, are themselves having to undertake a very difficult but necessary Work in Progress.

Although at the time of writing, the 2009 - 2010 Commonwealth budget has not yet been brought down, it is National Council's concern that such long established and effective programs such as Visions of Australia, the Commonwealth Government Indemnity Scheme and the Cultural Gifts Program will remain intact. Survival strategies for many smaller museums and heritage sites will depend on DEWHA's continuing support for heritage and heritage conservation and for increasingly urgent scientific and taxonomic research into, and monitoring of, the natural environment.

My most heartfelt thanks and acknowledgment must go to our many other sponsors, supporters and tradeshow participants, listed elsewhere in the program. Your new and continuing support in these economically straightened times is even more greatly appreciated.

As I conclude my time as President, I would particularly like to thank you, the members of the association, the National Council and the staff of Museums Australia for your support and generosity. It has been a rich and rewarding time of growth and change for us all.

To the Chair and members of the Conference Organising Committee, I would like to express my personal, and the association's, sincere thanks for the dedication and efficiency with which you have brought this Conference to fruition. As a committee you have demonstrated yet again that the large part of the energy of Museums Australia is generated in the strong sinewy networks that connect the remote and regional areas of country in all its diverse physical manifestations, and in the growth of the nation's Indigenous keeping places with their deep connection to the spirit of the land itself.

Please enjoy *Work in Progress*, a Conference about new insights and opportunities for change.

Patricia Sabine
President



Message from THE NSW PREMIER

On behalf of the New South Wales Government, I welcome delegates from overseas and around Australia to the Museums Australia National Conference, Newcastle 2009.

The Conference will provide many opportunities for everyone involved in museums to maintain up-to-date industry knowledge and gain an understanding of changing museum policy directions and practice in the sector.

I am pleased that the Government, through Arts NSW, has been able to support the conference and thank the Newcastle City Council and the local Museums Australia co-ordinating committee for their initiative in hosting the Conference.

While you are visiting Newcastle, I hope you will take the opportunity to visit some of the State's finest museums and galleries in Lake Macquarie, Maitland and Newcastle.

My Government is proud of its support for the museum sector in Australia. The State's cultural institutions and the network of more than 500 professional and volunteer managed museums make a significant contribution to Australia's creative economy and cultural life.

Nathan Rees MP
Premier



We are also very pleased to have the Hon. Virginia Judge, Minister Assisting the Premier on the Arts in attendance for the Conference Opening.

Message from THE FEDERAL MINISTER



I look forward to opening the 2009 Museums Australia National Conference on International Museum Day (18 May), and engaging with the fine work our museums and galleries are contributing to the arts, history and cultural heritage of the Australian community.

Peter Garrett
Minister for Environment, Heritage and the Arts

Message from THE LORD MAYOR

On behalf of the Council and Citizens of Newcastle, I extend to you a warm welcome to our city to participate in the Museums Australia 2009 *Work in Progress* Conference.

This is a very exciting opportunity for developing and improving our understanding of working in the museum field and it will certainly expose the many and varied challenges faced in the industry. I am sure it will be a worthwhile cultural experience and assist in the making of many working partnerships throughout Australia.

Our City has a great deal to offer as a conference destination and I hope that during your stay in Newcastle, you will have some time to explore and enjoy the history of the area and the facilities we offer.

Newcastle is the second oldest City in Australia and is complimented by picturesque parks and gardens, an extensive selection of cafés and restaurants, with the natural beauty of our beaches and Harbour Foreshore. It is the only Australian City with a CBD simultaneously on the beach and the harbour waterfront.

Novocastrians are immensely proud of our great City and I know you will experience the warmth, friendship and hospitality of community members.

To all involved, I wish you the very best for a successful conference and trust that you will take with you increased knowledge as well as a greater professional understanding of the museum industry.

Councillor John S. Tate
Lord Mayor of Newcastle

Message from INDIGENOUS COMMUNITY

I have the pleasure of providing a welcoming message to delegates attending the Museums Australia National Conference at Newcastle City Hall.

In 1801 Lieutenant Colonel Paterson named the point at the mouth of the Hunter River, Colliers' Point, later known as King's Town and Newcastle. Our reference to Newcastle is Muloobinba...a place where the edible sea fern was plentiful on the river banks of the Coquun.

Newcastle itself has always been a significant meeting place with its beautiful harbour and beaches, and abundant resources. Historical data and artefacts housed in many depositories nationally and globally, including Museums, provide information on our cultural affiliations and kinship relations. We have utilised that information, and added our own oral histories. Painstakingly we are putting back the pieces of the jigsaw adding clarity and factual notations to our cultural landscapes, language and heritage. From those resources we are learning more about our Aboriginal connections to Newcastle.

You will also see the Aboriginal Flag flying each day above City Hall, in its rightful place beside the Australian Flag, an acknowledgement by the City of Newcastle that Aboriginal people are true custodians of this land, that we are proud, we have survived, and we continue to have a strong cultural presence in this city.

Enjoy your visit.

Richard McGuinness
Chair, Guraki Aboriginal Advisory Committee



GENERAL INFORMATION

Museums Australia National Office

Tel: 02 6273 2437

Conference Secretariat

Email: ma2009@willorganise.com.au

Web: www.ma2009.com.au

Conference Secretariat Office: 02 4973 6573
(this phone diverted to registration desk)

Registration Desk

The Registration Desk will be located in City Hall, 290 King Street Newcastle and will be open the following times:

- Saturday 16 May 1600 – 1800
- Sunday 17 May 0800 – 1800
- Monday 18 May 0800 – 1700
- Tuesday 19 May 0800 – 1700
- Wednesday 20 May 0830 – 1600

Plenary & Parallel Session Venue

Newcastle City Hall
290 King Street, Newcastle NSW 2300

Getting Around

Free Bus Service – Any government buses operating in downtown Newcastle are free of charge from 7.30am – 6.00pm.

Parking – Newcastle City Hall has limited street parking, with strictly enforced meters. Please ensure you check the time limit on the meter. King Street Car Park is located a 500m walk from the venue.

Contact Numbers

Newcastle City Hall
02 4974 2996
02 4974 2902

Newcastle Taxi
133 300

Newcastle Hire Car
02 4960 1800

Newcastle Airport
02 4928 9800

Medical Emergency

John Hunter Hospital
02 4921 4900

City Pharmacy Newcastle
02 4929 2866

Elliott Guardian Pharmacy
02 4929 3642

Credit Cards

Credit cards accepted at the registration desk are MasterCard and Visa. American Express and Diners will not be accepted. The majority of hotels, restaurants and shops will accept all international credit cards.

Dining Out

A wide range of restaurants in terms of price and cuisine can be found in Newcastle. Darby Street and the Harbour Foreshore are a short walk from the conference venue and hotels, with Beaumont Street, Hamilton being a short bus or taxi ride from the city centre. All centres have a number of restaurants and cafes from which to choose.

Disclaimer of Liability

The conference organising committee reserves the right to amend any part of the Conference program or event should it be necessary. Museums Australia will not accept liability for damages of any nature sustained by participants or their accompanying persons, or loss of, or damage to, their personal property as a result of the 2009 conference or related events.

Internet Connection

If you have your own laptop and would like to connect to a wireless provider, Juicy Beans Cafe, Wheeler Place is the closest location with such access.

If you need a computer, the business centre at your hotel is the best place to start, or the Newcastle Library, located across Civic Park.

Name Badges

All delegates will be given a name badge on registration. We ask that you wear your name badge at all times. This name badge is also the official entrance pass to all sessions, teas and lunches each day and the Welcome Reception. All workshops, MAPDA and Conference Party are ticketed events.

Lost Property

Please hand in to or collect from the Registration Desk.

Mobile Phones

As a courtesy to speakers and other delegates please turn off or mute mobile phones and pagers before entering the Conference Sessions.

Smoking Policy

Smoking is not permitted in any of the Conference Venues.

Speaker Preparation

An area for speakers to load their presentations onto the computer is located on the 1st floor, outside the Concert Hall. Head down the corridor to your left, and it is located in the cloak room area. An audio visual technician will be available to assist you.

What's Included

Members and Non Members & Concession Delegates

Attendance at Sessions
All Official Documentation
Morning & Afternoon Teas & Lunches as programmed
Welcome Reception
MAPDA Awards (if nominated on form)
GST

Day Delegates*

All entitlements for day of attendance only

Attendance at Sessions
All Official Documentation
Morning & Afternoon Tea & Lunch
GST

*One day delegates are welcome to attend social events on their optional day but will be required to pay the guest fee rate.

Social Events

See page 41 for more details

Civic Welcome

Date: Sunday 17 May
Venue: Newcastle Region Art Gallery
Time: 1830 – 2000 hours
Dress: Smart casual
Cost: Included in delegate fee.
Additional tickets \$50 per person

MAPDA Awards

Date: Monday 18 May
Venue: Concert Hall, Newcastle City Hall
Time: 1830 – 2000 hours
Dress: Smart casual
Cost: Included for registered persons who indicated on their form
Additional tickets \$45 per person

Evening Function

Date: Tuesday 19 May
Venue: The Blacksmiths Shop
Time: 1900 - 2300 hours
Dress: Smart casual
Cost: \$90 per person



Art Gallery Tour: *Exhibiting and Collection Cultures:* a backstage look at museum practice. Bus tour to Lake Macquarie City Art Gallery for the opening celebration of 'Museum Effect' and a Forum: *The influence of museological conventions and strategies on contemporary curatorial and artistic practice*, followed by refreshments and music. The tour moves on to Maitland Regional Art Gallery for the Forum: *Designing the most appropriate spaces for collecting and exhibiting* with a tour of the exciting new gallery spaces under construction. Refreshments available before departure for Fort Scratchley.

Military Museums: One for the military enthusiasts, this tour highlights four of the Hunter's military museums: The Royal Australian Infantry Museum, Singleton, renowned for its extensive collections; Fighter World, located right on the Williamtown RAAF base showcases the history and technology of fighter aircraft, while just nearby noted cartoonist Monty Wedd will show his privately owned Monarch Historical Museum; a treasure trove of uniforms and militaria from around the world and across the ages. The tour concludes at Newcastle's Fort Scratchley where delegates can tour the guns that fired on the Japanese submarines in World War II and watch the sun set over Newcastle Harbour.

Country Aspects and Beyond: Highlighting some of the best rural museums and prettiest country, this tour will visit Paterson Museum, home of one of the best preserved union banners in the region and Dungog Museum, deep in the heart of dairy and cedar country, their professionally designed exhibitions are a credit to their enthusiastic volunteers. Tocal Homestead, located at an Agricultural College, is a heritage farmstead with excellent public programming and a very successful venue hire business. The tour concludes at Newcastle's Fort Scratchley where delegates can tour the guns that fired on the Japanese submarines in World War II and watch the sun set over Newcastle Harbour.

Old and View: Explore Newcastle's built heritage and new museum projects with a walking tour through the city's heritage precinct. Enjoy Newcastle's latest attraction, the Maritime Centre, and view the working harbour, followed by the Lock Up, a combination of conserved heritage gaol and art gallery. Participants will visit the Convict Lumberyard, an archaeological themed park and the magnificent Ocean Baths, one of Council's current heritage projects. The tour concludes at Fort Scratchley where delegates can tour the guns that fired on the Japanese submarines in World War II and watch the sun set over Newcastle Harbour. This is a walking tour – participants are reminded to wear sensible walking shoes.

The Building Blocks of the Hunter: Our region has been built on many industries and this tour explores the variety of our working heritage. Home of coal mining, Kurri Kurri celebrates its past with huge street murals as well as its museum. Maitland and Morpeth were the 19th century powerhouses of the region through their river trade. Raymond Terrace was home to Irrawang Pottery, a nationally significant trade from the colony's early history. The tour concludes at Newcastle's Fort Scratchley.



Light that
makes
you look.



PHILIPS
Strand Selecon
LIGHTING

We make light to direct attention, cause an effect, paint a picture, and give form to ideas. Since 1969 our focus has been singular – delivering performance lighting that brings theatre to life. Our knowledge of display lighting is informed by our theatre heritage.

Our lights are found in galleries, museums, and public spaces around the world, from MOMA, New York, to the British Museum in London. And we've been awarded two Awards for Excellence in Luminaire Design from IES. We are committed to research and development and

the design of safe, simple and precise luminaires that fit the purpose and last the distance. For more information about our full range of performance lighting products, visit us at www.seleconlight.com. **Selecon. Performance Lighting.**



PROGRAM AT A GLANCE

	Banquet Hall Ground Floor	Concert Hall Level 1	Cummings Room Level 1	Hunter Room Level 2	Mulubinba Room Level 1	Newcastle Room Ground Floor	Waratah Room Ground Floor	
SUNDAY 17TH MAY								
9.00 – 10.30		PLENARY - Welcome - Regional & Remote						
1030 – 1100	MORNING TEA							
11.00 – 12.15		PLENARY - Meaningful Relationships						
12.15 – 1.30	LUNCH		First Time Delegate Lunch		Indigenous Australians Lunch			
1.30 – 2.45		A Comparative View of Collection Management Software for Small Museums Workshop	Costume Collections & Care Workshop	Getting them in the Door - Basic Marketing Plans Workshop	Getting Started with Archives Workshop	Designing an Exhibition on a Shoestring Workshop	Service Providers Forum	
2.45- 3.15	AFTERNOON TEA							
3.15 – 4.30		A Comparative View of Collection Management Software for Small Museums Workshop	Costume Collections & Care Workshop	Getting them in the Door - Basic Marketing Plans Workshop	Getting Started with Archives Workshop	Designing an Exhibition on a Shoestring Workshop	Service Providers Forum	
4.45 – 6.00		Museum Movies – Spinning Yarns	Community Museum National Network AGM		IMTAP AGM	MA Staff Meeting		
6.30 – 8.00	Welcome Reception – Newcastle Region Art Gallery							
MONDAY 18TH MAY								
9.00 – 10.30		PLENARY - Welcome - Unleashing Potential						
1030- 1100	MORNING TEA							
11.00 – 12.15		PLENARY - Working towards Alternate Funding Models						
12.15 – 1.30	LUNCH			Front of House National Network Meeting				
1.30 – 2.45		Engaging with Politics, Society & Community	Greening our Museums	The National Curriculum & Museums Forum	Working Effectively Offshore	Writing for Exhibitions Workshop	The Export of Australia's Cultural Heritage	
2.45- 3.15	AFTERNOON TEA							
3.15 – 4.30		Examining Contentious Histories	The Art of Sustainable Practices	Education / Evaluation	Pushing the Boundaries for New Audiences	Writing for Exhibitions Workshop	National Standards Workshop	
4.45 – 6.00			Art Craft & Design SIG AGM	Evaluation & Visitor Research SIG AGM	Museum Historians SIG AGM	Touring & Travelling Exhibitions SIG AGM	Council of Australian University Museums and Collections (CAUMA) AGM	
6.30 – 8.00		MAPDA AWARDS	MAPDA DRINKS					
TUESDAY 19TH MAY								
9.00 – 10.30		PLENARY – Convergence- Consolidation–Collaboration Internationally						
1030- 1100	MORNING TEA							
11.00 – 12.15		PLENARY – To Converge or not to Converge? An Australian view						
12.15 – 1.30	LUNCH	Travelling Exhibitions National Network Exhibition Marketplace					National Standards Task Force meeting	
1.30 – 2.45		Brave New Interaction with Audiences	Access Issues		Working Differently with Museum Research & Collections	Writing for Exhibitions Workshop	* Collecting Memories of Conflict (Lord Mayors Reception Room: Level 2)	
2.45- 3.15	AFTERNOON TEA							
3.15 – 4.30		Discovery through Access	Techno Talk – Quality & Structures	Working with Change	Libraries, Archives & Affect	Writing for Exhibitions Workshop	National Standards Workshop	
4.45 – 6.00		Museum Movies – Spinning Yarns	ICOM AGM	Education National Network AGM	MA NSW Branch AGM			
From 7.00	Conference Evening Function – Blacksmiths Shop, Honeysuckle							
WEDNESDAY 20TH MAY								
9.00 – 10.30		PLENARY – Creating Commemorative spaces						
10.30-1100	MORNING TEA							
11.00 – 12.15		Community Partnerships – Help or Hindrance?	New models for Learning in Museums	Understanding our Audiences	Weaving the Web for Collection Access	Tales of Wonder		
12.15 – 1.30	LUNCH							
1.30 – 2.45		PLENARY – Cultural Production – New Projects						
2.45- 3.15	AFTERNOON TEA							
3.15 – 4.30		Museums Australia AGM						



Sunday 17 May 2009

0900 Session 1: Plenary Session**Concert Hall****Chair:** Bill Storer**Welcome to Country:**

Phyllis Darcy [Awabakal elder]

Program Opening:Sharon Grierson, MP
MHR for Newcastle

This session addresses current issues in the operation of community museums, including the understanding that Aboriginal people exist today as members of our society, that tourism is not just a matter of 'build it and they will come' and some effects on museum operations of maintaining a digital presence.

Don't Lock us in Museums**James Wilson-Miller**, Curator Koori History and Culture, Powerhouse Museum**Work in Progress ... A Strategic Plan and a Touch of Serendipity...The Renaissance of a Country Museum****David Read**, President, Lockhart and District Historical Society

Aim: This paper will describe how the foresight of a shire council and the local community, as well as other regional and state stakeholders, has revitalised a volunteer managed museum in a small country town. It was generally acknowledged that the museum's potential to attract tourism and deliver economic benefits to the community had not been fully realised. It will also discuss how the ongoing renaissance of the museum and its volunteer workforce is largely due to the establishment of a collaborative compact between the shire council, the historical society and the museum advisor.

Background: The newly established historical society opened the museum in 1972. An early enthusiasm for rural history and heritage was highlighted by working exhibits demonstrating rural practices and technologies providing the visitor with an interactive experience. The original founders' legacy of an important local collection had been eroded over time by the accumulation of many insignificant objects. The integration of a craft enterprise as part of the museum's core business had resulted in a serious lack of active collection management. In later years, the primary shopfront location of the craft merchandise inevitably overwhelmed the museum's profile. Other factors including a declining membership and limited financial and human resources had also impacted on the viability of the museum.

The historical society, aware of its obligations and responsibility to its founding members as well as future generations, recognised that the original vision of the museum urgently needed renewing. In 2003 the historical society, with support and financial backing from the shire council, engaged a museum and heritage consultant to develop a strategic plan to assist the historical society to focus on creating a sustainable museum that reflected the history, identity and contemporary aspirations of the local community. The consultant's brief also included extensive community consultation and a critical analysis of the museum's operations and its collections.

Results: The endorsement of the strategic plan's recommendations by the historical society has been an empowering and liberating experience for the volunteers. Prompted by a newfound confidence and sense of optimism the historical society has adopted new and different ways of working with the local and regional community that has resulted in new partnerships, community engagement, public programming, exhibition renewal, improved collection management, skills training, professional support, museum promotion and increased visitation.

Conclusions: The serendipitous convergence of several interested and concerned key players undoubtedly played an important role in the museum's renaissance as a valued community asset. Another critical success factor has been the local council's commitment to investing financially in the redevelopment of the museum. And finally, as a blueprint for sustainability, the strategic plan continues to provide an important frame of reference for the local historical society.

Digitisation, a Burden for the Future?**Sebastian Chan**, Head of Web Services, Powerhouse Museum

Now that digitisation is a necessity, not a 'nice to have', Seb Chan, Head of Digital, Social and Emerging Technologies at the Powerhouse Museum will talk about some of the ways forward for digitisation in museums and some of the new hurdles and opportunities that lie ahead.

1030 Morning Tea – Banquet Hall**1100 Session 2: Plenary Session****Concert Hall****Chair:** James Wilson-Miller

This session brings together a range of approaches to establishing meaningful relationships with Aboriginal people that can be to the benefit of both the Aboriginal and non-Aboriginal communities.

Gascoyne Aboriginal Heritage & Cultural Centre, Carnarvon, WA
Lorraine Fitzpatrick, Museum Consultant and **Maureen Dodd**, Community Elder

The building of a Cultural Centre in Carnarvon that would convey the history and knowledge of the Indigenous people of the Gascoyne region of Western Australia began in 1992, when several senior Aboriginal men sat down with a former Deputy Premier and began to draw their respective countries and tell their stories.

Sadly not many of those men lived long enough to see the building finished let alone the doors opened. The journey of the Gascoyne Aboriginal Heritage and Cultural Centre has already been a long one and it is not over yet. Along the way there have been many players, agreements and disagreements, disappointments and support from surprising quarters but the one constant has been the determination of the Yinggarda traditional owners of the Carnarvon area to see that the Cultural Centre was done the right Aboriginal way.

The lessons learned from the building of a Cultural Centre on the far west coast of Australia are, at the same time, both simple and hard but applying them to other situations may save a lot of anxiety for everyone.

From Pictures to Practice**John Heath** - Aboriginal Community Development Officer, Port Macquarie

This is an excellent use of a set of photographs which have stimulated John Heath to ask questions and provide answers that show us a past which is both long-ago and yet on-going, a past in which ancestors of living Goories are rightly and respectfully situated, and a past from which many of today's often dismal politics and policies are directly derived... Dr. W.J.Jonas

For reasons such as satisfying an interest in "exotic" cultures or recording the characteristics of a supposedly dying race, ethnographic photographers of the late 19th Century captured images of indigenous peoples but provided their intended viewers with very little, if any, written context about their subjects. The photograph itself was to tell the story and provide its own limited context. The subjects were rarely named beyond a very generic description such as "Australian native". Sometimes added was a brief note about what they were doing, for example, "natives fishing".

Following this tradition Thomas Dick created a remarkable body of work over the approximate period 1910-1920, around Port Macquarie. "Created" as Dick was not recording Aboriginal contemporary reality but creating a type. Creating a world before white men invaded and for which he, and others, had some sense of nostalgia. Dick dressed Goories in pre-contact costumes and posed them in "traditional" settings carrying out activities "witnessed by explorers such as John Oxley". In many ways he imitated the 19th Century ethnographers but was taking photographs of how he envisaged Aborigines previously existed.

To John Heath it was more than just a photographic collection. In 1974 he discovered that several members of his family were subjects in Dick's work and set out to reveal the world that revolved around it. A world of real events carried out by real people, a world far bigger and far wider than that seen through and created by the photographic lens. His work places the subjects in the social, historical and environmental context. They are rightfully and respectfully acknowledged by name. We learn who they were, what they did, their achievements and challenges. Dick's life-like but otherwise anonymous images are brought to life. We see real people with families and have revealed for us an unbroken lineage continuing today. These silent figures from a silent two-dimensional vacuum come to life with their stories told in *Black and White Perspectives of the Thomas Dick Collection*, an upcoming exhibition at Port Macquarie's Glasshouse.

Foreword to Birrpai: *Beyond the Lens of Thomas Dick*, Heath, J (unpublished)



REGIONAL AND REMOTE PROGRAM

yapang murruma - making our way (Stories of the Stolen)

This session outlines the shared journey of mutual respect, honesty and discovery Lake Macquarie City Art Gallery has undertaken, hand-in-hand, with the local Indigenous community. The development and presentation of such a sensitive project as *yapang murruma* was only possible because of the strength of this relationship, particularly facilitated through its Aboriginal Reference Group.

Donna Fernando, Project Curator and **Debbie Abraham**, Director, Lake Macquarie City Art Gallery

1215 Lunch – Banquet Hall

1225 First time Conference delegates lunch – Cummings Room
Indigenous Australians lunch – Mulubinba Room

1330 Session 3: Workshops

Workshop 1: A Comparative view of Collection Management Software for Small Museums

Room: Concert Hall

Facilitators: Josh Tarrant, Collection Managers, The Railway Workshops Museum

Presenters: Alan Brooks, Senior Account Manager, KE Software, Barbara Kowalski, Client Support Consultant, Maxus Australia, Andrew Whittington, BSc CEng FAETC MCSE MCT SCJP AWT, IST Technology, Paul Rowe, Joint CEO, Vernon Systems Ltd.

Target Audience: Workers in community and regional collecting institutions with responsibility for collections management that are considering software systems.

Description: Demonstrations of our collection management systems software by KE Software, Mosaic, Inmagic and Vernon.

Workshop 2: Costume Collections and Care

Room: Cummings Room

Presenters: Lindie Ward, Curator and Kate Chidlow, Conservator, Powerhouse Museum

Target Audience: Workers in community and regional collecting institutions with costume collections.

Room: Entry level workshop giving guidance on dating colonial dress, identifying significance and techniques to care for costumes.

Relevant National Standards: B2.3, C2.2, C2.3

Learning outcomes:

- ~ overview understanding of techniques for dating colonial dress
- ~ understanding sewing & manufacturing methods to assist with compilation of statements of significance
- ~ simple display techniques for costume using mannequins
- ~ understanding of appropriate methods for handling and storage of costume

Workshop 3: Designing an Exhibition on a Shoestring

Room: Newcastle Room

Presenter: Diana Lorentz, Manager Design, Powerhouse Museum

Target Audience: Workers in community and regional collecting institutions with a little experience in presenting exhibitions.

Description: Museums regardless of size are in the business of communicating narratives or stories to the visitor, both visually and textually. Mid-range level workshop providing background to effective communication techniques used to create memorable and engaging exhibitions.

Relevant National Standards: B2.1, B2.2

Learning outcomes:

- ~ design of exhibition spaces / modules in context
- ~ selection of objects and styles of interpretation
- ~ simple labelling & display techniques
- ~ lighting selection & implementation
- ~ design of modular plinths

Workshop 4: Getting Started with Archives

Room: Mulubinba Room

Presenter: Dr Sigrid McCausland, Archives Consultant, and Ms Marian Hoy, Education Officer, Records Management Association of Australasia

Target Audience: Workers in community and regional collecting institutions without trained archivists that have paper based collections.

Description: Entry level workshop giving practical advice and procedures for management of archival collections.

Relevant National Standards: A2.4, A4.1, B2.2, C1.4

Learning outcomes:

- ~ understanding of archival collections and significance
- ~ understanding methods for control of archives
- ~ practice in use of archive recording and documentation
- ~ understanding of handling & storage of archives

Workshop 5: Getting them in the door - Basic Marketing Plans

Room: Hunter Room

Presenters: Julie Baird, Curator, Newcastle Regional Museum and Bill Storer, MA NSW

Target Audience: Workers in community and regional collecting institutions with management responsibilities and little marketing experience

Description: Entry level marketing management workshop to provide the background for and practice in developing and implementing marketing plans in small museums.

Relevant National Standards: B1.2, B3.1, B3.2

Learning outcomes:

- ~ understanding of marketing and the components of marketing plans
- ~ understanding potential audiences for museums
- ~ understanding of tourism and tourists as a market
- ~ an introduction to some marketing tools

Service Providers Forum

Room: Waratah Room

Facilitator: Suzanne Bravery, General Manager Programs & Services Development, Museums & Galleries NSW

Target Audience: Persons employed in outreach/consultant roles in the museums sector.

Description: Restricted advanced level forum

Discussion Topics:

- ~ approaches to the delivery of national standards
- ~ the use of significance assessment with whole collections
- ~ working with local government
- ~ what are the elements of a sustainable museum in regional/remote locations
- ~ how to engage with local communities
- ~ succession planning and generational transfer in small communities

1445 Afternoon Tea – Banquet Hall

1515 Session 4: Workshops Continue

1630 Sessions Close for Sunday

1645 Meetings

- Community Museums National Network AGM: Cummings Room
- International Museums Theatre Alliance Asia Pacific (IMTAP) AGM: Mulubinba Room
- Museum Movies: Concert Hall

Spinning yarns

Museums & Galleries NSW and Museums Australia invite you to a screening of short films capturing stories from around Australia. As many museums harness digital media to record oral history, stockpiles of engaging short films are gathering around the country. *Spinning yarns* is an opportunity to see some of the best, boldest and most harrowing tales from regional and remote areas.

1830 Civic Welcome

Newcastle Region Art Gallery
Lord Mayor/ MHR Newcastle



Monday 18 May 2009

Day 1: Working Differently

0900 Session 5: Plenary

Concert Hall

Chair: Dr Dawn Casey

Welcome to Country: **Phyllis Darcy** [Awabakal elder]

Conference Opening: **Patricia Sabine**, President, Museums Australia
Hon. Virginia Judge, Minister Assisting the Premier on the Arts

Hon. Peter Garrett, Federal Minister for the Arts
 Announcement of the winners of the ABC Radio National 2009 Regional Museums Awards (including Winner of Indigenous Cultural Centre/ Keeping Place category)

Working Differently: Museums have great potential for contributing to the knowledge base and well-being of society. This session explores how the sector can interact with those outside to build relationship and credibility with government and the community.

Unleashing Potential: Two papers present the opposite ends of Museum work. The first proposes how Commonwealth Government Policy toward museums will be directly linked to measurable educational outcomes. The second is an imaginative and 'left field' view of history and how we perceive it through the work of a 'user' of museum and archive collections - and how the interpretation of history becomes history itself.

Information Sources and the National Curriculum

Professor Barry McGaw, Chair National Curriculum Board

The Interim National Curriculum Board has been charged to develop K-12 curriculum in English, mathematics, science and history for implementation from 2011. Geography and languages other than English were added for a second phase and the Arts have recently been added for that phase also. The Board produced *The Shape of the National Curriculum* in which it set out the key features of the curriculum it would develop, considering in particular the way in which content, achievement standards and general capabilities would be dealt with. For each learning area, the Board is finalizing papers of around 20 pages in which it will set out the broad scope and sequence of the K-12 curriculum in each learning area. All of these papers have been the subject of extensive public discussion in meetings and via the Board's website where all were posted with invitations for review and comment. The Board is now about to move to detailed curriculum development. It intends to produce an electronic curriculum with print version provided as secondary documents. Adopting an electronic form means that the curriculum can be multi-layered. The Board intends the basic documents to be relatively brief, setting out what could be described as 'learning entitlements' for the students. Experienced teachers may well find the statements a sufficient guide for their work. For others, the Board intends to provide electronic links to resources that teachers might find helpful. The Board will not develop these resources itself but will look to work with others to identify relevant resources to which links might be provided. Museums could be key players.

Making History

Philippe Mora, Filmmaker, Director and Artist, Los Angeles, California

This is an anecdotal discussion about how museums are an inspiration for me professionally and personally. I trace how work inspired by archives now ends up in archives.

I drift back to a fascination with history in my film and artwork. One could say we are made of history in every way. Essential to the existence of history is its preservation and exhibition – that means museums and archives.

As a kid I wandered through the Melbourne Museum. It was a magical, haunting place; full of machines, dramatic paintings and animals, their ferocity undiminished by being stuffed, capped off by racehorse Phar Lap in a glass box. My parents, Mirka and Georges Mora battled for years to help set up an Australian Museum of Modern Art, now extant. I have childhood memories of raucous meetings with artists like Blackman, the Boyds, Perceval and Tucker about this Aussie MOMA. For an artist, to be in a museum means ultimate recognition. Picasso said: 'Give me a museum, and I'll fill it.' It is moving to note that Francis Bacon spent the last weeks of his life wandering around the Prado

in Madrid, studying the Velasquez paintings that had inspired him. In a sense a museum is a poetic metaphor for a human being: a depository of memories.

Museums have affected history. As Mikhail Gorbachev noted: 'If people don't like Marxism, they should blame the British Museum.'

The very etymology of the word is noble: museum denotes a temple dedicated to the Muses, in Greek mythology the patron divinities of the arts.

But more down to earth, I relish the dusty smell of old secret files, the acrid odour of nitrate film and even ghostly archives in Koblenz, Germany, containing documents and film, formerly used as Gestapo dungeons. These strange smells and weird places can hide fantastically interesting history. Archives are a living part of my life: some of my successes professionally involved discoveries in these institutions.

These include locating extraordinary artifacts like Eva Braun's 16MM Eastman color home movies with colleague Lutz Becker in the Pentagon archives. Discovering Orson Welles' charming press conference the morning after the *War Of The Worlds* broadcast (1938) was a thrill—on never before printed 35MM negative. Welles so appreciated this find, he did all the trailer voiceovers for my archival film, *Brother Can You Spare A Dime*. Like the continuum in an Escher print, these recordings are now in the National Film Archives of Australia.

1030 Morning Tea – Banquet Hall

1100 Session 6: Plenary

Concert Hall

Chair: Frank Howarth

Working Towards Alternate Funding Models

In a world of global financial uncertainty, museums must investigate other sources of funding and income generation to remain relevant and sustainable. This session looks at the role of large corporations in supporting, and in some cases establishing art museums and innovative ways in which small museums can generate income while becoming increasingly important within their communities.

Corporate Model: Private Museums in China

Victoria Lu, Creative Director, Shanghai Museum of Contemporary Art

Supported by Gordon Darling Foundation

The idea of a private museum is a relatively new concept to China. Since mainland China's reform and open policy to encourage free market economy, the establishment of private art museums has become a prevailing trend. This current policy of promoting creative industries has further pushed the development of privately owned museums, however the methods used for raising funds for these private museums is varied. According to their funding methods there are three major types of private museums in China: 1. Real estate property type, 2. Private collection type, 3. Cooperate support type. Real estate developers are the biggest resources for building private museums. The purpose of these developers is often based on increasing the value of their properties by adding cultural facilities. The scope and mission of these museums can be limited due to their founding natures. There are also some collectors established their own museums to display their personal collections. Now the banks are joining the bang wagon to start their own collections and museums. Most private museums in China are registered as private companies. The Chinese government is now trying to make regulations to govern these sprouting private museums, but until today there are very few private museums that have been granted with non-profit status. Therefore most private museums' owners take museums as their own assets. Only a few are actually forming a board to supervise the management of these museums. Donations are scarce due to the lack of tax benefits. The incomes from operating events at museums are essential to all private museums as some have even rented out their spaces for exhibitions just to cover the operational costs. Private museums are at the beginning stages in China. I will propose 5 examples of reputable private museums to explain their funding models.

Private Model: Museum of Old and New Art Tasmania

Jane Clark, Curatorial Consultant, Museum of Old and New Art, Tasmania

In sharing his collection with the public, David Walsh, for whose soon-to-be opened Museum of Old and New Art in Hobart I am now working, wants visitors to MONA think – about all sorts of things. About art, about what makes human beings human, about what we believe and why we believe



CONFERENCE PROGRAM - Sessions 6 & 7

it, where we have come from and where we are going. As he said recently, 'I'm certainly willing to stand on my soapbox – and MONA is my soapbox'. But David Walsh also wants conversations. His collection may shout out loud, but he wants visitors to shout back – with passion. As part of MONA's curatorial and design team, the creative freedoms seem boundless by comparison with life in a government-funded institution. With a collection ranging from ancient Egypt to up-to-the-minute international contemporary, housed in a subterranean building by one of Australia's leading architects, there are some very interesting challenges to confront.

Income Generating Model: The Abbey Museum of Art and Archaeology

Edith Cuffe, Chief Executive Officer, Abbey Museum of Art & Archaeology

Like many small museums, the Abbey Museum of Art and Archaeology, Caboolture, Queensland struggles to maintain financial stability. Reliance on admissions and the occasional project-based grant is not enough to cover operational expenses and collection maintenance let alone provide opportunities for expansion.

The common question of how to raise needed funds was constantly on the minds of Board and staff. The need to think outside the box was obvious. The Abbey Museum is not considered a "normal" Australian museum. Our collections from Europe and the ancient Classical world set us apart from all bar the State and University Museums who may hold but not always display their Classical collections.

A chance meeting by the Museum's Director, Michael Strong, with a member of the Queensland Museum staff, Peter Volk, back in 1987, set in motion an event that would become an important part of the Museum's activities and of increasing financial benefit. Peter Volk was a member of the SCA (Society of Creative Anachronism), a global organisation which re-enacts history and especially the Middle Ages. He suggested his group put on a 'Medieval Tournament' as a fundraiser for the Museum. So on a cold winter August afternoon in 1989, a group of thirty SCA members took the 'field' and fought for 300 members of the public. The Tournament was considered a success. It was decided to hold it biannually, to avoid people losing interest through over exposure.

Far from losing interest the public lapped up the medieval experience being offered. With an increasing commitment to presenting a 'living history' experience and an authentic glimpse into history (within the bounds of the Australian environment and modern Health and Safety Policies) the event has metamorphosed into a week long festival attracting over 700 medieval re-enactors; and in 2008 over 22,000 visitors.

Another area in which the Museum has focused its creative energy is in education programs. Students are a prime source of income with over 4000 using our facilities annually. The need to offer students an educational 'experience' led to the development of a number of innovative programs. The now highly successful Archaeological dig program was introduced in 1998. An archaeological dig site was replicated with reproduction artefacts and students were invited to excavate and record their finds as if on an actual dig. Fortunately this program fitted a niche market and it attracts schools from Northern New South Wales and as far north as Cairns.

1215 Lunch – Banquet Hall

Front of House National Network Meeting – Hunter Room

1330 Session 7: Parallel Sessions

Session A: Engaging With Politics, Society & Community

Concert Hall

Chair: Deborah Tout-Smith

Globalisation, Identity and the Community Museum

Rachel Vincent, PhD Student, Macquarie University, Sydney

Background: This research focuses on the development of a theoretical framework for contemporary collecting to enable regional history museums to develop and articulate new identities borne from transnational culture.

Debates around the role of museums in shaping and negotiating identities are well developed in Australia, and this research links concepts of transnationalism, identity, and sense of place to a country with a truly progressive outlook on collecting contemporary culture. The focus is on New South Wales, a region

with the largest population of any Australian state and a dynamic culture embracing migration, movement and ideas. With one in four born overseas, new identities and global connections are being generated through migration and movement of people on a large scale.

Aims: Set within a museological context, and grounded in issues of space, place and identity from the field of cultural geography, the paper outlines an investigation into globalisation as a catalyst enabling new, non-territorialised communities to enrich regional identity. Regional history museums often have a territorially fixed approach to collecting 21st century culture. For museums to remain relevant to the communities they serve, however, they must be proactive about collecting culture predicated on globalisation, much of which will be intangible and concept-based.

Method: The project will use case studies from regional history museums in New South Wales, and conduct qualitative research with museum staff, and both museum visitors and non-visitors. The development of new methods for mapping intangible, concept based-cultures using theoretical perspectives and methodologies adapted from the field of cultural geography, will be discussed.

Results: Results aim to refresh the history museum's idea of a 'sense of place' as being progressive, fluid and dynamic. There is potential to identify and document new communication networks, helping regional museums to redefine and reinvigorate their concept of regional boundaries.

Conclusion: This paper outlines work in progress to pilot a responsive and sustainable approach for regional social history museums to collect for the future in a global society. The final outcome will be the development of new collecting policies and practices to embrace the intangible aspects of human life in order to enrich and support contemporary regional identity.

Where is it, Who's got it, Who's telling? Convict female factory women - the exhibition story where curators and historians don't have all the answers

Gay Hendriksen, Curator, Parramatta Heritage Centre, Parramatta

Background: *Women Transported – Life in Australia's Convict Female Factories* exhibition project is a touring exhibition developed by Parramatta Heritage Centre and University of Western Sydney. The exhibition, public programs and tour program provides access to the stories of nearly 10,000 colonial convict women who came from all over the British Empire and were in at least one of the 12 female factories spread around Colonial Australia.

The exhibition also sorts the myth from the reality. These women were not lazy whores, unskilled, immoral and from a crime class. Just under half the Irish were literate and just over half the English. For most it was there first or second offence (mainly theft to survive) and prostitution was not a punishable offence. They brought over 180 trades with them. The women were the mothers of the nation, the business women, the farmers, the skilled labour. They produced the first Colonial export and engaged in the first female workers riot in Australia.

These women are an essential element of Australian identity but remain hidden. 1 in 5 Australians are related to these women, which means either they are related to these women or know someone who is. This history of these women and the Australian female factories has not yet been told.

The project has been a collaboration between curator, historian and community with local historical societies, family historians, spinners, weavers, sewers, archaeologists, artists, interns, community volunteers, as well as support from the Powerhouse Museum.

Aims: To present a case study of working together and working new as well as looking at a significant gap in collecting in Australian Museums. The exhibition gave equal weighting to academic and community input from a great range of different sources. With incomplete Colonial records the stories are as much with families as collecting institutions. As there were less than 10 objects in National Collections and only 4 contemporaneous images of convict women the project relied on identifying objects unknown in the public arena and raised the question of hidden stories in statements of significance – perhaps some objects belong to factory women but either the connection of the women to the factories is not known or the object is noted as significant for other reasons.

Results: Open dialogue on museums using extensive community collaborations to provide service delivery which would otherwise be minimal, consider what is not intentionally collected by national and regional



collections and raise questions about the hidden stories that belong to such a large proportion of the Australian population.

Conclusion: Need to reassess our interpretation of Colonial History with inclusion of these women as essential; review collecting on a local, regional and National level to include these stories and objects and the impact of these women on Australian Identity and review empowerment of community stories.

Propaganda, Pride & Prejudice - Revisiting the Empire Marketing Board Posters at Manchester Art Gallery

Melanie Horton, Researcher, Manchester City Gallery, U.K.

Background: What happens when a museum of art decides to investigate a contentious area of its collection? And what happens when the 'outsider' asked to do this research holds an investigative mirror up to the museums own cultural practices? This presentation will summarise the findings of ongoing research into Manchester Art Galleries' collection of over 200 Empire Marketing Board posters - a collaborative investigation supported by Manchester Metropolitan University and funded by the British Arts and Humanities Research Council.

Aims: Manchester City Galleries' collection of Empire Marketing Board posters are a rare example of peace-time governmental propaganda. They were collected in the 1930's yet have remained little known or used since. The posters' visual seduction is still strong however their clear ideological messages and imperial sentiment have become increasingly discordant as time has moved on. Revisiting these posters today presents a rare opportunity to investigate their history, ascribe new meaning to their significance and examine their interpretive potential from a post-colonial perspective.

Method: This straightforward investigation becomes complicated when situated amongst the day to day practices of the art museum. The use of a pragmatic consultation programme that has united the voices of the academy, the canon and the public, has produced a wealth of information that brings critical attention to the authoritative knowledge-generating function of the museum. It's mixed methodology, drawn from design history, museology and social anthropology, purposefully subverts the 'product' driven approach to research so common within a museum of art, reflecting instead on the process of examining contentious histories within the institution.

Results: The mixed methodologies used have produced a rich contextual history of these posters, from time of their collection through to the present. It unpicks the relationship of mutual ideological reinforcement that has developed between the posters themselves and their location within the gallery and demonstrates the huge range of meanings that these posters elicit from people today. However constant reflection of the process of research within the distinct context of the art museum has also brought attention to the limitations of traditional museum practices on this type of research. More specifically, it has shown the deep difficulties that museological institutions face when attempting to approach colonial histories from a post-colonial perspective.

Conclusion: This presentation argues that a process-based approach to collection use, as explored in relation to this colonial propaganda, sheds valuable light on some of the 'invisible' aspects of our institutional culture and identity. In the case of the Empire Marketing Board posters at Manchester City Galleries, this process revealed that the point of contention, when examining this 'contentious' collection, lay less in the public's acceptance of the posters' ideological proclamations and more in the challenge that they presented to the structural traditions of institutional practices. Involvement in this process, without a fixation on a final 'product' allows us to rethink the epistemological value of museums in a post-colonial world and reflect on the methods that we employ when using historical collections and undertaking historical research.

Paper by Carol Low withdrawn

Session B: Greening Our Museums

Cummings Room

Chair: Jason Smith

Policing Sustainability: Greening the Victoria Police Museum

Liz Marsden, Collections Manager, Victoria Police Museum

Aim: In an age of increasing environmental concerns, museums play an important role in the education of the public not just through the contents of exhibitions but also through the methods used to exhibit them. This was very much in the minds of the staff of the Victoria Police Museum during its recent redevelopment.

Background: In October 2007, the new Victoria Police Museum was opened. In the 9 months the museum was closed, staff decided to re-examine outdated displays and to make the new exhibition area more sustainable.

Methods Results: Financial constraints were the greatest hurdle. At the time of its closure the museum only had two specifically built display cases. With no funding to buy custom built cases, it was given 21 display cases. New plinths were made, with storage space created underneath. This saved valuable, museum grade materials from destruction, and allowed the museum to redirect funds towards other areas.

Lighting works and resource wasting was one area the museum felt it could make a difference. A system was devised to be comfortable for visitors, suitable for the displayed material, whilst consuming as little energy as possible. Five styles of lighting were installed to suit different aspects and needs of display areas, using low wattage run at reduced capacity. Dimmers increase the life span of low wattage lamps whilst having a positive effect on air-conditioning costs. These measures are essential in the reduction of the Museum's carbon footprint.

One seemingly small but in fact major achievement for the museum is obtaining use of 100% Green energy, much higher than the 10% target for government buildings. This achievement means that all environmental controls are now completely carbon neutral.

Organisation and preparedness for the final installation reduced the need for costly last-minute solutions. As many in-house services or local contractors and products were utilised as possible, with the majority of mounts, labels and design created by staff or from within Victoria Police, with some being outsourced to local companies. This saved costs and reduced chance for errors. Subsequently, excessive car travel by staff and contractors was also reduced. Public transport is in fact encouraged by the museum, with volunteers being allocated an allowance each day towards fares. The museum lends itself to it, with central railway stations, trams and soon water taxis, nearby.

Conclusions: The Museums Australia, *Museums and Sustainability Guidelines* state that museums have an integral role in promoting and implementing sustainability in society. The accountability of museums has in actual fact broadened from relatively simple objective displays, to demonstrating how it acts as a good citizen. Since so much attention today is focused on how families, individuals and businesses can act in more sustainable ways it is only understandable that museums follow suit. It is this ethos which fuelled the Victoria Police Museum to change its ways and in doing so help promote the 'green' in its predominantly chequered blue and white landscape.

Environmental Leadership at the Local Level

Peter Dormand, Energy & Resource Manager, Newcastle City Council

As the world's biggest coal exporter, Newcastle NSW created a vision in 1997 to establish itself as an international testing ground for the application of sustainable technology and practices.

Newcastle City Council has already reduced its own electricity consumption by 40% based on 1995 levels. It developed the world's first greenhouse gas speedometer www.climatecam.com in 2001 to measure and report progress of its local greenhouse action plan. It developed the ClimateCam family of action based learning programs to show community and businesses how easy it is to achieve deep and sustainable reductions in energy and water consumption. This work has culminated in a collaboration with industry and government organizations to lead the community towards energy and water efficiency best practice, called the



CONFERENCE PROGRAM - Session 7

Together Today partnership. www.togethertoday.com.au

The City of Newcastle is currently reviewing its 2008 greenhouse gas reduction target of returning the City's emissions to year 2000 levels and the results of this review will be made public in June 2009. The City's climate change programs have been purposely developed so that they can be replicated throughout Australia and overseas. Newcastle's world leading initiatives were presented at the OECD *Competing Cities and Climate Change Conference* in Milan Italy in October 2009 at the invitation of the OECD and in partnership with the Commonwealth DEWHA. The ClimateCam initiative has now been included in an OECD preparation report for the City of Copenhagen in the lead up to COP15.

The City of Newcastle and the Hunter region aims to create Australia's most energy and water efficient region, through a world-first, world-class environmental initiative called Together Today. Despite failing to secure funding under the Commonwealth Government's Solar Cities program, local government, business, industry and community groups have committed to this program, launched in April 2007, which incorporates many of the leading climate change initiatives already developed by Newcastle Council.

The collective greenhouse impact (including electricity, gas, waste, water and transport) of the community is calculated monthly on ClimateCam, a software program developed by the Council in partnership with key utilities and agencies to monitor the City's local greenhouse action plan entitled the Greenhouse Action in Newcastle (GAIN) 2001-2008. The methodology for this program is posted on www.climatecam.com and will be celebrated in the relocated Newcastle Regional Museum at Honeysuckle

Shades of Green – colouring our priorities for the future

Gavin Fry, Director Newcastle Regional Museum

The new Newcastle Regional Museum has been many years in the making. As the project has developed there have been grand designs and lofty ambitions as to how it might be a leading light in Newcastle's green future. Newcastle Council has strongly supported those green ambitions, but achieving them is far from easy. This paper will examine the realities of

implementing cutting edge technologies into a project with constrained financial parameters. Priorities must be set and can we compromise our museum professionalism in the name of a greener future? Do we boldly go where few have gone before, or tread the well-worn path of conventional technologies? Put simply, can we afford a project where many of our green credentials are more symbolic than practical? Tight income targets and lean operational costs do not necessarily sit well with untested technologies and a conservative culture in asset management. A low risk approach to design and construction requires known and predictable outcomes which are often at odds with bold new approaches to building servicing. The Museum is keen to be a demonstration site, a place where the community can find answers and learn about their environment. How we meet that challenge will be a test of our professionalism for many years to come.

Session C: The Importance of the National Curriculum to Museums

Hunter Room

Professor Barry McGaw, Chair, National Curriculum Board

This session will provide an opportunity to follow-up to Professor Barry McGaw's earlier address. It will broadly explore the relationship between the development and implementation of the national curriculum and the opportunity it presents for current and future museum education practice, considering these key questions/issues:

- How have museums contributed to the development of the proposed national curriculum to date?
- What does current museum education practice have to offer the national curriculum?
- How might the national curriculum impact on museums and what opportunities does its implementation present?

Session D: Working Effectively Off-Shore

Mulubinba Room

Chair: Annette Welkamp

Meeting at the Crossroads: The La Trobe University & Ateneo de Manila University Arts Linkage Project

Vincent Alessi, Artistic Director, La Trobe University Museum of Art

Most Universities sign endless Memorandums of Understanding with other institutions. Quite often these are generated by academics with mutual interests. They may be signed at an institutional level but they do not always encompass wider University pursuits. They very rarely involve, or are pursued for that matter, by curators and directors of University Art Museums. The outcome is that MOUs are strong in theory but rarely see genuine practical outcomes.

In 2000 an MOU was signed between La Trobe University, Australia and Ateneo de Manila University, Philippines. In the preceding years research centres were established at both Universities – the Philippines Australia Studies Centre (PASC) at La Trobe University in 2003 and the Philippines Australia Studies Network (PASN) at Ateneo de Manila University in 2004 – with the stated aims of developing and presenting research of mutual interest, encouraging staff and student exchanges and to deepen networks and relations between the two countries.

In 2006 the Art Museums of both Universities in conjunction with the PASC and PASN embarked on an ambitious Arts Linkage Project. The aims of this project were to encourage staff exchanges, exhibitions exchanges and to work across disciplines with a number of academics.

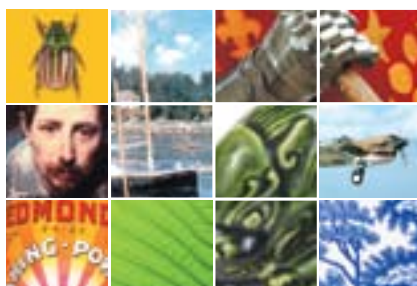
This paper will examine the development and successful implementation of the Arts Linkage Project. In particular it will focus on La Trobe University's support of the Ateneo Art Awards, staff exchanges and the first of our exhibition and symposium exchanges which seek to use art as the starting point for cross-discipline dialogue.

Valuing the Principles and Processes of Community Engagement in Museums Work: Committing to Place and the Viengxai Field School

Dr Joanna Wills, Heritage Officer, Queensland Environmental Protection Agency

VernonCMS

A fully-featured and modular system that makes managing your collection simpler, easier and faster.



eHive

eHive.com is a visionary web-based collections management system that is an affordable hosted solution for showcasing your collection online.



Vernon Systems Ltd
Collection Management
Software Provider

12 A McDonald Street, Kingsland
P O Box 6909, Wellesley Street
Auckland 1141, New Zealand

ph: +(64) 9 815 5599
fax: +(64) 9 815 5596
www.vernonsystems.com



Many institutions illustrate a growing appreciation and understanding of the diverse individuals and communities who contribute to the development of museum programs. However, without a formal framework to help guide the way community engagement and participatory practices are undertaken, valued and recognised within the museum industry, museums could potentially alienate avenues that help keep them sustainable and viable.

This paper discusses the principles and processes that inform the way museum workers conduct collaborative community projects, and suggests how these could be better valued and recognised in the museum sector. It draws on two very different projects to explore the need for a greater understanding of principles and processes used to develop and deliver museum-based community projects. *Basin Bytes* was a community-based outreach and information and communications technology project funded as part of the *The Committing to Place Research Project* – an Australian Research Council Linkage Grant project – which worked with regional communities to create digital stories about place and attachment in the Murray-Darling Basin. The “Viengxai Fieldschool” was conducted in Laos by staff from Deakin University’s Cultural Heritage Centre for Asia and the Pacific (CHCAP) in 2006. It aimed to provide Deakin Students with an opportunity for experiential learning within an international and cross-cultural context, and to provide Lao heritage professionals with heritage training. Challenges, frustrations and triumphs during the development of both projects highlight the realities of undertaking collaborative projects, and demonstrate the value of using community engagement skills, principles, practices and evaluation to inform their development.

Establishing Singapore’s Peranakan Museum

Helena Bezzina, Manager Public Programs, National Portrait Gallery, ACT

The Singapore Peranakan are a small minority group with a vibrant cultural history. They pre-date colonial settlement of Singapore and were at their most influential during the British colonial era. However, following the Japanese occupation during the Second World War and Singapore’s subsequent independence, they became both culturally and politically marginalized, despite the fact that they provide a material legacy that is genuinely unique in the world.

Singapore’s newest National Museum The Peranakan Museum, houses a collection that is one of the nation’s most popular with both local and foreign visitors, as well as most sought after for international loans. Older members of the Peranakan community donate or lend valuable family heirlooms and enjoy the nostalgia of their bygone glory. For them, the museum enhances their cultural and social capital.

Yet younger Peranakan are apathetic and feel less of an affiliation to their Peranakan culture. The Government’s language and education policies, as well as the increasing occurrence of marriages outside the community, have contributed to this sense of detachment. Some in the Peranakan community believe that their culture is being appropriated to further the Government’s ongoing drive to promote tourism and attract foreign investment by making Singapore a more culturally vibrant place to live. Rejecting the idea that the community gains social capital with any meaningful ‘exchange rate’ they believe that the Peranakan are represented merely as an exotic culture from a bygone era.

This paper explores the fascinating journey of the Peranakan Museum as it evolved from a small contextual temporary display within the Singapore’s History Museum, grew through many machinations, and eventually became housed in its own dedicated National Museum.

Workshop 6: Writing for Exhibitions Monday

Newcastle Room

Presenter: Jennifer Blunden, Consultant

Target Audience: Museum workers with responsibility for creating exhibitions

Description: Mid level workshop to develop skills in constructing texts that engage audiences.

Relevant National Standards: B2.1, B2.2, B2.3

Learning outcomes:

- ~ understanding the special language environment of exhibitions & visitor behaviour
- ~ understanding of principles of good writing, practical sentence craft

- ~ understanding of interaction of message, design, context & audience
- ~ keeping exhibition text on track
- ~ special audiences, children and practical label writing

Session E: What’s Worth Keeping? The Export of Australia’s Movable Cultural Heritage

Waratah Room

Kim Allen, Assistant Secretary, Collections Branch, Department of the Environment, Water, Heritage and the Arts

The Protection of Movable Cultural Heritage Act 1986 (PMCH Act) regulates the export of Australian cultural heritage objects. How well is it working?

The Minister for the Environment, Heritage and the Arts announced a review of the PMCH legislation in January 2009. Over 100 submissions from cultural organisations, government agencies, community groups and individuals have been received.

This session will provide an insight into the issues and challenges involved in protecting our most significant cultural objects, including possible changes to the PMCH legislation.

1445 Afternoon Tea - Banquet Hall

1515 Session 8: Parallel Sessions

Session A: Examining Contentious Histories

Concert Hall

Chair: Dr Charlotte Smith

Remembering World War I Soldiers in the USA: A Collaborative Work in Progress

Trevor Jones, Curator, Mountain Heritage Center, North Carolina

Background: In 2008 the Neville Public Museum staged *The Traitor State: Wisconsin in World War I* an exhibit that focused on the domestic issues the war raised. In Wisconsin, the anti-war stance of state politicians and the German heritage of most of the state’s residents cast suspicion on the loyalty of the state’s residents. Throughout the conflict, free speech was suppressed and recent immigrants faced a climate of fear and intimidation. Despite this discrimination, Wisconsin soldiers enlisted in record numbers – many of them to prove their loyalty to their adopted country. The Neville Public Museum holds the records of the Brown County War History Committee which interviewed over 1,700 local soldiers and their families about their wartime service and collected a wealth of personal, family, and military information, including hundreds of photographs and original letters. The goal of the Committee’s project was to publish a book, but it was never completed. The Neville Public Museum, Preble High School, and the University of Wisconsin-Green Bay recently received a Save Our History grant from the History Channel to work collaboratively to digitize and make accessible this long-forgotten and heretofore underutilized archival collection of 1,721 records relating to local soldiers from World War I. The project raises questions about the importance of memory and commemoration of what is, in the United States, a forgotten war.

Aims: Our project will create an accessible digital archive, lesson plans for educators, and a museum exhibit featuring the collection. In addition, we are interested in prompting students to connect with the past and explore the process of historical memory. Although World War I was an important event in American history, it was even more important for Wisconsin politics and culture. Considering the strong impact of the war, why has it been forgotten today? What can memories of the war teach us about the process of historical memory? How can we use primary source records engage students about a conflict that ended 90 years ago?

Method: The project involves working with local high school and university students to digitize the records, working with history teachers to create lesson plans, and all the partners to create an exhibit at the Neville Public Museum featuring the stories of local soldiers.

Results: As this is an innovative collaborative project in progress, we’re not exactly sure how it will work! At this point, this is very much a work in progress, but by May 2009 we will have completed over half of the project and will be able to speak to its potential successes and failures. Our hope is to create products that meet the needs of all the project partners while also benefiting the general public.



CONFERENCE PROGRAM - Session 8

Conclusion: This program should benefit conference attendees interested in the Working Together and Working New themes, as it focuses on a collaborative project that will attempt to combine online materials, classroom lesson plans, and a traditional museum exhibit in new and dynamic ways.

Conflicts 1945 to Today — A Study in Collaborations

Libby Stewart, Historian, Australian War Memorial

How do museums meet audience expectations? Is it possible to satisfy the diverse demands of interested groups? These are perennial questions for museums. The Australian War Memorial strives hard to meet the expectations of one of its largest group of stakeholders; war veterans and their families. The recent development of the AWM's latest permanent galleries, *Conflicts 1945 to Today*, shows that while close collaboration with veterans' can be very rewarding, it can also generate false expectations and discordant views. As an institution, the AWM has a responsibility to respond to this group of stakeholders, while maintaining its integrity as a museum, and a memorial, for all visitors. The tension this creates for exhibition development teams is something unique to the AWM, and it was constantly visible during the latest development process. Vietnam veterans, in particular, were vocal and assertive in their desire for what should be displayed and what stories told. This paper will examine the collaborative process undertaken during its latest gallery development, with a particular focus on Vietnam veterans, their view of their history, and the role of the AWM in commemorating and acknowledging their service.

Memory, Memorial and the Healing of Indigenous Australia

Lenore Manderson, Monash University

Memorials, museums and other perpetual commemorative sites and acts of remembrance are important vehicles in a pathway to reconciliation and healing. In this presentation, I elucidate an emerging understanding of public spaces of and occasions for commemoration as therapeutic arenas and transformative sites for individuals and communities. Drawing on primary research conducted in Australia and South Africa and a wider analysis, I relate theories of the role of museums in reconciliation and healing to contemporary Australian politics, so extending debates within museums and among curators of the challenges of narrative and its social purposes. In

particular, I review the conceptualisation of policies and curatorial practices of museums associated with Apartheid and the Holocaust. These include the Hector Pieterse Museum and the Apartheid Museum in South Africa, memorials and museums in Germany, Holocaust Museums in Washington DC, Melbourne and Sydney, and the permanent Holocaust Exhibition at the Imperial War Museum London. I contrast these with ways in which indigenous experiences have been managed, briefly contrasting representations in USA, Canada and Australia. I critique the symbolic steps taken in Australia, most recently the 2008 apology, and use this to argue for systematic public acknowledgement of individual and collective experience. Australia needs permanent place-based material testaments of Indigenous and contact history, to complement and validate Indigenous stories of the past and to explain the historical basis to contemporary health and social indicators of Indigenous Australians. I argue the importance of enduring memorials as therapeutic arenas to allow those who visit to heal, to acknowledge the suffering and grief, to allow all of us to move forward.

Session B: The Art of Sustainable Practices

Cummings Room

Chair: Debbie Abraham

From the Bokashi Bucket to the Biosphere: Heide Going Green

Jason Smith, Director, Heide Museum of Modern Art

Heide Museum of Modern Art is a cultural heritage site and art museum that integrates art, architecture and organically maintained gardens and landscape. In 2009 Heide will be midway through a three year corporate plan titled *Heide SMart - Sustainable Museum and art program*. This plan was developed and ratified after the redevelopment and reopening of Heide III galleries in 2006, and is founded on Heide's aim to lead and mentor in sustainable practice in the museum sector.

This paper and presentation will detail how Heide is working differently as the organisation develops and adopts new work practices that demonstrate and embed in organisational culture the Museum's commitment to sustainability (the three platforms of Heide's sustainability program being environmental, financial and social). Heide's ambition is to be a model 'green' museum.

Heide's commitment to sustainability was boosted in 2008 with a major grant through the Sustainability Fund, managed on behalf of the Victorian Government by Sustainability Victoria. This Grant is enabling Heide to undertake a range of researches and activities that enable it to implement best practice in Environmentally Sustainable Design (ESD).

ESD initiatives are central, for example, to the design, construction and operation of the Heide Café Redevelopment project (with the new café scheduled to open in November 2009). Heide's commitment to ESD for the café particularly has brought the Project architects and the Museum into collaborative partnerships with energy, equipment and service suppliers.

Heide is also using the educational context of the art museum to develop partnerships with other charitable or non-government organisations focussing on community health and cultural change.

The Heide Sustainability Working Group was established in August and is made up of staff members from each department of the business as well as the Senior Management Executive Group (SMEG). The group meets monthly to discuss sustainability priorities, concerns and issues facing Heide.

Heide has engaged Sustainable Business Practices (SBP) for the conduct of a Carbon Baseline report of Heide. Initial interviews and a site visit were conducted in late July and SBP is currently finalising the report.

Heide has introduced an internship position to support the organisation's sustainability initiative. On 1 September, Philippa Baker commenced her placement as Sustainability Intern and to date has conducted interviews across the organisation to identify sustainable practices already in place at Heide. She has captured staff ideas about sustainable practices they would like to introduce, and has documented staff concerns about the sustainability initiative and aspects they feel are not working or would be impractical to implement. As a result of the work conducted by Philippa, Heide has introduced Bokashi Buckets to facilitate greater composting of organic waste from the conTEMPORARY café and staff kitchen. The interviews have also resulted in Heide undertaking to introduce to staff administration



DEAKIN POSTGRAD
UNIVERSITY AUSTRALIA

CELEBRATE MUSEUMS with US

For 30 years Deakin's museum studies courses have demonstrated that if you're passionate about cultural heritage, then they're the best pathway to leadership in the arts and heritage sectors in Australia.

Deakin's museum studies and cultural heritage courses are relevant and responsive and supported by strong networks of professionals. They are taught by academic staff who have active partnerships in international and national organizations such as UNESCO, the International Council of Museums (ICOM) and Museums Australia.

To find out more about our highly regarded cultural heritage and museum studies courses, call 1300 334 733.

The difference is Deakin
deakin.edu.au/postgrad

[MELBOURNE | GEELONG | WARRNAMBOOL]

DEAKIN UNIVERSITY CRICOS PROVIDER CODE: 001138



areas plants that have been scientifically-proven to produce cleaner air and promote a healthier working environment.

Issues of Sustainability in Delivering a New State Museum and Art Gallery for Tasmania

Jennifer Storer, Steven De Hann, Bill Seagar, Project Managers, Tasmania Museum & Art Gallery

Late in 2006 the Tasmanian Government committed \$30 million to the first stage of a redevelopment project that addressed the long-term future of the Tasmanian Museum and Art Gallery. After decades of no significant capital investment, the nation's second oldest museum and art gallery situated on the nation's most important precinct of intact heritage buildings, was about to get a makeover.

Jennifer, Steve and Bill will present how this complicated and ambitious project got off the ground, and to the stage where it has been suggested we are in a position to deliver, in the words of Timm Adams in *The Australian* 18/9/2008, 'the nation's first truly postmodern museum'.

Jennifer Storer, Redevelopment Manager

Jennifer had the privilege of receiving a Gordon Darling Global Travel Scholarship to look at museum redevelopments overseas before embarking on Tasmania's greatest ever investment in its cultural sector. She will look at the lessons learned from overseas and what TMAG has set in place to guide its project for the best outcome. These include:

- Getting the people mix right
- Steering groups, project managers, contractors and directors – keeping everyone on track
- Funding
- Aiming for outcomes not focusing on outputs
- Good planning
- Things they didn't tell you – living with the risk factor

Steve de Haan, Redevelopment Facilities and Operations Manager

Steven, the Museum's Business and Operations Manager, accepted a reassignment to the new role in February 2008. Like Jennifer, Steven also gained valuable insight from visits to national and international institutions and redevelopments. Steven will focus on the consultative and collaborative masterplan design process and how TMAG worked with its professional team of consultants and stakeholders to arrive at a solution that will meet the unique needs of TMAG during construction and into the future.

Bill Seager, Redevelopment Content Manager

Bill joined the project from South Australia in April 2008. Not a local, he is charged with developing and implementing a program/exhibition plan for TMAG that will make the place unlike anything in Australia. An absurdly broad but rich collection, talented and specialist curators, and a very particular community with complex layers of stories were all waiting to meet him. Bill will discuss:

- Tackling expectations
- Taking new blood and ideas to an old collection
- Too little time and too few people – what is the formula
- Consultation, consultation and more consultation
- Where are Australian cultural institutions going with interpretation in the 21st century?

Together all three talk about how such a vast project has come such an amazingly long way for an institution with small staff, vast collections, ancient facilities and little experience of big changes. This presentation is about the importance of staying practical yet visionary, and the interesting dynamics of being entrusted with ushering in change.

Workshop Discussion: leave with a mission, no matter how small!

Session C: Education / Evaluation

Hunter Room

Chair: Andrew Simpson

Bright & Shiny: Reflections on a New Audience in the Gallery

Dr Barbara Piscitelli, Consultant

Aim: In 2007, the Ipswich Art Gallery noted a gap in provision for children under five years of age in gallery environments, and set out to develop and

deliver a new model of programming for the audience. The result was a new project to develop programs and exhibitions for the very young. The first of those projects was a program entitled *Bright and Shiny*. This paper outlines key lessons learned from this innovation.

Background: Ipswich Art Gallery has developed a highly innovative program for very young children. The Gallery implemented a long-term strategy for designing innovative programs and conducting systematic research on how children under five years engage and learn in cultural spaces. The research was designed to inform the development of new and innovative programs, and to generate greater understanding of young children's experiences within cultural institutions.

Methods: Children and parents/carers were observed during the program and data was recorded via field notes, checklists, video and photographs. Trained observers (including program leaders, researcher and Gallery staff) gathered data.

Parents/carers completed a questionnaire to seek information about demographic details, audience characteristics, program satisfaction and marketing.

Analysis was ongoing and became the subject of team meetings at midpoint and at the conclusion of the program.

Results: The research answered the following four questions:

1. How do very young children (birth to four years of age) respond to contemporary art in a specially designed museum environment?
2. What kinds of social interactions (between very young children and adults) provoke responses about art and aesthetics?
3. What qualities of art do very young children prefer and why?
4. What components of the prepared environment do very young children prefer and why?

Conclusions: The final part of the paper proposes a new way of thinking about programs for very young children in museum environments.

Driving Creative Solutions—a Journey in Progress

Jenny Horder, Manager Learning Services, The Australian Museum

Background: Mapping the off-piste journey undertaken by the Learning Services Unit at the Australian Museum in recent times to engage new audience sectors will be the prime subject area addressed in this paper. Museums in general aim to provide a peak learning environment and experience for visitors, especially for the schools audience, with a view to setting up a long term and ongoing dialogue or relationship. Greater effort is required when new markets and delivery techniques are to be employed taking educators and planning staff on pathways away from their comfort zones and requiring the exploration of brave but exciting new worlds.

Aim: In this paper, each of the sub themes will be addressed in outlining deviations from "the norm" in the development of three new types of programs and modes of delivery offered to student visitors by the Australian Museum.

Method: Greater emphasis on engaging with visual and graphic media to supplement engagement with the real thing onsite and exploitation of the possibilities of enriching and supporting the resources of the Museum offsite with the online electronic and digital media, will be explored. Working differently, together and in new ways will be demonstrated by showcasing current ventures with the Australian Museum's "Artlink" Project, the Historic Site Project and the Museum in a Box online links proposal, all illustrating the striving for, and engagement of, new audiences, new collaborations and new strategies.

Results: The development of programs exploring the intersection of art and science, art and culture, history and architecture, ICT and access to experts with knowledge related to Biodiversity and the Environment, have been initiated and the progress in getting there and how it has been achieved to date will be exposed in this paper.

Conclusion: With the emphasis on cross curricular activities, action learning and working from the strength of access to primary resource material, Museums are well placed to support the desired learning strategies and practices currently being encouraged to promote deeper learning and understanding widely across the educational sector. The attributes of adaptability and diversity of staff capabilities across the Museum workforce have been shown to be of great importance in promoting the



CONFERENCE PROGRAM - Session 8

development of new ways of doing things. Working in multidisciplinary teams and acceptance of experimentation are further attributes that foster collaboration and innovation, required in particular, in learning related projects.

Ultimo Science Festival: leveraging partnerships to give our message a wider view

Derek Williamson, Education Officer, Powerhouse Museum

2008 will have the third *Ultimo Science Festival*, a dynamic expose of old and new science, some 15000 people will participate in activities all along Harris St, garnering media interest, audience participation and keen political support. Science is, in many ways an easy sell to a wider section of the community however it must be said that getting large audience numbers to the museum for science related events has been difficult. So we decided the best way to attract both audience and monetary support was to leverage off the relationships we had with organisations in our precinct. Of course there have been pitfalls, both internal and external but the results suggest this is a great success for the Museum. But how will we make it better into the future?

Session D: Pushing the Boundaries for New Audiences

Mulubinba Room

Chair: Alison Spence

The Commons Project on Flickr: How do we measure success, maintain our new community and progress with better access to our collections whilst also developing new business models for open access?

Paula Bray, Manager Image Services, Powerhouse Museum

On April 8th 2008 the Powerhouse Museum loaded 200 images from the Tyrrell Photographic Collection onto the *Commons Project on Flickr*. These were high value images of Sydney that the Museum sold digital copies of since acquisition in the mid 1980s. We were given the go ahead to "experiment" with allowing a small selection of images from the collection

to reach a well established community that was not on our own website. Being the first museum internationally to join the project had its risks but what followed changed some thinking about how we engage with audiences and how these benefits have far exceeded expectations. This project has led the Powerhouse Museum to think differently about the way our audience has access to our collection in particular to the support that is needed by the education sector.

The paper examines how the project has progressed over the past year and what are the successes, looking beyond the amount of views that images have received and focusing on the unexpected audience participation around content and conversations that have been developed through making our images publicly available beyond our own website. It highlights the ongoing commitment of participating with this new audience and how this has affected internal procedures particularly in relation to maintaining the social connections that have been established and planning future policy around open licensing for our collection.

The paper discusses how important this project has been for the Museum in developing community engagement and how we can make our collections more accessible and richer through allowing social audiences to research, share and enjoy what has previously been thought of as specialised knowledge and not readily available to the public. Some of the unexpected highlights of the *Commons* are discussed including audiences geo-locating and researching our image content, also high level tagging and commenting, connections between users and how and when to respond to our audience. It also discusses the participation that goes beyond Flickr and how the community have taken our content and data and created projects themselves and informed us along the way. The resulting access to this collection has influenced our thinking about changing policy in order to facilitate open licensing of our images. The paper also looks at the impact on the financial and business models around image sales and licensing at the Powerhouse Museum.

This project has allowed us to evaluate how we can utilise online communities so that our collections can reach a far greater audience and therefore has set a benchmark with documented successes to allow the Museum to think differently about how we engage with our audiences and allow improved access to our content for future applications.

Breakout — Fremantle Prison Goes National

Sandra Murray, Head Curator, Fremantle Prison

Aims: As a case study this paper discusses the national tour of the exhibition I curated for Fremantle Prison; covering intra and interstate venues, and the highs and lows. The exhibition *Escape! Fremantle to Freedom* featured the story of the Irish Fenian convicts and their bold escape from the Prison to America on the US whaler *Catalpa* in 1876. The tale is a significant part of Western Australia and Australia's cultural heritage. The paper demonstrates how we managed to bring a major exhibition to fruition and tour it to acclaim.

Background: Fremantle Prison is the last convict prison built in Australia and currently part of a World Heritage nomination of Australian convict sites. The exhibition opened in 2006 and toured Australia throughout 2007 and 2008 with Visions of Australia funding. Touring exhibitions was not on the Prison's original agenda, yet it was successful in securing the highest grant on record from Visions of Australia for an exhibition tour. The tour itinerary covered Geraldton, Albany, Bunbury, Sydney, Hobart and unexpectedly Adelaide. The exhibition travelled to both museums and art galleries, notably the Western Australian Museums - Albany and Geraldton, Bunbury Regional Art Galleries, the Australian National Maritime Museum, the Royal Tasmanian Botanical Gardens and the South Australian Maritime Museum (closed 1 June, 2008).

Method: The presentation includes a strong array of visual images. It covers the themes of "Working Together" - there were a number of distinct collaborations (local, national and international) and venue negotiations and, "Working Differently" - *Escape!* was developed as an innovative crossover of exhibition types - art and museum; it was interdisciplinary covering art, history and new technologies. Imaginative interpretation methods were developed to engage audiences of all ages, including touchscreens with specially commissioned software unprecedented in Australia.

Escape! presented the opportunity to exhibit unseen material nationally and form partnerships with other museums. It is the most comprehensive exhibition of artefacts, documents and artwork associated with the escape, and involved loan items that have never been publicly displayed. Cultural



Which will you choose?

Exhibition at the Australian Museum
2 May – 16 August 2009

Worried about climate change? Confused about flooding, carbon footprints and renewable energy? Get the answers. It's the exhibition Sydney has been waiting for.

Processed foods take more energy – and produce more greenhouse gases – than fresh foods.

Australian Museum

6 College Street, Sydney NSW 2010
Open daily 9.30 am – 5.00 pm
t 9320 6000 www.australianmuseum.net.au
nature culture discover



In partnership with



Season sponsor



Major sponsor



Program sponsor





material was sourced from around the globe including artefacts, artworks, documents and uniforms from private and public lenders. Unusual difficulties were encountered in convincing lenders that a former maximum security prison was capable of caring for loans and professionally touring them.

Results: Rewarding outcomes from the tour – new artefacts and information came to light, a brilliant example is the previously unknown gold Fenian watch in Sydney which then joined the exhibition.

Descendents came forward with new information and the Prison put them in contact with unknown relatives. Visitors connected with the exhibition as they had convict or Irish ancestors in their family.

There were requests for the *Escape!* exhibition to tour to other venues but, due to the fragile nature of some of the documents and artefacts, was only possible to add one more venue.

Conclusion: Some 250,000 people viewed the show on its tour. A fascinating part of our convict and maritime heritage has been given new life. Visitors to Fremantle Prison can now hear more about the Fenian story on a "Great Escapes Tour" available at the Prison.

The GEO Project: A New Approach to Audience Development for Touring Exhibitions

Jodi Ferrari, Exhibition Development Coordinator, Museum & Gallery Services Queensland

Background: The GEO Project was developed by Museum and Gallery Services Queensland (M&GSQ) to support and enhance a suite of touring exhibitions that explore concepts of art, the environment, geography and ecology.

The project is the result of extensive research and consultation undertaken by M&GSQ for the State Government's The Queensland Collections Sector Needs Scoping Study in 2006. This study identified that regional galleries require assistance with public and education programming and audience development.

Aims: The GEO Project primarily aims to increase audience access to a suite of touring exhibitions and encourage audiences to investigate them beyond the gallery, via a web-based experience. This resources website aims to facilitate a greater understanding, engagement, appreciation and enjoyment of contemporary art, particularly for young audiences, through a media and information rich approach to education and reference material and the provision of opportunities to share and generate content in a Web 2.0 environment.

Method: The overarching theme of 'art and environment' was identified to explore the connections and differences amongst four exhibitions that were incorporated into M&GSQ's touring program: *Intimate Transactions*; *Antarctica – A Place in the Wilderness*; *Replant*; and *Habitus - Habitat*. A Project Manager was appointed to research and develop online content, commission educational and audience development materials to support the exhibitions, and to work with Brisbane web designers Toadshow to create a user-friendly website structure that would encourage exploration and participation. One of the challenges was to determine the most suitable Web 2.0 applications to incorporate social media into the site for users to contribute to dialogue about art and the environment. Toadshow's Toadal Control provided the perfect content management system for this project, as it allows administrators to easily change or add content, navigation and social media elements.

Results: The GEO Project website www.geoproject.org.au was launched in August 2008. The website includes: commissioned critical writing by talented and experienced writers; image galleries, including an extensive digital archive, an education kit written by educator Brendan Lea, targeted at upper primary and lower secondary students, detailed information about the exhibitions including artist and exhibition itinerary information; downloadable material including artist diary extracts, an exhibition soundscape, artist documentary; and online interactive opportunities through public sites, Flickr, Blogger and YouTube.

Conclusion: The GEO Project forms an important part of M&GSQ's larger audience development strategies and programming. It will be evaluated formally through qualitative and quantitative approaches. This paper will discuss how successful The GEO Project has been in:

- providing support to regional galleries in audience development and education and public programming

- providing an accessible and quality online resource for the broader community, education sector and regional galleries
- creating opportunities for gallery-based and on-line discussion about Australian contemporary art practice and the environment by all ages and geographic locations
- providing regional Australia with access to quality and diverse touring exhibitions supported by information rich on-line educational resources, reference material and study tools

Workshop 6: Writing for Exhibitions Monday (continues)

Newcastle Room

Presenter: Jennifer Blunden, Consultant

Target Audience: Museum workers with responsibility for creating exhibitions

Workshop 7: National Standards Monday

Waratah Room

Presenters: National Standards Task Force

Description: Entry level management workshop to assist collecting organisations to use the National Standards for Australian Museums and Galleries as a tool for their own development.

1630 Close for Monday

1645 Meetings

- Evaluation & Visitor Research Special Interest Group AGM: Hunter Room
- Museum Historians Special Interest Group AGM: Mulubinba Room
- Touring and Travelling Exhibitions Special Interest Group General Meeting: Newcastle Room
- Art, Craft & Design Special Interest Group AGM: Cummings Room
- Council of Australian University Museums and Collections (CAUMAC) AGM: Waratah Room

Watch these Spaces: The Gulf Region and the New Museums (as part of the Art, Craft and Design AGM)

Annette Welkamp, Director, Cultural Connotations

Background: The states and kingdoms of the Gulf Region provide interesting and varying contexts for a newly blossoming museum and cultural sector. Lands that were once focused on their natural resources providing endless revenue streams are now exploring alternative opportunities for sustaining their economies and engaging their communities. Despite being close neighbours with similar cultures and traditions, each country in the Region is plotting a different course for its museum future.

The go-getting Dubai seems to be charging ahead into areas such as real estate, hotels, airlines and building, building, building. The Museum of Middle Eastern Modern Art designed by Amsterdam architects BN Studio, is due to open in 2011; Mohammed the Messenger Museum is also due to start construction soon; and an interesting initiative known as the Universal Museums will bring international collections to Dubai. Abu Dhabi's ambitions for local campuses of the Louvre (designed by Jean Nouvel) and the Guggenheim (by Frank Gehry) are probably already better known.

In contrast, the smaller Qatar and Sharjah are also pursuing heightened international cultural tourism agendas, but these are tied more strongly to their country's education plans. In the absence of any broad support for contemporary art, Qatar is aiming to strengthen its currently small Museum of Modern Art (Rafael Vinoly Architects), is establishing a significant Museum of Islamic Art (I.M. Pei) and is exploring opportunities for further museum developments. Sharjah in the first instance is building a programme that will embrace its existing selection of small museums, and is including neighbourhood strategies that will extend the cultural tourist's experience.

Aims: This region provides various lively and inspirational examples of Working Together, Working Differently and Working New, of importance in our changing cultural world.

Method: This paper is the result of the author's long-term association with and interest in Middle Eastern culture, which began with an honours degree in archaeology and excavating in Syria with the University of Melbourne. Her continuing interest and engagement with international museum practice



CONFERENCE PROGRAM - Sessions 8 & 9

and theory has included employment as a curator in one of the Netherlands most innovative museums, the Groninger Museum. The author is currently learning Arabic, but fluency can hardly be a claim.

This paper will be based on primary research as the result of a forthcoming trip to the region to meet with both government and museum representatives.

Conclusion: These various developments are generally the result of strong national agendas (through government departments and cultural foundations) which will unify and strengthen the programmes of the individual museums. A major part of their success, collectively and individually, will be their ability to appeal to the diverse interests of locals and visitors alike and in achieving distinct identities in each location.

Further information on Annette Welkamp and Cultural Connotations can be found at www.culturalconnotations.com

1830 Museums Multimedia & Print Design Awards, Concert Hall

Tuesday 19 May 2009

DAY 2: Working Together

0900 Session 9: Plenary

Concert Hall

Chair: Jennifer Sanders

Convergence—Consolidation—Collaboration: An International view

Working Together - Many museums and galleries face a paradox: an imperative to increase visitation and participation yet survive increasingly limited resources. One solution to these pressures has been for museums, galleries, archives, libraries and other organisations to work together, to combine talents and resources. The last few years have seen a strong move towards converged cultural facilities.

Convergence continues to be encouraged by government funding bodies

and service organisations, but it is as simple and as positive as we are often led to believe? This session addresses the timely question of convergence, the successes, the challenges and the future.

Tanks might fly: building the Dutch National Military Museum

Dr Dirk Staat, Director of Collections, Netherlands Legermuseum, Netherlands

July 6th 2006, the Minister of Defense of The Netherlands sent a letter to Parliament, announcing his plans to create a new foundation in which the six major military museums of The Netherlands would be joined into a single National Military Museum. This new construction would be the only military heritage organization directly funded by the Ministry of Defense.

The two biggest institutions - the Army and Air Force museums - would physically merge into a new, combined museum. This new museum will open its doors to the public no later than June, 2013. Projected on the premises of the former Soesterberg Air Force Base, its mission would be to show the general public the relevance and meaning of the Dutch military in past, present and future. With an anticipated audience of 200,000 per year, the new museum would launch itself into the top-ten of Dutch museums.

All other military museums and regimental collections (mainly within the Army branch of the Armed Forces) would cease to be museums and be turned into so-called Historical Collections with an internal focus: maintaining esprit de corps, affording a representative opportunity to the commanding officer and providing a 'home' for the units' veterans. Under the new plan, these former museums would be funded by the units themselves.

How to realize this huge task within the limited time and means given? How to unite all partners, with often conflicting interests, into an energetic team? How to conceptualize and design a fresh and challenging military museum in a country known for its lukewarm sentiments towards the subject?

The project kicked off in 2007. After a false start, with hassles over budgeting and limiting conditions, this daunting enterprise is gaining momentum at last.

Building a new "Town Square": The Children's Museum of Pittsburgh

Dr Karen Knutson, Associate Director, UPCLCSE (University of Pittsburgh Center for Learning in Out of School Environments), USA

When the Children's Museum of Pittsburgh opened an expanded new facility in 2004 they invited 7 child-related non-profit organisations to move in, creating a "town square" for family resources. By thinking of themselves as a town square, the Museum was able to re-envision their role in the community. They transformed themselves from being a small museum in the community-- one among many-- to being an engine and catalyst for community redevelopment and change. In the process, the museum created a positive impact on their neighborhood, and became a museum of national note. In addition to recognition for its partnership model, the museum expansion has been nationally recognized for its building, design, and green-ness. The lessons learned from this project provide a model that highlights the potential for museums to be innovative agents of change in their communities.

In-house partners of the town square include a family radio program, a child literacy program, an afterschool program for youth, an agency to support families in the justice system, a HeadStart program (early childhood pre-kindergarten for both disadvantaged and mainstream children) and a museum learning research group from the local University. Having in-house partners created a number of successful synergies, resulting in novel joint programs, cost savings, and improved visibility. Partners found different ways to work together, and the research partnership in particular resulted in recognition from both the Association of Science and Technology Centers, and the Association of Children's Museums as a model of best practice. This presentation outlines the selection process and types of partners (advocates, program providers, satellite partners), and discusses the degrees of collaboration and co-creation that individual partners, as well as the pitfalls and obstacles the museum faced, and continues to face with its partnerships. Examples of in-house and out of house partners are compared. Results from the research partnership will be offered as an extended case.

designcraft

THE MUSEUM AND ART GALLERY PROFESSIONALS



The complete exhibition fitout for the Australian War Memorial exhibit 'Conflicts 1945 to Today'
Design: Cunningham Martyn Design - Photos: David Somlyay for Designcraft

Designcraft is a leading Australian exhibition fitout company and manufacturer of quality exhibition furniture. Our clientele includes some of Australia's most prestigious art galleries, archives, libraries, museums and public buildings.

Distributors in Australia and New Zealand for:

Netherfield • Netherfield Museum and Gallery Showcase Systems

PANELOCK • Panelock Gallery Display Wall Systems

harwell • UV, Temp, RH and Shock Data and Radio Logging

Contact:
Designcraft Furniture Pty Ltd
8 Tralee Street
Hume ACT 2620
T 02 6290 4900
F 02 6260 2979
E phillip.quartly@designcraft.net.au
www.designcraft.net.au



Working Together to Develop Relationships with Audiences and Stakeholders: A Convergence Model for Museums and Galleries

Kim Gowland, Principal Manager, Audience Development,
Jane Wilcox, Marketing Manager, Manchester Art Gallery

Background: Over recent years, Manchester Art Gallery and our partner museums and galleries across Manchester and the wider North West region in England have benefited from government and regional funding, with the aim of growing and widening audiences to our venues.

The new partnerships we have set up have allowed us to collect and use audience research and data to better understand our visitors and their motivations. This in turn has helped us to work more strategically to build relationships with our target audiences, influence our product and services, increase visitor loyalty and therefore increase visit numbers and satisfaction levels year on year.

As well as benefiting our venues individually, collaborative working has also enabled us to raise our profile as a sector, to influence key stakeholders, and attract to new partners and funding.

Manchester's model of convergence, while bringing benefits to our sector as a whole, is also flexible enough to allow us maintain the identity and integrity of our own individual venues.

This is a work in progress: this presentation looks at our journey so far and our plans for the future.

Aims: To look at how we as museums and galleries have maximised the opportunities presented by national and regional funding to effectively work together to achieve our objectives.

Method: The presentation will cover:

What we have learned ongoing audience research.

How sharing information across venues has allowed us to position ourselves in the city and region.

How we have worked with audience research specialists Morris Hargreaves McIntyre to segment our audiences and investigate the motivations, behaviour and requirements of these segments.

How we have set out to make this information powerful within Manchester Art Gallery and influence our colleagues, our communications and our product.

We will give some examples of how we have used information including:

- Transforming Manchester Art Gallery's brand to communicate how we can satisfy the motivations of our visitors
- Using information to build strategic relationships with key target segments
- Influencing colleagues to tailor our product and services

Results: We will demonstrate how we are developing a better understanding of audiences and using information as a powerful tool for change.

One of the most important outcomes of the Renaissance in the Regions Hub partnership is that it has now allowed us to attract funding from the UK's North West Regional Development Agency for a major new 3 year project to bring in more cultural tourists to the region. The Manchester partnership has received £1.5m for this project for programming and marketing, giving us a new focus for our future collaboration.

Conclusion: Over just a few years, the museums and galleries in Manchester and the North West region have moved from being a set of very disparate organisations with little incentive to work together as a wider group to being a strong, positive collaborative group which is 'raising its game' and punching above its weight to build relationships with audiences and stakeholders.

1030 Morning Tea – Banquet Hall

1100 Session 10: Plenary

Concert Hall

Chair: Dr Kit Messham-Muir

To Converge or not to Converge?—That is the question: an Australian view

Albury Library Museum: Convergence in Practice

Carina Clement, Cultural Programs Team Leader, Albury City

Albury LibraryMuseum, in regional NSW, opened as a converged cultural facility in 2007 attracting 230,000 visitors in its first full year of operation. The striking facility, designed by Architects Ashton Raggatt McDougall, has continued to attract similar visitation in its second year of operation and has become an entrenched and highly recognisable part of Albury life. The operational management of the venue is underpinned by an integrated cultural services management structure that is based on functionality rather than professional silos. This presentation explores why AlburyCity has moved to a converged service delivery model covering issues such as economic drivers, audience development, service enhancement, cultural precinct development and modelling from other best practice examples. Almost two years after opening the success of the LibraryMuseum as a converged facility will be explored and evaluated. Creating successful and valued community cultural places and spaces is critical to community development. Has the convergence of the LibraryMuseum been a major factor in the success of the facility as a cultural and community hub in Albury? This will be explored by examining converged functions operating within the facility including collection management, information and research provision, exhibition development and planning, integrated program delivery, audience development, marketing and customer service. Lessons learnt will be discussed including managing cultural and corporate change, the importance of strategic planning, building and facility design and investing in staff recruitment, development and training. Cultural convergence is a newly defined practice and incorporates diverse and constantly evolving models of operation. Albury LibraryMuseum as a converged institution is likewise learning and evolving to best meet the needs of its community.

Convergence: Understanding of the arts in an Australian regional context

Jacqui Hemsley, Group Leader, Cultural Services, Albury GH Council

West of the Great Divide and north of the Yarra Ranges dwells the "regionals" home to 31% of Australians. The cultural institutions that service these communities, either work under the management and resource support of local government, boards of management or as small, volunteer incorporated organisations. Varying in quality, size and operational finances, these performing arts centres, art galleries, museums and libraries strive to meet the cultural expectations of their communities and develop structures that best suit their management authorities, staff skills and resources. The convergence phenomenon is one of many mechanisms that have been introduced to provide cultural managers and local government authorities with the means to provide the greatest possible scope and delivery of cultural product. But does it work within a regional context and what tools are available for cultural managers to not only provide sustainability and growth within the arts industry and still maintain professional cultural practice? This paper outlines the strengths and weaknesses of convergence in its various forms, within four regional centres in Australia and New Zealand, being the Latrobe Valley - Victoria, Broken Hill and Albury - New South Wales and Invercargill - New Zealand.

Convergence or Submergence?

Patrick Filmer-Sankey, Director, Queen Victoria Museum and Art Gallery, Launceston

Convergence has a three decade history and is a complicated interaction between changing technologies and financial/organisational pressures. The pioneers were the academic libraries as they negotiated use of the emerging technical interfaces with their ITC counterparts. A managerial strain emerged combining the technical changes with a search for organisational and financial efficiency.

A fundamental weakness of the convergence approach is that it seeks to merge "like" operations using only a superficial analysis of their similarities and differences. Ignoring domain knowledge, history and deep philosophical foundations, unhappy marriages are proposed and sometimes forcibly consummated. This results in diluted institutions, loss of purpose and flexibility a larger more mechanistic management and an impoverished cultural environment.

It is instructive to note that powerful organisations have not followed the convergence trend, partly because it doesn't work at high levels, but also because the benefits, especially the financial ones, often prove to be illusory.



CONFERENCE PROGRAM - Sessions 10 & 11

This observation, coupled with the recent failure of the ill-considered proposal to merge the Australian Museum with the Powerhouse in Sydney, suggests that convergence may have reached its high-water mark and is mercifully ebbing.

The fact that so many of our cultural institutions are facing such pressures suggests that it might be time to ask why we are collectively so vulnerable to externally driven change.

Discussion: led by Kit Messham-Muir

1215 Lunch – Banquet Hall

Travelling Exhibitions National Network Exhibition Marketplace – Concert Hall

A series of 5 minute presentations from people with exhibitions or projects in development that they would like to tour or develop to tour. The places in this session will be allocated on a first come first in basis - pre - registration is encouraged.

National Standards Task Force Meeting – Waratah Room

1330 Session 11: Parallel Sessions

Session A: Brave New Interaction with Audiences

Concert Hall

Chair: David Arnold

Engaging Potential Audiences in the Exhibition Development Process

Bliss Jensen, Exhibition Project Manager, The Australian Museum & **Lynda Kelly**, Head of Australian Museum Eureka Prizes

Museums are increasingly seeking ways involve audiences in their exhibitions and programs through giving them a voice. Visitors too are seeking more engagement and two-way interaction with museums, as they find them interesting and exciting places to visit. A series of Kids' Colleges held at the Australian Museum between 2006-2008 with students aged five to 18, found that they were keenly interested in the exhibition development process, asking questions such as why certain topics are chosen, how themes are

selected and developed, and how exhibitions are actually physically built.

Coupled with this is a movement away from exhibitions and programs focussed on collections and taxonomic displays to contextualised presentations that focus on ideas. More and more museums operate in social environments with a current focus on active participation and being provocative in dealing with contested and timely issues such as climate change. The emergence of Web 2.0/social media provides opportunities for joint and reciprocal communication as exhibition project teams become co-creators with their audiences. Social media offers greater scope for collaboration, enabling museums to respond to changing demographics and psychographic characteristics of the public. Significantly, the tools of social media also provide new ways to learn about audiences through interacting with them directly, where curatorial and exhibition development staff act as stimulators and facilitators. Audiences can invest in/contribute their ideas, with the subsequent interactions informing and shaping the exhibition experience. However, the challenge for the museums sector is the patchy uptake of these tools and many reservations about what Web 2.0/social media actually offers.

Given these challenges, how can a greater involvement of audiences in developing exhibitions actually be achieved? This paper will outline a case study in developing the content and themes for an exhibition at the Australian Museum on the topic of evil. An exhibition blog and Facebook page were established as tools for the Museum's exhibition project manager and audience researcher to consult potential audiences about the topic in their own space, in their own language and on their own terms, while enabling them to also interact with each other. Given some of the reservations museums have about Web 2.0, the study also looked at the time investment compared with the outcomes. These findings will also be presented and implications for the exhibition development process in a globalised and online world discussed.

Releasing the Digital Natives in the Museum

Peter Hoban, Marion Littlejohn, Education Officers, Sovereign Hill

We hear a lot about Generation Y being "digital natives", born into an era where their first language is influenced by a television or computer screen. In fact it has been claimed that digital literacy "is the fastest growing area within education around the world".

What does this mean for the museum education sector? Does this new literacy present a problem or can we use it to enhance learning in our object rich environments?

This paper will explore a project called *Picture This* involving Sovereign Hill Education and a number of secondary schools. Year 9 students have been challenged to use their mobile phone cameras to record evidence and to present a digital response to contentious statements. Using the resources of our museum, coupled with other primary sources, students argue a point of view on film. The project promotes interpretation, analysis and creativity (Bloom's higher order skills) and employs modern technologies in an engaging encounter with the past. The presentation will feature student work and teacher and student interviews.

Young Children's Views About Museum Spaces

Sarah Main, Early Childhood Coordinator, Australian Museum

Background: The redesign of a specific space for young children at the Australian Museum, *Kidspace: the mini museum for 0-5s*, provided opportunities to seek children's views of the museum and to engage with them to consider their perspectives on what they would like in a museum space, what worked for them in an earlier space and what they would like to have incorporated into the new space. This consultation was undertaken to ensure that their perspectives were acknowledged and included.

Aim: Preparatory to the re-development of the Australian Museum's new space for children aged 0 - 5, young children (2 -6 years) were consulted about their expectations and preferences during their museum visits. This paper reports the innovative methods used to access children's expectations as well as the results of the project.

Methods: Drawing on a range of participatory strategies, young children's perspectives of their experiences at the museum and what they like and/or expect to be able to do at the museum, are reported. A range of research strategies was used to encourage children (and sometimes their families) to participate. These included engaging with young children through

esute
user transformed exhibit

The Esute Flip-top Box for travel, outreach and storage. Designed for flexibility, priced for a budget...

\$375 ^{+GST}



exhibition studios

Available Colours



conversations, drawings, photography, video tours and journals. General findings from a sample of 40 children are reported, and excerpts of case study data from 18 of these children is used to demonstrate the breadth of children's experiences and expectations.

Results: Analysis of the wide range of data identified several consistent themes in children's expectations and preferences. These related to children's use of imagination and pretence as they engaged with museum spaces; the importance they placed on accessing 'real' objects and artefacts; the social context of their museum visits; the ways in which the physical spaces of the museum supported and/or inhibited their interactions at the museum; and the ways in which young children engaged with the cultural messages of the museum.

Conclusions: Young children demonstrated a wide range of competencies as they engaged with researchers. They had definite preferences and expectations about visiting the museum and utilised a range of strategies to share these. This paper will conclude with an overview of the ways in which the Australian Museum has responded to their expectations.

Session B: Access Issues

Cummings Room

Chair: Fara Pelarek

Programming - A Dark Arts or Modern Method?

Helen Whitty, Public Programs, Powerhouse Museum

This paper will look at the role Public Programs can play in attracting visitors to a Museum and enhancing their visit. Underpinning this discussion is the changing face of Public Programs and indeed Museums themselves as we awaken to new models of experience and engagement. Museums can no longer rely on a heady and resource intensive program of temporary exhibitions to continually engage visitor interest. Instead we need to look for other means to refresh our offer and relevance. For the Powerhouse Museum this has resulted in a change to the way we define, schedule, develop and promote Public Programs. Public Programs are now seen as multi purpose and multi dimensional. They are audience drivers as well as content deliverers. They can provide a person but also a platform for visitors to create and make their experience. Just as there is not one sort of visitor there is no longer a single program formula.

Volunteering in Large Cultural Institutions: once the icing on the cake, now a vital ingredient

Isobel Kindley, Volunteer Coordinator, Australian Museum and

Karen Griffiths, Coordinator, Volunteers Program, Historic Houses Trust

Volunteers have always been present in large cultural institutions such as the Australian Museum and the Historic Houses Trust. Once volunteers were peripheral providing assistance and support for staff. Now volunteers are central and professional, involved in planning and decision making as well as diverse projects and activities. In turn volunteers programs have become more formal, structured, challenging and accountable. State and federal governments now have initiatives to grow, regulate and support volunteering and community participation in Australia.

This presentation explores the new wave of volunteering and volunteer management. It will explain:

- current and new trends from corporate volunteering to 'virtual' volunteering
- challenges and changes in institutional policy and legislation requirements
- changes to the roles and functions of volunteers within cultural institutions

In response to the above changes, the following will be discussed:

- recruitment, training and supervision, providing meaningful work in light of greater competition
- volunteer retention through recognition, support and acknowledgement
- catering to conflicting needs and demands of corporates, Gen Y, retirees
- increasing demand for statistics, budgeting, documentation, planning

Volunteers have become integral to the running of large cultural institutions. We suggest there is increasing pressure to recruit volunteers to supplement

a diminishing workforce. This workplace group will require more resources to implement, more staff to manage, more rewards to retain, and more organisational recognition. We conclude that future organisational needs for volunteers will continue to generate change involving working differently, working together and working new.

Investing in the Future of Victoria's Community Museums

Karlie Hawking, Community Museums Project Officer, Department of Planning & Community Development

The Victorian Government is aware that community museums are a rich and valued community asset. They record community stories, care for unique heritage collections, celebrate cultural identity, and offer an excellent place for members of the community to meet, share an interest and interact.

In June 2007 the Community Museums Pilot Program (CMPP) was established between Arts Victoria and Department of Planning and Community Development's Heritage Victoria, Strategic Policy and Research (SPR), and Adult Community and Further Education (ACFE).

The CMPP is being trialled in the Victorian Central Goldfields region as a new model for strengthening the support provided to custodians of community museums and their collections. The CMPP involves the employment of a 'broker' (titled Community Museum Project Officer) who is located with the Department of Planning and Community Development Grampians team, Ballarat.

The CMPP aims to support community museums to:

- attract new and diverse volunteers and audiences
- form new collaborations and partnerships, resulting in increased participation in public life, opportunities for new learning and regional growth
- manage their collections and access resources, skills and infrastructure needed to ensure their collections are properly maintained
- identify and present stories triggered by significant objects and collections

Five strategies have been identified to support the community museums sector, including:

- Collection Management and Support
- Lifelong Learning and Community Education
- Cultural Tourism and Regional Development
- Community Building and Social Inclusion
- Stories and Creative Interpretation

These five strategies have been used to inform a number of demonstration projects to be implemented in 2007 – 2009.

- **Community Museum Forums**
A series of forums are being offered for community museum workers to share experiences and hear from industry specialists on how to develop, plan and implement strategies to increase patronage and care for collections.
- **Artists and Museums Project**
Collaboration between Kyneton Museum, Linton Historical Society and local artists to create interpretive material telling stories embedded in collections and objects, providing a more lively engagement with history.
- **Wombat Hill: Tales and Trails**
A partnership between Daylesford Neighbourhood Centre and Daylesford and District Historical Society to develop and offer a course where students research and develop digital material for a walking trail drawing on the community museum's collection.
- **Cultural Tourism and Regional Development Support**
Community museums have been supported to contribute to cultural tourism programs in the Goldfields, including the Regional Art Deco Festival and Victorian Women Vote 1908 – 2008 celebrations.
- **Ballarat Mechanics Institute Volunteer Management and Development Plan**
Ballarat Mechanics Institute (BMI) has been supported to develop a volunteer management and development plan to manage the anticipated increase in facilities and activity at BMI, due to the recent building redevelopment work.



CONFERENCE PROGRAM - Session 11

Collection Management Project

A trial of Victoria's new Framework of Historical Themes and development of guidance material for community museum workers and industry specialists to identify key themes represented by heritage collections and inform collection development and interpretation strategies.

Session D: Working Differently with Museum Research & Collections

Mulubinba Room

Chair: Vicki Northey

Research in Museums: A Leadership Challenge

Robin Hirst, Timothy Stranks, Collections, Research & Exhibitions, Museum Victoria

Management of research in museums has its challenges. Museum research is characterized by its links to the collections, and development of exhibitions, publications and other public programs. Conducting research in both natural sciences and cultural history, as is the case at Museum Victoria, adds another degree of difficulty.

Curators at Museum Victoria have been researching and working with collections since the institution was established in 1854. Massive changes have occurred in the nature of that research over the years. We no longer operate the same way we did 150 years ago, 50 years ago or even 10 years ago.

New planning tools: In 2009, Museum Victoria has a research culture guided by three major documents: the Research Policy, Research Strategy and Research Action Plan. Each document is concise and plain-speaking, and together they fit well with the Museum's other strategic planning documents. The research framework places as much emphasis on how things are achieved as on what is achieved.

Despite growth in the organization size, staff numbers and collections, Museum Victoria has basically the same number of research curators now as in the mid-1980s. However the curators are now better supported, and enjoy more collaborations and additional funding than two decades ago. The Museum is continuing to enjoy success and significant growth in its

research program. By the simplest measure, we have trebled the number of scholarly and popular articles or books, and are now presenting our ideas to a national and global audience.

New metrics: Research success at museums is often assessed using the same performance measures employed by universities. While some of those traditional measures are meaningful for museum research, others are not relevant. Museums have some of the academic characteristics of universities, but they are unique institutions, and must develop their own measures which reflect their purpose.

Performance of our curators and success of our research programs is not simply reflected in the metrics related to academic publishing. While we ask curators to maintain a focus on research and discovery in particular areas of expertise, we also ask them to develop knowledge that flows into the development of collections, exhibitions, and other activities that engage the public.

New leadership: The successful nature of museum research should be embedded in a museum's everyday life. Museum leaders need to find an optimal path to inspire, influence and nurture the performance of their curators. Leaders at Museum Victoria must also balance the aspirations of the curator, the requirements of the organization and its Board, and accountability to stakeholders such as the government and community.

A healthy balance can result in museum research that has local, national and international impact. The presentation will be illustrated with several examples of Museum Victoria's recent research successes, which have been vital to sustaining our research program.

Museum Without Walls: Loaning History to the Masses

Mikayla Keen, Will Rifkin, Science Communication Program, University of New South Wales

Aims: The Museum Without Walls (MWW) loans historical scientific instruments to teachers, university alumni, and other science enthusiasts. Display space is almost exclusively the classrooms, offices, and homes of those who value the items in the collection. The MWW approach combats issues of storage and display space that face collections everywhere. We loan interesting -- but not priceless -- items to provide a hands-on experience of science history.

Background: The MWW's 400 objects emerged from the nascent Museum of the History of Science at the University of New South Wales in Sydney, Australia. These objects were collected over thirty years by two chemistry lecturers (now retired), Dr David Alderdice and Dr Brian Craven. The collection ranges from a disemboweled electron microscope to Abbe refractometers, built by the lensmaker Zeiss in the 1880s, which help to identify a liquid based on how much it bends light. The collection's fine Oertling balances have been documented in a journal article. Many of the instruments were rescued from skips during upgrades of our university's chemistry laboratories. Also included are auction purchases and instruments scavenged from other institutions' "clean outs," such as one by Canberra's Mt Stromlo Observatory in the 1990s.

Methods: Loaning these objects for display in schools, offices, and private homes is clearly not the best measure for conservation. However, the majority of the collection had been in storage, deteriorating, and not readily visible. Only a handful of items on display in the university's library were fulfilling the purpose of educating people about the history of scientific measurement.

Lesson plans are now being developed to assist teachers in integrating these instruments into their curricula. For example, students are guided to produce a detailed report on a borrowed instrument, recording its physical appearance, manufacture, purpose, and historical use. Students develop advanced research skills investigating the origins of a number of the instruments where records have been lost, thereby practising techniques employed by historians.

Results: Successes include a small but growing cadre of enthusiastic teachers, pleased university alumni, grateful curators of other universities' collections (who borrow items), and students who say they are engaged by actually touching a piece of scientific history. Experience to date reveals the necessity to loan items to teachers, not to schools, to have a succinct and clear contract governing the loan, and for publicity to rely on existing events and networks for educators and enthusiasts.

Conclusions: With rapidly diminishing storage space and a lack of opportunities for display, the Museum Without Walls program has

BAC SYSTEMS

ASK NOW FOR THE LATEST BAC CATALOGUES
FREE LAYOUT DESIGN WITH 3D MODELLING

BAC Modular Workplace and Storage Systems
(P) 02 9832 2777 • 193 - 195 Power Street Glendenning NSW 2761 • www.bacsystems.com.au



demonstrated how items can be placed into the hands of members of the viewing public. No longer do individuals or high school classes have to travel to a distant building to view historical objects. They can have instruments in their classrooms and homes, and thereby preserve a piece of history. Further investigation will reveal the educational and marketing impact as well as the economic effectiveness of the MWW approach.

The Redisplay of Biological Collections in British Museums

Hannah Paddon, PhD Student, Bournemouth University, U.K

Background: For many years biological collections in local and regional British museums were in a sorry state and their stories were going untold. The Heritage Lottery Fund (HLF), a government initiative set up in 1994, has changed this over the past decade by awarding substantial sums of money to worthy projects of conservation, redevelopment and audience engagement in museums. The HLF recognised the importance and potential of these historic and modern collections of biology for, amongst other things, educational, artistic, social and economic purposes. This much-needed investment has boosted the profile of biology highlighting it as a subject for all museum audiences and has created a museological renaissance in British museums on an exceptional scale.

Aims: The aim of this research, funded by the Arts and Humanities Research Council, is to comprehensively investigate the display and interpretation of biology collections and to explore the factors that underlie the processes involved in biological display creation in British museums.

Method: A qualitative research approach was applied to the study whilst employing an overarching grounded theory philosophy. This particular theory would allow for 'hypothesis-generating', as opposed to 'hypothesis-testing', from the research data itself. A pilot study in the form of unstructured interviews was initially conducted to gather preliminary data. The findings from this study gave rise to emerging factors in the process of the redisplay of biological collections. The findings were then used to inform the definitive aim and objectives of the thesis and contributed to the formation of methods employed in the final research design.

By employing a multi-method qualitative methodology and underpinning the research framework with grounded theory, rich primary data was collected and will be analysed and triangulated from three case study museums in Britain. These are:

1. Kelvingrove Art Gallery and Museum, Glasgow
2. Great North Museum (formerly The Hancock), Newcastle upon Tyne
3. Royal Albert Memorial Museum, Exeter

The methods employed at each case study museum consisted of semi-structured interviews with identified key informants, archival data collection in the form of documents and meeting minutes pertaining to the redevelopment projects, and photographic and graphical representations of the gallery designs and past exhibitions of biological material. For each museum, the external gallery designers and various stakeholders were interviewed using the same semi-structured questions.

Results: As the research enters its final year analysis of the primary data, 'coding' informed by grounded theory, will be conducted to draw out themes and theories from the three case study museums. This data will then be used to build on new iterative process models, particularly concentrating on the conceptual and developmental stages of museum gallery design.

Conclusion: As well as aiding case study museums in the analysis of their own display processes, the iterative process models will be used to inform future museum redisplay projects. The findings from this study will draw conclusions about the processes of biological collections display and examine how the galleries came to look as they do, contributing to wider museological practice.

Workshop 6: Writing for Exhibition Tuesday

Room: Newcastle Room

Presenter: Jennifer Blunden, Consultant

Target Audience: Museum workers with responsibility for creating exhibitions

Session E: Collecting Memories of Conflict

Lord Mayor's Reception Room

Chair: Merrilee Chignell

Mind Your Step: Contemporary Collecting from the Front

Neil Dailey, Museums Advisor, Army History Unit

Background: The Army History Unit is charged with the responsibility of collecting military artefacts from current areas of operations for the Australian War Memorial, the Army Museum Network and other collecting agencies. It is also responsible for escorting official war artists, photographers and, most recently, a curator from the Australian War Memorial. The author has deployed to the Middle East on many occasions to undertake this task.

Aim: In this paper, the author will discuss the procedures and tasks of contemporary collecting from areas of conflict. How do we get there? What do we collect? What are the cultural considerations? How do we get it home safely?

Method: The author will achieve this through explaining the complexities of operating in a hostile environment and the strategies used to ensure that significant objects are gathered for the National Collection and other collecting agencies throughout Australia. The author will also discuss the critical steps involved in returning the objects to Australia.

Results: The points discussed in this paper will highlight the work being done to collect contemporary objects relating to Australian soldiers currently deployed on active duty. It will show that the job of collecting from the front is not yet complete but a work in progress.

Conclusion: The National Collection at the Australian War Memorial is rich with artefacts from previous conflicts. The task of the Army History Unit is to ensure that what we collect today will not only add to the National Collection but prove to be as iconic as many of the objects collected in the previous century. What we collect today will shape the understanding of future generations.

War Memorabilia in a Community Collection ... The Jim Simpson story

Marita Albert, The Man from Snowy River Museum, Corryong

This paper will describe how assessing the significance of a collection related to the experience of war overseas has generated a good outcome for a community museum.

The collection was ingenuously created by an Aussie digger incarcerated in a German prisoner of war camp. The collection tells an important story that is integral to the war time memories of a small rural community in the Upper Murray during World War Two. Assessing the significance of the collection has identified its inherent value to the community as an important chapter in local and national military narratives.

Two major outcomes including urgent conservation of part of the collection, planning for the construction of a new purpose built gallery and the development of a professionally designed exhibition to showcase the collection at the Man from Snowy River Museum in Corryong are directly related to assessing the significance of the Jim Simpson Collection.

Memory & Conflict-Related Collections

Pen Roberts, Assistant curator in Published & Digitised Collections, Australian War Memorial

In archaeology, the term 'taphonomy' refers to the displacement of a site and its physical attributes over time. A shell midden is not the same as the people who left it a thousand years ago. Erosion, the activities of animals and new human occupants of a site can alter the remains of human activity from an earlier period.

An analogy can be drawn between an archaeological site and the process of human memory. The remembered details of particular incidents erode over time as the requirements of new life experiences overlay these earlier layers.

At the Australian War Memorial, curators deal with the primary memories of the servicemen and women who have served in a particular conflict or on a peacekeeping force. They also work with the secondary memories of families who donate items after the original 'diggers' have gone. Once vivid personal details have transformed into family stories. What the curator will do is supplement the lost story with historical facts or comparable existing primary sources.



CONFERENCE PROGRAM - Sessions 11 & 12

The interpretation of military collection objects has changed enormously with the growth of social history. The incorporation of the 'diggers' experience has increased the importance of recording personal or family stories. It is intended to examine a selection of Memorial collection items in the light of the taphonomy of memory.

1445 Afternoon Tea – Banquet Hall

1515 Session 12: Parallel Sessions

Session A: Discovery Through Access

Concert Hall

Chair: Gay Hendriksen

Ways of Seeing Differently: Working with Vision Australia to Make an Accessible Exhibition

Anni Turnbull, Curator, Powerhouse Museum, and Linda Raymond, Freelance Curator

This paper will comment on how the Powerhouse Museum worked together with Vision Australia to create and manage the temporary exhibition *Living in a sensory world: Stories from people with blindness or low vision*.

What can we do to make an exhibition and a museum more accessible to people who are blind or who have low vision? This was the brief for the Powerhouse Museum in 2007.

Other cultural institutions around the world have been increasing accessibility for people with disabilities including the blindness community. A social and legislative push of the 1980s was to change attitudes and remove discrimination around disabilities and as well make public places, spaces and institutions more accessible. How has that been realised 20 years later in the cultural sector?

Specifically what has the Powerhouse learned and implemented. The target audience for this exhibition is the sighted and the blindness community.

What have they thought of the exhibition and the Museums efforts during the life of *Living in a sensory world: Stories from people with blindness or low vision*.

What have other institutions museums, art galleries and libraries done well?

Get Your Own History: Community Access at the Migration Museum

Catherine Manning, Curator, Migration Museum, History Trust of South Australia

In 1987 the Migration Museum opened its Community Access Gallery, the Forum. The aim was to provide a space where community groups could tell their 'own history in their own words'. In 2009 the Forum continues to be a 'work in progress' as every community group brings new challenges, as well as new celebrations. Catherine Manning will explore the tensions involved in managing a community space. Where does the community voice stop and the Curatorial voice start? Who gets to decide what makes a community? What can't you say at the Migration Museum? These and other questions challenge us every day, as we continue to try to find a way to make community participation work for everyone.

Macedonian Aprons—Hidden Treasure

Meredith Walker, Heritage Consultant, NSW Migration Heritage Centre

Many traditional Macedonian aprons were brought to the Illawarra by migrants in the 1960s and 70s, as part of their belongings. Some are used for special community celebrations and others are keepsakes. The aprons have associations and meanings for the owner, and also for the community, as part of the traditional customs of regional and village life. Many aprons were made by their owners and display the traditional craft skills handed on through generations and the designs and colours of the region and village.

The Port Kembla Macedonian Welfare Association Inc. *Hidden Treasure* project in partnership with the NSW Migration Heritage Centre and supported by Powerhouse Museum Regional Services aims to record the diversity of aprons brought to Australia from the many towns and villages of Macedonia, and also the aprons made and used when people migrated Australia. It is a way of recognising women's migration heritage, but it is not confined to women's aprons, nor to aprons made in Macedonia. Men also wear aprons, in industrial workplaces and in the home. The project aims to encompass all types of aprons.

The project follows the model of the highly successful National Quilt Register.

The forthcoming *Hidden Treasure* web exhibition hosted on the NSW Migration Heritage Centre's website, is a way of sharing information about aprons whilst still retaining them in the family where they have significance and meaning. This is largely a volunteer project, supported by professional advice from heritage consultant Meredith Walker in compiling the records and research and creating the exhibition.

The Macedonian Welfare Association Inc (MWA) at Port Kembla is a community based non-profit organisation established in 1984.

The Migration Heritage Centre at the Powerhouse Museum is a NSW Government Initiative supported by the Community Relations Commission for a Multicultural NSW. www.migrationheritage.nsw.gov.au

Session B: Techno Talk—Quality and Structures

Cummings Room

Chair: Paul Bentley

Beta-Space — A Model for Partnership

Matthew Connell, Principal Curator of Science and Industry, Powerhouse Museum

The rapid rate of development in digital technologies creates special set of problems for museums that undertake to 'exhibit' this particular type of 'material culture'. New technologies are often very expensive, often very quickly superseded and much new technology operates in specific subject domains that require users to have specialist knowledge to understand operation and significance.

One way for a museum to approach these problems is to form partnerships with researchers who can bring the ongoing results of their research into the museum. This was the strategy adopted by the Powerhouse Museum to ensure the sustainable supply of new content in the Cyberworlds exhibition. While the many partnerships allowed the museum to create an award winning exhibition, none resulted in an ongoing delivery of new technology to the exhibition. And while there were a number of reasons for this situation it was never for want of good will on behalf of the partners.

In 2004 the museum formed a new partnership with the Creativity and Cognition Studios (CCS) at the University of Technology, Sydney. The project centres on beta-space, an experimental interactive, new media theatre, in which artists and interaction designers, often post-graduate students at CCS, install prototype versions of their work. Museum visitors are asked to engage with this experimental work. Extensive evaluation of visitor experiences feeds back into the ongoing design and development of the art works.

The beta-space project has resulted in the display of 6 to 8 new works each year. In order to do this both the CCS group and the museum have had to adopt new ways of approaching their work. The beta-space project though relatively modest has been a great success. From the Museum's perspective it has as continued to provide new content. But it is also viewed as a model for partnership between the Museum and the University, a model to be employed with other partners in the development of new exhibitions.

Implementing an Online Framework

David Methven, Head ICT, Museum Victoria

Museum Victoria (MV) is Australia's largest public museums organisation and, as the State Museum for Victoria, it is responsible for the care of the State's collections, conducting research, and providing public access and community engagement for all Victorians. The Museum has a proud 150 year history of scientific and cultural research and collection development. In a relatively large museum organisation, you need to ensure you have a common internal sense of purpose before you can entice the world to your online experiences.

At Museum Victoria, in Melbourne Australia, we realised that in order to succeed we had to lead the development of an Online Strategy which articulated high level goals and strategies for our internal and external online presence. The Online Strategy necessarily impacted the organisation in many different processes and outcomes, and we increasingly realised we needed to lead an extensive consultation process across many levels of the organisation. To be successful in the online sphere presented fundamental challenges to the way we work. For this reason we also needed to create an Online Framework which took some of the learning we had achieved in the creation of exhibition experiences and apply that learning to the



development of online experiences. The Online Framework presented a conceptual approach while also detailing the development process and structures. While we found the exhibition development model an invaluable instrument to help us understand how to most effectively build online offerings, we also came across many subtle and some significant differences in the way we needed to approach online development.

This paper will present the challenges we faced in managing the creation of a common online strategy and framework at Museum Victoria. We will share the struggles we faced and the compromises made to create institutional change in a major museum.

String Theory: a curatorial perspective on developing web content

Geoffrey Barker, Curator of Collection and Access, Powerhouse Museum

In 2007, a small team of staff at the Powerhouse Museum, began work on upgrading documentation relating to the Sydney Observatory collections. This decision was framed by two events. The first was the Powerhouse Museum's decision, in 2006, to make fields in its collection database, KEMu, available on-line. The second was the Observatory's 150 year anniversary, which was scheduled for 2008.

Given that the museum is receiving in the order of 26,000 visits a day, to its on-line collections, the curatorial section needed to develop a working method which would allow the delivery of content to both, its Collection Management System, and its on-line server OPAC. The range of content created within the department included, significance statements, publications, and audio/visual formats, all of which had to be created in a way that was flexible enough to allow it to be delivered in different ways. The language of significance statements was expected to cater for both internal and on-line use, publications needed to be submitted to journals or converted to e-publications, and audio-visual interviews formatted as archival back-ups, attachments to on-line object records and YouTube downloads.

In addressing these issues the project team worked closely with Registration and Web-Services to test new ways of delivering content through the narrative module in KEMu. These were in turn delivered as on-line themes, through the OPAC server. These are essentially stories which allow content creators to group together specific objects, or even other themes, in ways that can allow the objects in the collection to be approached from many different directions, and written about by many different authors.

The demand for content in a wide variety of formats, from other sections of the museum, such as web-services, image services, education, and exhibitions have highlighted the need for efficient and practicable working methods to be integrated into the workflow of the curatorial department. Using the Observatory collections as a case study, this talk will look at the practicalities of creating new models for developing and delivering content relating to the museums collections.

Session C: Working with Change?

Hunter Room

Chair: Lynda Kelly

Small Steps: Changing How a Museum Uses the Web

Liz Holcombe, Web Manager, Australian War Memorial

The Australian War Memorial is changing the way it works with the web, moving from having content on only one website, to using social media sites and other web based services to provide access to its collection and information about the Australian experience of war. The Memorial combines an archive, museum and a commemorative space, and it has a content-rich website containing millions of images of collection material (<http://www.awm.gov.au>). Its website began in 1996, and has had a steady stream of digitised collection material added to it since then, available for anyone to see for free. Since late 2005, the Memorial has been experimenting with social media, starting with podcasts, then blogs (internal and external) in late 2006 and, from late 2007, YouTube, Flickr and Facebook. The challenge now is how to make the best use of our ever-increasing digital assets. To do that, we need to involve more than just those staff already working on the web.

The Memorial has developed a small team to lead this work and develop strategy, and has combined that with social networking approaches to encourage staff to try new things to learn how the web works. The aim is to generate new ideas for how the Memorial can use the web.

Working Differently? Expectations, Outcomes and Possibilities for Managing a Successful Outreach Program into its Future

Dr Sophie Lieberman, Coordinator of Science Communication, Australian Museum

In 2007 the Australian Museum and Executive Partner the University of Sydney were granted funding under the Federal Government's SCOPE program to produce Science in the Suburbs and Science in the Bush events across regional Sydney and Rural NSW (2007-2009). Based on the successful Science in the City program, Science in the Suburbs and Science in the Bush aimed to partner with local science research and education providers to develop and deliver workshops, shows, talks and Expos that provide quality science learning and literacy despite the challenges to implementation and equitable access posed by geography.

Now in its third year, observation and evaluation of Science in the Suburbs and Science in the Bush show that the program has been highly successful across a range of indicators. Consistent increases in the uptake of the program suggest a clear 'need' in regional and rural NSW for science education activities while feedback stakeholder groups indicates that the physical presence of the Australian Museum and partners in the administration and delivery of the project have played a crucial role in its effectiveness - bearing out wider findings on the delivery of science literacy programs where the community setting is vital in the effective communication of concepts and ideas.

Looking towards the next three year cycle of the program, social media and the advent of programs like the NSWDET's Connected Classrooms offer some interesting possibilities for the future of Science in the Suburbs and Science in the Bush. However, the application of these technologies reveals a tension between the ongoing aim of the program - delivering science education into rural and regional communities - and its greatest success to date - delivering science education in rural and regional communities. Possibilities for how this tension might be resolved have significant implications for how

archival storage products

new catalogue now online

Archival Survival offers a large range of high quality archival storage products at very competitive prices. With extensive experience providing archival packaging solutions to the major museums, galleries, libraries and archives throughout Australia, our qualified staff can assist in choosing the right storage materials for your collection. We can also custom-make archival quality storage products to house specific collections.

Our range of stocked lines includes:

- Mylar/Melinex sleeves, sheets & rolls
- Buffered & unbuffered tissues
- Polypropylene boxes, binders & sleeves
- National Archives-approved boxes, folders, papers & envelopes &
- Accessories including archival labels, tapes, cleaning items, cotton & nitrile gloves




archival survival
your partner in preservation

For further information contact us on

Telephone 1300 78 11 99 Email info@archivalsurvival.com.au
Facsimile 1300 78 11 46 Website www.archivalsurvival.com.au



CONFERENCE PROGRAM - Session 12

this outreach program – and others – will be managed into the future.

This paper explores the expectations and outcomes after three years of delivering the outreach programs Science in the Suburbs and Science in the Bush and examines different options for the future of the programs in response to their successes (and some unexpected outcomes).

Making the Standards Work for Us

Barrie Brennan, board member/volunteer, Australian Country Music Foundation

The National Standards for Museums and Galleries were published in September 2008. What should be the response in museums and galleries across Australia? Ignore or embrace them? Neither extreme, but rather read, analyse, discuss and assess the degree to which they may assist those in museums and galleries work more effectively – and not just have to do more busy work!

At the Canberra MA Conference, I suggested (Making Museums Better?) that Standards for museums could become a regulatory mechanism as a means of sorting out the 'good, better, best' categories. The possibility remains also that adopting the Standards may become a criterion in the funding grants. The way the Standards may be used are important, so some issues regarding the 'use' of the Standards are explored. While these issues remain unresolved, attention should be re-focused on the use of the Standards in the day to day operations of the institutions.

The following examination of the Standards focuses only on Part 2: Involving people. The examination has three sections.

The first section examines the 'language' used in the Standards: community, communities, visitor, customer and audience. The current use of these terms is compared with reports of the last decade, 1994. Is progress evident? The absence of the term 'learner' is noted. This examination is based on the assumption that terminology and the use of language do guide, and often limit, practice.

In the second section, the ways in which four groups of people are defined and discussed is examined. The groups are the managers (Board), staff, paid or unpaid, those who use the facilities and those in the other groups (communities) who may have potentially important links with the museums and galleries. In particular, how is the structure of use... by individuals, couples, families, school class groups, bus groups... dealt with in the Standards? How is the connection to be made between the way the Standards use the term 'communities' and the way these groups may relate to the facilities?

In the third section, the examination focuses on the way the Standards may or may not assist museums and galleries to gain information about those who come and what they do and learn and what impressions they take away about the gallery or museum? The phrase in B3.1.1 'Don't forget to count the online visitors?' seems to represent an unfortunate feature that guidance for the future development of the organisation is not facilitated in the Standards.

The argument of the paper is that there is no point is just complaining about the Standards. They are now part of the Museums and Galleries 'scene'. Though, unfortunately, there is no review mechanism with an established timeline for an update of the Standards, there is an assurance that the Standards Taskforce 'will continually review' (page 8) the Standards document. Feedback from those who examine and use the Standards will therefore be a major means of helping to make the Standards more effective in helping museums and galleries to become 'better'.

Session D: Libraries, Archives & Affect

Mulubinba Room

Chair: Leonie Masson

Freestyle Books: Exhibiting Artists' Books through a Multimedia Interface

Stephanie Lindquist, Exhibitions Coordinator, State Library of Queensland

Background: Libraries have led the information technology revolution with the digitisation of collections and services as they've tenaciously embraced the internet, while acknowledging the future possibility of a world without books. While at the forefront of the virtual knowledge economy though, how have they integrated new technology and multimedia into exhibiting their own heritage collections in a museum context? This paper will

profile the development of the Freestyle Books artists' book exhibition – the State Library of Queensland's first book exhibition to integrate multimedia and virtual page turning software to enhance the visitor experience.

The digitisation of the State Library's artist's book collection commenced in 2005, with the *Artist's Book Online* project. If anything, this website, together with other State Library online initiatives, provided a precursor for the *Freestyle Books* exhibition. In scoping the exhibition project the Library turned to its existing website and online resources to resolve the problem of making the encased book objects more accessible to visitors. Web features such as digital stories and virtual books were repurposed for use in the physical exhibition. New multimedia elements were added, such as e-books and audio books.

Aims: To show how multimedia can extend the visitor experience for book-based exhibitions, what was successful and what could have worked better.

Results: An interactive, immersive exhibition experience that integrated the virtual with collection items.

Conclusion: Although engaging, feedback from visitors and response gathered through public programs indicated that the audience still preferred to physically engage with the artists books. Multimedia enhanced but could not replace the intimacy of the one-on-one reader experience with the book.

What lies beneath Newcastle?—Digitising Australian Agricultural Company Maps

Maggie Shapley and Dr Pennie Pemberton, Archivists, Noel Butlin Archives Centre, Australian National University

Background: The Noel Butlin Archives Centre holds over 3000 maps of the Australian Agricultural Company. The records of the AA Company are of historical importance because it is the oldest pastoral company in Australia that continues to operate, from 1824 to the present day. Its records are listed on the Australian Memory of the World Register.

Established as a company to raise fine-woolled sheep, the Company was granted one million acres to the north of Port Stephens, half of which it soon exchanged for grants on the Liverpool Plains and the Peel River. Under pressure from the British government the Company also took up coal mining in Newcastle, with a two thousand acre land grant. From the latter part of the nineteenth century, as its pastoral lands in NSW were sold or resumed, the Company moved into Queensland and the Northern Territory, and gradually shifted from sheep to cattle raising.

In 2008 the Company's Foundation provided a grant to the Noel Butlin Archives Centre to enable the archives to conserve and digitise over 100 maps.

Aims: The primary aim was to preserve and make accessible the maps of the AA Company, with secondary objectives of reducing wear and tear on the original maps by producing digital copies, improving the storage conditions of outsized maps and making information about current AA Company properties accessible to Company staff.

Method: We selected a range of maps for AA-owned properties including both former (eg Port Stephens, Newcastle, Warrah, Gonnoo Gonnoo and others) and currently owned properties that have been held for a long period (eg Brunette Downs, Avon Downs and Headingly). We then contracted a conservator to undertake repair work sufficient to stabilise items and allow digitising through the ANU Photographic Unit. We prepared metadata to improve searching capability, including date, location, description, scale and size. The images will be submitted to the ANU digital repository and to the Picture Australia website with links provided to the AA Company website.

Results: This work is still in progress: we will be discussing the ups and downs of the project which sounds straightforward but took us out of our comfort zone in terms of budgeting (estimating the cost of the project when seeking a grant), selection of maps (condition vs. likely use), technology (eg map-viewing software, coping with massive TIFF files) and scale (ie the size of the maps and the size of the task).

Conclusion: The project has been a steep learning curve, but will be worth it in the end. We will illustrate the presentation with maps of Newcastle in particular, both above and below ground, dating from the 1820s to the 1930s.

Archives, Documents and Affect

Dr Kit Messham-Muir, Art History Lecturer, University of Newcastle

Since 1996, my research in art history and museology has focused on the role



of affect in the interpretation of objects in the museum and gallery context. That research has discussed the relationship between objects and visitors, and considered the way in which objects can evoke powerful emotional responses by triggering sensory memory and building empathic bridges with people of the past. I have given papers on this ongoing and evolving research at every Museums Australia National Conference since 2002.

In much of the art theoretical and museological research into affect, a dichotomy is established between 'affective' and 'cognitive' modes of interpretation. In this division, a tendency has been to regard archives and documents as aligned with the 'cognitive'. Museologists such as Eileen Hooper-Greenhill have pointed out the importance of documents as a contextualising foundation of visitors' affective responses to objects.

However, the role of the archive is more complex than that. The prison records from old The Hunter Street Police Station, the site of The Lockup in Newcastle, are surviving material culture of the bureaucratic mechanisms that once concealed this harsh space with an ideological shroud. With each prisoner's record we build a half-imagined narrative from a list of crimes and an accompanying photograph of the offender. In this way, archival documents such as these are in themselves affecting, and this paper will discuss archival documents as objects, with powerful affective capacities. It will consider the potential to use documents in affective modes of interpretation in museums.

Workshop 6: Writing for Exhibitions Tuesday (continues)

Newcastle Room

Presenter: Jennifer Blunden, Consultant

Target Audience: Museum workers with responsibility for creating exhibitions

Workshop 7: National Standards Workshop Tuesday

Room: Waratah Room

Presenters: National Standards Task Force

Description: Entry level management workshop to assist collecting organisations to use the National Standards for Australian Museums and Galleries as a tool for their own development.

1630 Close of Sessions for Day

1645 Meetings

- Education National Network AGM – Hunter Room
- ICOM AGM – Cummings Room
- Museums Australia NSW Branch AGM – Mulubinba Room
- Museum Movies – Concert Hall

Spinning yarns

Museums & Galleries NSW and Museums Australia invite you to a screening of short films and documentaries capturing stories from around Australia. As many museums harness digital media to record oral history, stockpiles of engaging short films are gathering around the country. *Spinning yarns* is an opportunity to see some of the best, boldest and most charming tales from regional and remote areas.

1900 Evening Function including Inaugural Museums Olympics

Presentations by the winners of the ABC 2009 Regional Museums Awards Honeysuckle Railway Workshops, new home of the Newcastle Regional Museum

Wednesday 20 May 2009

DAY 3: Working New

0900 Session 13: Plenary

Concert Hall

Chair: Gavin Fry

Creating commemorative Spaces in Today's Society

Working New - the effects of memorials, their value and significance in community memory can be powerful tools in a new approach to the purpose of museums. Creating Commemorative Spaces—Curators vs Community Expectations

Soweto and the Hector Pieterse Museum

Ali Hlongwane, Museum Africa, Johannesburg

The paper reflects on the making of the Hector Pieterse Memorial and Museum, a heritage project that commemorates the killing of protesting students in Soweto on June 16 1976. The paper will discuss the making of the Hector Pieterse Memorial Museum as part of a number of post 1994 memorialisation projects. The discussion of the making of the Hector Pieterse Memorial Museum will be located in a complex political landscape representing a 'nation'-in-the making, emerging from a past divided along ideological, class, ethnic and so-called "racial" lines. The focus of this paper is on how the curatorial processes takes into consideration community input, the pressures of tourism development, political contestation of the narratives of the uprisings as well as the meta- narrative of the founding 'myth' of the post apartheid government.

Myall Creek Memorial and Reconciliation

Aunty Sue Blacklock and Beulah Adams - a discussion facilitated by James Wilson-Miller

Modern Australian Memorials

Bryon Cunningham, Cunningham Martyn Design, (Sport History [MCG] and Conflicts 1945 – Today [AWM])

Cunningham Martyn Design, CMD, are the designers for the WW2 and the *Post 45 Conflicts to Today* exhibitions at the AWM- Australian War Memorial and also the National Sports Museum at the MCG - Melbourne Cricket Ground.

Both exhibitions present important moments and events in the history of white Australia. Different interpretive techniques were developed to meet the different requirements i.e.

- To celebrate remarkable achievements
- To commemorate acts of sacrifice and bravery and to honour the dead
- To provide places to remember grieve and console
- To provide knowledge and understanding

Topics for discussion

- Working with Curators and Historians

continued over



mentäl mediä

interactive controls

www.mentalmedia.com.au
www.interactivecontrols.com.au



CONFERENCE PROGRAM - Sessions 13 & 14

- Working with Directors Management and Boards
- The process of creative development.
- Finding the right interpretive technique to suit the content.
- Juggling expectations

Other bits of possible interest

- Why Memorials and Halls of Fame are important
- The Princess Di phenomenon
- Why young people assemble in the dark
- How to keep the exhibitions alive and vital

1030 Morning Tea – Banquet Hall

1100 Session 14: Parallel Sessions

Session A: Community Partnerships – Help or Hindrance?

Concert Hall

Chair: Jim McCann

Beyond a Museum: Innovative Community Heritage Engagement and Promotion in Bendigo

Corinne Perkin, Curator, Bendigo Art Gallery

Background: Bendigo is a large regional city with a rich and complex past where a variety of dedicated heritage groups and community museums have developed to conserve local histories. Decades of local debate surrounds the absence of a 'Bendigo Museum' raising challenging questions for local heritage groups, council and the wider community. Concurrently, whilst heritage groups work hard to preserve local history, this dedication and the diversity of heritage it uncovers is rarely shared with wider audiences.

In October 2007 Bendigo Art Gallery received Arts Victoria funding to employ a Professional in Residence (PIR) to engage with local heritage groups, collect data relating to their past and present work, collections and research interests and develop opportunities for heritage promotion.

Aims: The PIR embarked on a consultation process with local heritage groups, initiated the Bendigo Heritage Representative Group, made recommendations regarding the care of collections and museum best practice and proposed a joint exhibition to showcase the work and collections of local heritage groups to the wider community.

Method: Representatives from 18 local heritage groups were invited to attend the Bendigo Heritage Representative Group, encouraging groups to meet and work co-operatively for the first time. Each group also worked with the PIR to compile their exhibition submissions. From 1 March – 20 April 2008, Bendigo Art Gallery hosted the resulting collaborative exhibition *Snapshots and Stories: Exploring Heritage Collections in Bendigo*.

Results: Bendigo Art Gallery enjoyed very high visitation throughout the *Snapshots and Stories* exhibition with 12,630 visitors. A program of 20 free public floor talks held in conjunction with the exhibition enjoyed strong patronage and allowed local historians a further opportunity to share their research. The exhibition also proved popular with local and visiting schools. Bendigo Art Gallery received state-wide recognition for this exhibition winning the Museums Australia (Victoria) Museum Award (staff of seven or more) at the Victorian Museum Awards 2008.

Conclusion: From the outset this has been an exceptionally challenging project due to the number of stakeholders, the longstanding politics and animosity. Bendigo Art Gallery attempted to alleviate the stalemate which preceded this project and engage, promote and support local heritage groups to find more suitable outcomes than a centralised museum. The projects success has allowed Bendigo Art Gallery to retain the PIR beyond the funding period, broadened the role and audience of Bendigo Art Gallery and fostered council and community support for a purpose built heritage gallery space due to open in 2009. Bendigo Art Gallery are working alongside the Heritage Representatives Group to develop exhibitions, education and public programs and deliver opportunities for consolidating and expanding local heritage engagement. An oral history program and a youth engagement initiative are examples of projects being piloted to broaden the scope of heritage engagement in Bendigo. Bendigo Art Gallery are providing ongoing professional development opportunities and advice for local heritage groups to assist in elevating standards within their organisations.

Bendigo Art Gallery are committed to delivering relevant heritage engagement experiences for visitors and locals and continue to add value to the work of community heritage groups whilst addressing the challenges this ongoing project continually presents.

Working Together to Make a Case for Funding

Gillian Savage & Rob Hall, Directors, Environmentics Pty Ltd

Background: Australian cultural institutions compete for government funding and they sometimes have a hard time of it when they are up against services that have direct and observable benefits such as infrastructure like ports that export coal to China or hospitals that nurse us back to healthy and productive lives.

Cultural institutions use the most powerful evidence they can find to advocate to powerbrokers who hold the purse strings. Increasingly, the most powerful evidence has both social and economic dimensions.

In this paper, we draw on studies we have conducted for the Queensland Museum and the State Library of Victoria to demonstrate some key ways that social research can deliver evidence that helps cultural organisations to argue their case for funding.

Aims: To review the issues involved in measuring the economic benefit of museums and libraries and apply the findings to Australian settings.

Method: Conduct literature review and consult with stakeholders in libraries and museums regarding evidence-based advocacy.

Results: The technical issues around estimating economic value are complex and no single approach predominates. Instead, alternate approaches offer various pros and cons. Selecting an appropriate method depends on how you will use the information, who you are talking to and the case you need to make.

Conclusion: Economic benefit studies are an important tool for cultural institutions that need powerful evidence to support effective advocacy.

Community Partnerships: Are They all That They are Cracked up to be?

Dr Ian Willis, Professional Historians Association

Community partnerships are a form of collaboration between non-profits and government, and business. They are often portrayed as the most successful way for non-profits to proceed in their operation. How true is this in reality?

On the positive side partnerships allow community groups, government and business to work collaboratively on common goals, to maximise the available resources and deliver positive outcomes to both parties and the wider community, and build social capital.

On the negative side partnerships bring tensions and contradictions. Often they are not as successful as they are portrayed by their supporters.

This paper will outline one case study of a community partnership between a local council library and the local historical society which manages a community museum. It will highlight the functioning of the partnership and its success, or not.

Session B: New Models for Learning in Museums

Cummings Room

Chair: Janet Carding

Museums in the Classroom: Public Program Partnership between Museums and Schools

Yolanda Cool, Museum Assistant, City of Melville

Background: Addressing the issues of service delivery, audience access and collection interpretation.

- Aims:
- To show school children how to put an exhibition together
 - To create partnerships between schools and local museums
 - To create a real life learning experience
 - To give students a hands on experience into what goes into on an exhibition
 - Exposed students to museum practise processes
 - Students behind the scenes of a working museum
 - To increase museum collection audience access
 - To broaden museum service delivery
 - To expand Collection Interpretation



Method: Outline the procedure and timeline as a power point.

Themes to be discussed:

- Coordinating and setting the interpretation
- Research and production processes
- Exhibition Coordination
- Review

Display photos of the process, share the boxed exhibitions and related material and handouts on: "How to do it."

Results: Students became engaged in museums and cultural heritage; through being able to learn with real objects and real experiences to create something that has meaning. Collections have meaning and access to a wider audience. A greater understanding of Museum practices and processes is learnt. The question "that's how we can do it" is answered. Broadened Museum Service Delivery in shared partnership of involvement. The sharing of information, knowledge and expertise.

Conclusion: The project broadened the interpretation of a collection, by involving a wider audience through partnerships to preserve cultural heritage and understanding of museum practice processes in putting an exhibition together. For schools to see museums as a resource, with meaning and purpose. For the partnership to develop mutual support, shared skills, knowledge and purposeful interaction. The two exhibitions developed through this partnership were:

- Local Heroes – local identities and their contributions to the local community.
- Morse code - development, its involvement at Wireless Hill and the formation of the Royal Flying Doctors

Innovate & Collaborate: a new model for museums in the provision of education value

Jan Aughterson, Project Manager The Learning Federation &
David Arnold, Manager Education, National Museum of Australia

Background: Museum collections are bursting with education value, and there could be no debate that museums play a major role in the effective teaching and learning practice of our cultural heritage... however, access to museums' digitised material has its barriers for education users. These barriers are in part due to operational aspects within the education sector, and in part due to the tradition of the museum collection documentation process.

- The education sector maintains a closed system, upholding a duty of care to ensure a safe online experience for students and to control access and thus expense
- Museum traditional systems and processes often do not facilitate description of the content with this audience in mind, so limiting discoverability and useability of materials downstream

The intrinsic value of the collection is diminished if teachers and students are unable to access this rich content due to copyright restrictions; or if the content isn't discoverable within a curriculum framework; or if there is no clear background educational context or narrative.

Aims: To demonstrate a sustainable model for the seamless flow of educationally relevant digital content from museums for the education sector.

Method: Curriculum Corporation invited CAMD members to a museum and education forum held in November 2007 which brought representatives from museums and education jurisdictions together to discuss sustainable strategies for access by the schools sector to museum digitised collections. An outcome from the forum was to establish a pilot between The Learning Federation (TLF) and three museums; National Museum of Australia, Powerhouse Museum and Museum Victoria with the aim of demonstrating a working collaborative model. Museums and Education Jurisdictions agree that there must be a co-ordinated strategy put in place for schools to be able to access museum digitised collections and that it should be freely available, relevant to the curriculum, high quality, and quickly and easily discoverable by teachers and students.

The pilot has provided a forum for the discussions necessary to align processes, and to come to agreement on standards for digitisation, licensing and writing descriptive text that underpins the user experience, as well as the creation of a learning portal where students and teachers can interact with digitised museum content using tools such as wikis, sophisticated search, maps and timelines in a controlled student trial.

Results: The implementation of a metadata harvester; learning portal and student trial, that demonstrates a working model for a collaborative approach to: system interoperability; processes; metadata standards; controlled vocabulary thesaurus; intellectual property management; and web 2.0 tools for teachers and students; and a feedback loop for museums.

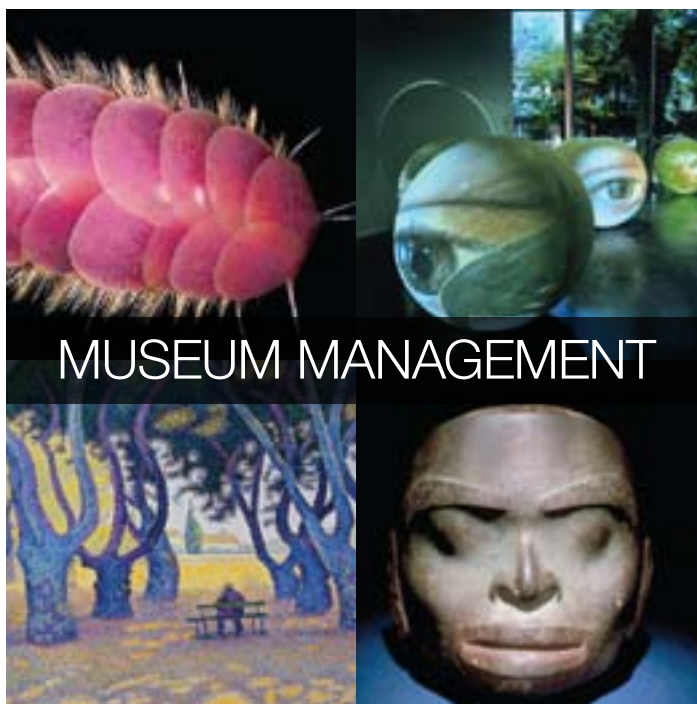
Conclusion: This successful collaborative model demonstrates how the provision of educationally rich material can be shared with the education sector online. The TLF metadata harvest model meets the museums' education agenda to facilitate the discovery of high quality digitised collections by schools in an efficient, effective and responsive way that has been challenging for museums until now. The further challenge for museums is to continue to build capacity to prioritise the description of education value in the form of metadata early in the acquisition process. The challenge for the TLF is to review its harvest model in the light of the pilot to see how it can be further enhanced, especially with a view to providing more pedagogical support for teachers.

Puppets With no Strings Attached: Puppetry in the 21st Century

Fara Pelarek, Manager Visitor Services, The Australian Museum

Puppets have been a popular form of entertainment for millennia and more recently have been adopted as effective educational tools. Despite a plethora of technological options for knowledge transfer, puppetry has not become outdated. The Australian Museum has recently acquired a life size puppet of a juvenile and exceptionally charismatic *Muttaborrasaurus*. This 'walk in' puppet was made by creative theatrical innovators and will be used to inform on the fascinating prehistory of Gondwana as well as contemporary issues of critical importance including environmental and even cultural issues. An obvious and important issue for which dinosaurs are particularly well placed is the discussion of climate change (given that this factor was also implicated in their demise). In this presentation I discuss the logistics of developing puppetry as an educational tool and outline some of the programs we are developing at the Australian Museum. Costs, space requirements and training are considered and particular emphasis is given to techniques that enhance the educational value and provide links with

continued over



EMu is the world's premier museum management system – the system of choice for the largest museums around the globe. EMu is the only software designed to provide a flexible, configurable solution to capture your collection's diversity.

visit us at kesoftware.com



EMu
ELECTRONIC MUSEUM



CONFERENCE PROGRAM - Session 14

our collections and exhibits. We especially aim to ensure that that puppetry is developed into an interactive, rather than passive form of learning. I also outline how we plan to employ sophisticated modes of communication to transmit puppetry to a larger audience. For example, we envisage adopting video conferencing technologies to transmit our puppets message to local and regional centres. Indeed, these forms of communication still allow the interactive program that we believe is important with this form of education. Finally, I outline how these programs can be adopted across institutions, to maximise the educational benefit and to improve the program by exposing it to a larger pool of expertise.

Time Ball Time

Allan Kreuter, Education Officer, Sydney Observatory

The Time Ball at Sydney Observatory is a working connection to the historic use of the Observatory and its astronomical, maritime and meteorologic scientific history. This paper will address the value of authentic experiences as part of education programs at Sydney Observatory.

Session C: Understanding Our Audiences

Hunter Room

Chair: Susan Tonkin

Beyond Evaluation: unearthing deeper understandings of museum visiting

Dr Tiina Roppola, Faculty of Education, University of Canberra

Background: How much do we really know of what goes on between visitors and exhibition environments? While survey approaches to evaluation provide specific answers to specific questions, what do they tell us of the moment-by-moment transactions that make up the complex experiences of visitors? This PhD research was conducted in response to a lack of deep empirical knowledge of processes comprising the museum visitor experience.

Aims: The aim of the research is firstly to provide greater understandings of what goes on in the transactional space between visitors and exhibition environments. Secondly, exhibition development practitioners may use this new knowledge to more sensitively orchestrate the rich communicative resources at their disposal. Ultimately, the research findings offer a vehicle for providing greater audience access.

Method: To investigate the transactional space between visitors and exhibition environments, this doctoral study adopted a grounded theory approach. A grounded method analyses how research participants experience the context under study, rather than applying pre-conceived theoretical constructs; it is theory-building, rather than theory-testing. To this end, qualitative, open-ended, semi-structured interviews were conducted with 297 adult visitors across six major science and humanities institutions in Australia: the Australian War Memorial, National Museum of Australia, Questacon, CSIRO Discovery, Melbourne Museum, and the Immigration Museum. Visitors were interviewed after engaging with one of 22 exhibits, chosen to represent a wide range of interpretive approaches and media.

Results: Data analysis identified four processes recurrent across the visitor accounts generated in this study: 'framing', 'resonating', 'channelling' and 'broadening'. Framing speaks to how visitors construe museums and exhibits as unique kinds of semiotically-mediating artefacts. Institutional frames and exhibit frames act as higher-scalar filters in the museum visit, assisting visitors to participate in, differentiate, and evaluate their experiences. As the museum is a dynamic open system, reframing may occur when visitors encounter change. Resonating speaks to how energy and meaning are attained in the museum experience through complementary matches between visitor and exhibition environment. In particular, visitor accounts showed how resonance with material aspects of design may stimulate visitors towards engaging with the content of exhibits, and how sensory fragments may resonate as greater perceptual wholes. Channelling speaks to how visitors physically, perceptually, and conceptually move through museums, as sense-making in museums occurs as a choreography through time and space. Broadening speaks of how exhibition environments support visitors as co-participants in the creation of discourses. As co-participants, visitors work in dialectical spaces between the poetics and politics of display, between the material design of exhibits and the interpretive intention to persuade.

Conclusion: This major Australian research project offers a comprehensive understanding of adult visitors' moment-by-moment transactions with exhibition environments. The four processes identified in this study are

distinct yet interdependent, together generating an empirically-derived theory specific to exhibition environments. Rather than relying on the adoption of theories developed in other contexts, this research is a step towards the museum field coming of age, in generating new knowledge specific to its purposes.

Guess Who's Going to the Gallery?: a study on gallery visitors in New South Wales

Matt Steele, Senior Researcher, Audience Development, Museums & Galleries NSW

Background: In July 2008, the findings of the first stage of a major new research study of visitors to galleries and museums were released by Museums & Galleries NSW. Based on over 2,200 interviews with visitors at twelve galleries and museums in the Western Sydney and the Hunter regions, the Strategic Audience Development Study presents demographic and psychographic information on visitors to museums and galleries in NSW. The study represents a major three-year strategic initiative by Museums & Galleries NSW – the first ever state wide, standardised survey of museum and gallery visitors to be undertaken in NSW. Funded by the Australia Council, the study has now moved into its second year, focusing on the metropolitan Sydney region.

Aims: This paper will outline the importance of visitor research at museums and galleries across Australia, detail the methods used in the Strategic Audience Development Study and the key findings from Year 1. It will also provide information on the ongoing study (with some key findings from Year 2 – if available) and look at the possible outcomes for the study, including advocacy, professional development and program development.

Method: The paper will discuss the methodology used in the Strategic Audience Development Study in collecting quantitative data from museum and gallery visitors across NSW, and the techniques used in collating and reporting on the data.

Results: Key results from Year 1 (and possibly Year 2) will be presented. Demographic data will include information on age, gender, income, occupation, education, language spoken at home. Analytic data will include information on frequency of visitation to museums and galleries, who visitors are attending with, what is motivating them to attend, most effective methods of visit or marketing and communication, and visitor satisfaction levels.

Conclusion: The details of this benchmark visitor research study will provide useful insights into museum and gallery audiences in NSW, and strategies for utilising standardised research across larger regions to gain information necessary for audience development and sector advocacy.

Review of Current Visitor Monitoring Practices -

The Museum & Galleries Sector of NSW Based on Data from Selected Venues

Kreenah Yelds, Post Graduate Student, Macquarie University

Background: The value of visitor monitoring to the State and to regional cultural institutions cannot be underestimated. State Government agencies aim to develop an informed and unified strategy. Regional cultural institutions must report accurately to State agencies. Effective visitor monitoring is underpinned by a practice of constant evaluation.

Aim: Visitor monitoring practice is part of a multi-layered approach to ongoing development of the cultural sector. This report provides an analysis of visitor monitoring practice from surveys of sixteen venues across New South Wales. The report aims to suggest Initiatives for the venues evaluated.

Methods: Quantitative and qualitative methodologies were employed to generate comparative data for analysis that is indicative of current practice in visitor monitoring. This was designed to allow participants to share their knowledge and approach to visitor monitoring practice and to reflect upon the venue's activities in public programs, strategic direction and evaluation.

Results: Venues most exposed to budget constraints require assistance in visitor monitoring strategies. Many have not kept pace with developments in the sector. Small organisations that have adapted can be used as exemplars. Larger regional players also need to constantly re-evaluate their practice.

Participating venues show constructive internal communication but there is always the opportunity for further improving strategy. The findings show that further development of a unified sector wide strategy is needed



for economic and educational sustainability of museums and galleries throughout the state.

Conclusions: This report shows a sector close to a unified approach in visitor monitoring. There is still room for further co-ordination to ensure that the value of our state's cultural facilities can develop their potential.

Session D: Weaving the Web for Collection Access

Mulubinba Room

Chair: Rebecca Pinchin

NZ Museums — showcasing the collections of all New Zealand museums

Paul Rowe, Vernon Systems

Aim: A major redevelopment of the NZMuseums website set out to provide a strong presence for several hundred small mainly voluntary museums on the internet.

Background: The NZMuseums website provides a focus point for all museums in New Zealand. Challenges included developing a process for museums with limited knowledge of technology to contribute, generating momentum in the sector for the project, data quality issues and a long list of desirable functionality.

The new website is the result of a collaboration between National Services Te Paerangi at Museum of New Zealand Te Papa Tongarewa and Vernon Systems Ltd, the solution provider for NZMuseums and creator of eHive, the underlying CMS.

Results: The redeveloped website was launched on 17 September 2008. Every museum has their own profile page on the website and they can each catalogue highlights of their collection for a global audience. 50 museums had catalogued collection items for the initial launch, 90% of which were not previously available on the web. The website also includes 'what's on' at museums, and can be used as an online collection management system (CMS) and acts as a directory for finding museums throughout the country.

Conclusions: This paper sets out how we addressed the problems encountered, the functionality that was included for the new website, and the future plans.

Local Objects Telling Global Stories — collections and access on-line

Joy Suliman, Vector Lab Manager, **Ingrid Mason**, CAN Project Manager, Powerhouse Museum

Collection objects traditionally tell their stories in the curated, controlled environment of the physical museum exhibition, and yet there is a rapidly increasing audience for these stories, who access collections through the world wide web on computers and mobile devices. Providing access to collections online is a crucial undertaking for local stories to reach a global audience. It is playing a growing role in keeping collections relevant and sustainable into the future, and in the current moment it presents real challenges and exciting opportunities for museums. How do collections and objects "speak" to audiences in online environments? How can museums present their collections online in ways that can be resourced and sustained at a local level? What do audiences want from collections online? What control does a museum have over information once it is online?

This paper will describe the online audience for museums and collections; showcase some models for online collection access from Australia and overseas; discuss the outcomes for small museums who provide online access to their collections and; provoke a debate around the benefits for the Australian collections sector of providing audiences with access to collections online.

The Australian Dress Register

Lindie Ward, Curator Design & Society, Powerhouse Museum

Our documentation of social and cultural history can be greatly enhanced by the study of dress. Beyond fashion trends, dress study can yield much broader information about social conventions, working lives, institutions, historical events, family and technological developments.

Many dress collections both in private hands and in galleries and museums in Australia have yet to be properly documented. The Powerhouse Museum has initiated the Australian Dress Register as a way to facilitate documentation of these important regional collections and to compile information in a straightforward format that can be shared by all on the internet. The objects

themselves can then remain in the places to which they belong and from where additional provenance is most likely to emerge.

The register will incorporate advice and training opportunities and links to sites to assist recognition of important aspects of dress. Articles about specific topics and other collections will also be available. Dissemination of useful information about the process is essential and regional workshops will be held for satellite groups to share their experiences. As the site develops users can compare objects from different collections around Australia and overseas. The project aims to harness important historical information before it is lost in time.

The project, organised by the Powerhouse Museum's Regional Services and part of its Movable Heritage NSW initiative aims to bring together galleries and individual owners into a substantial online community with a keen interest in the study of dress and how it impacts upon Australian history.

Session E: Tales of Wonder

Newcastle Room

Chair: Janice Croggon

Elizabeth Bay House and the Winter Solstice Sunrise

Gareth Malone, Guide, Historic Houses Trust

Aim: To illustrate that Elizabeth Bay House is precisely orientated to the sunrise at the winter solstice.

Background: Elizabeth Bay House was completed in 1839. Its design is attributed to architect John Verge on the basis of his office ledger. The house's owner, Colonial Secretary, Alexander Macleay was well versed in matters of taste, architecture and landscape design. Although there appears to be no direct reference to this aspect of the house's siting in early documentation, several pieces of evidence seem to suggest that the house was deliberately sited to take advantage of the sun's position at the winter solstice.

The creation of the site of Elizabeth Bay House involved removing the foot of the Darlinghurst ridge after nine years deciding on the location. The McLeay's daily carriage rides allowed them the opportunity to view the

continued over





CONFERENCE PROGRAM - Sessions 14 & 15

changing skies over Elizabeth Bay in the late 1820s and early 1830s.

The entire plan of the house and its kitchen block at the rear emphasise the axis of the central corridor. A straight viewing line occurs through the doorways aligned along it and the house's staircases are set to one side. The height of this corridor above sea level must have been precisely determined to properly accommodate the sun's rise over the landmass to the east. The stone flagging outside the breakfast room, while reflecting the geometry of a segmental arch, suggests a planned alignment of the house and refers to its axial direction from north. This southern terrace features sandstone slabs arranged as a segment of a compass rose.

Methods:

- Observation, photographic and filmic documentation of the astronomical event.
- Consultation of primary sources, maps, letters, newspapers and documents.
- Measurements on-site, timing and calculations.
- Access of online astronomical and geographic calculation resources.

Results: Shortly after sunrise on the morning of the winter solstice, when the sun is just above the horizon, the central axis of the house is evenly flooded with sunlight from the front door to an area of the cliff face at the rear of the property. This dramatic effect, as the architraves and stone flooring along the central corridor are evenly illuminated, lasts for less than a minute. For over two weeks before and after the winter solstice, the effect may be observed with varying luminance and duration as the elevation of the sun and its position on the horizon gradually change. I published my findings in an article in *Insites* magazine and presented a public lecture and demonstration in June 2008.

Conclusions: Bringing light to darkness and order to nature were popular concepts in early 19th-century European philosophical thought. Macleay had the scientific interest, contacts, and the time required for such a rational and ordered astronomical alignment. The symmetry and precision of this annual occurrence certainly sit well within the house's more celebrated design elements and provide a fascinating insight for the museum visitor into the scientific pre-occupations of the era.

The Curious Case of the Living Dead

Regina Hammond, Honours Student, Macquarie University

Background: When the Australian Museum was developing 180 years ago, the science of phrenology, judging intelligence from the measurement of skulls, was becoming entrenched colonial practice. In 1832 George Bennett, curator of the Australian Museum, explained the role of the museum thus:

Here, in a public museum, the remains of the arts, etc., as existing among them, may be preserved as lasting memorials of the former races inhabiting the lands, when they have ceased to exist.

Australia's first museum was a primary conduit through which colonial expansion was represented to the general public; this was occurring while the dispossession and destruction of Aboriginal life and land continued unabated. Museums were seen as mausoleums for Indigenous culture. Indigenous peoples themselves, needless to say, have historically been silenced in responding to these representations. After all, how can one speak when one is apparently extinct?

Aims: With the relatively recent recognition of the survival of Indigenous cultures in Australia, museums have needed to change their approach from representing the prehistoric remains of extinct peoples to representing the dynamic and vibrant existence of living Indigenous cultures.

Method: The methods involved in this study included the collection of qualitative and quantitative data from a variety of sources.

Results: In 2005 Museums Australia launched a revised policy guideline titled *Continuous Cultures, Ongoing Responsibilities*. Although well researched and well intentioned, this policy guideline may not have been as widely accessed as Museums Australia would have expected by Indigenous peoples or museums and galleries. I review the results of the data collected and explore reasons for the levels of uptake that there has been for this policy guideline by institutions with collections in this paper.

Conclusion: The conclusions drawn from this research, regarding the impact of the policy guideline will be presented in this paper.

Ark from the New World

Lisa Slade, Curatorial Consultant, Newcastle Region Art Gallery

Sixteenth and seventeenth century Kunst und Wunderkammern culture has been theorized as the principal manifestation of the age of curiosity, as a distinct and interim episteme between the religious restrictions of Medievalism and the reign of Enlightenment scientific rationality. The wonders of the new world were frequently amassed within these European art (kunst) and wonder (wunder) cabinets and chambers. In this pre-Linnaean cosmos, heterogeneous objects resonated with infinite associations, jostling between the loose categories of *naturalia*, *exotica*, *artificialia* and *scientifica*. By the late seventeenth century, specialisation had led to the separation of collections and by the mid eighteenth century the cabinet of curiosity was decidedly *démodé*.

How then do we account for a curiosity cabinet made at least two hundred years after the heyday of Kunst und Wunderkammern culture? An object made not in Central Europe but rather in its Antipodes.

Around 1818 in Newcastle, New South Wales an extraordinary collector's chest was assembled for Governor Lachlan Macquarie. Built for private delectation, this antipodean Kunst und Wunderkammer (now known as the Macquarie Collector's Chest) harbors *austral naturalia*, *exotica* and *artificialia* secreted behind oil paintings by convict artist, Joseph Lycett. The extraordinary contents of this rather austere chest, at least on the outside, demonstrate that the Renaissance, pre-Enlightenment regime of plethoric knowledge clearly had a hold on the colonial imagination. This 'ark from the new world' containing scores of avian, insect and marine specimens, evidences the appetite for antipodean trophies and the desire to fit Austral encounters within remnant Renaissance epistemologies.

Returned to Australia after spending over one hundred and sixty years in a Scottish collection, today the chest is held in the Mitchell Collection of the State Library of New South Wales and its exhibition presents a conundrum for contemporary curators. The rarity of this mobile bower prevents it from frequent public display and its intimate and sensory demands inhibit public experience of the object. In this paper I will discuss a forthcoming exhibition that aims to relocate the chest to Newcastle after almost two hundred years. This exhibition will also invite a contemporary engagement with this antipodean Kunst und Wunderkammer through the commissioning of new work by contemporary Australian artists.

1215 Lunch – Banquet Hall

1330 Session 15: Plenary

Concert Hall

Chair: Ron Ramsey

Cultural Production - New Projects

Working Differently – museum workers and artists, the world over, are revitalising and documenting aspects of cultural production to ensure continuity of national heritage. This session will explore significant projects achieving great success. Maintaining Historical Links Through Cultural Production.

Traditional Praewa silk in Thailand: Learning and sharing experience

Prapassorn Pisrithong, Manager, Sirindhorn Museum, Kalasin, Thailand

Praewa is an outstanding hand-woven silk which has traditionally been carried out by Phu tai people in Kalasin province of northeast Thailand. Praewa means silk and wa means 2 meters. Typically it is 30 cm wide and worn as sash by Phu tai women on special occasions. Traditional natural-dyed Phra wa is red with yellow, green, orange, pale blue, pink, purple and black designs. Various delicate motifs have been used on praewa such as hooks, serpents, birds, and flowers in geometric form. Its weaving technique is discontinuous supplementary or embroidery on the loom. In past decades, Her Majesty Queen Sirikit's Support Foundation has promoted Praewa weaving and instructed to make wider Praewa of 54 cm or 73 cm width for outside market. Praewa silk then became warmly received and were in strong demand by well-heeled Thais. Traditional



natural-dyed and hand-reeled Prae wa silk were then replaced by chemical-dyed and fine machine-reeled silk. The strong competition of Thai hand-woven textiles in today market causes decline of prae wa. Phu Tai weavers are struggling for their prae wa survival.

Traditional Prae wa Reviving Project began in 2007 by a textile scholar and group of Phu tai weavers in Ban Pone of Kalasin province. The project has developed as a kind of experiment in putting into practice the academic theory and is aimed at reviving traditional and natural processes in prae wa making. The intangible Phu tai weaving culture and related data were interviewed, recorded, documented, and filed systematically for reference. These information are useful guidance for prae wa study in terms of potential to develop new products. Demand of natural-dyed textiles in both Thai and foreign markets led to natural-dye workshop. Indigenous natural dye ingredients and methods were first practiced with elder consultants. Additional ingredients were then introduced by the scholar for better result and more variety of colors and shades. These two set of knowledge were later combined and experimented. The result was very impressive. Typical patterns and structures of Prae wa were also modified or redesigned for new customers. At the moment it is difficult to pass judgment until the market response can be seen. However local weavers need to learn for themselves that the traditional and natural approaches can hold value, so that they will welcome revival.

Possum Skin Cloaks: Strengthening Communities, Strengthening Collections

Lee Darroch, Vicki Couzens and Amanda Reynolds

Vicki Couzens and Lee Darroch have been working on possum skin cloaks for a decade. Forming a collaborative partnership with Debra Couzens and Treahna Hamm, and under the guidance of their Elders, they made reproductions of two cloaks held in the Museum Victoria collection: *The Lake Condah Cloak* collected in 1872 and the *Maiden's Punt (Echuca) Cloak* collected in 1853. They began a journey of cultural renewal and named their project *Tooloyn Koorrtakay* (squaring skins for rugs)

As part of the collaborative partnership, Lee and Vickis work has been the catalyst for major regeneration of cultural knowledge and practices in relation to possum skin cloaks across Victoria. The influence of their collective work is spreading across borders into NSW, ACT and SA.

The cloak-makers met curator Amanda Reynolds in 2002 and began a collaboration that resulted in the National Museum of Australia acquiring the *Tooloyn Koorrtakay* collection, and developing an exhibition, a short film¹ and a book *Wrapped in a Possum Skin Cloak* (2005).

Lee Darroch, Vicki Couzens and Amanda Reynolds are continuing their collaboration by documenting and increasing the accessibility of Aboriginal possum skin cloaks held in public and private collections nationally and internationally². The group are currently working on a range of projects showcasing the south-eastern Aboriginal cloak making tradition including community workshops, a book, a website, and a visually stunning and culturally rich international touring exhibition.

¹ Directed by Richard Frankland and jointly produced by the NMA and Golden Seahorse Productions, 2004.

² See F Blacklock, *Aboriginal skin cloaks*, <http://amol.org.au/nqr/fabri.htm> and C Cooper, *Aboriginal and Torres Strait Islander collections in overseas museums*, Aboriginal Studies Press, Canberra, 1989

Capital Cultural Projects

Work in Progress or Finished Business – many major capital cultural projects have been planned, are in progress or have been completed over the past few years representing a real investment in culture by governments and patrons on all levels. This session presents the process, successes and pitfalls of an example.

Andrew Sayers, Director, National Portrait Gallery, ACT

This presentation will discuss the building of the dedicated National Portrait Gallery. The funding for the new Gallery was announced in late 2004 and the Gallery was opened at the end of 2008. In the presentation I will talk about the vision, the challenges, the processes and the negotiations which were a part of the process of realising a new cultural institution.

1455 Afternoon Tea – Banquet Hall

1515 Session 16

Museums Australia Annual General Meeting – Concert Hall

1630 Conference Close



Newcastle Civic Theatre



Hanggliding over Newcastle



Hunter Valley

New.... Read-only Logins	New.... Access Controls on Records	New.... Numerous Multimedia for Objects <u>and</u> Subjects
Improved Security		Improved.... More Space for Data
Collections MOSAIC Plus		
Version 10		
Improved.... Easier to use	Many Improvements and New Features	
Improved... Accessibility Features	Improved.... Efficient Search Defaults	Improved.... Configuration Control
New.... Export Formats	New.... Reference Links to Library	New.... Tabular Views
Order now: email us now V10@ISTechnology.com.au Or call Sally-Anne on 08 95923149 Or Visit our web site www.ISTechnology.com.au		



PLENARY SPEAKERS & CHAIRPERSONS BIOGRAPHIES

Debbie Abraham has been the Director at Lake Macquarie City Art Gallery in NSW since early 2000. She was heavily involved in the processes of building the new gallery which opened in May 2001 and then consequently the extension finished in 2008. During the past 9 years, Abraham has overseen in excess of 150 exhibitions and projects. In particular, she has been responsible for the gallery building a strong and lasting relationship with the local Aboriginal community through many community and cultural development projects resulting in 90% of gallery programs containing Aboriginal content. Abraham is currently chair of the Air Craft Design SIG.

Auntie Sue Blacklock is a respected Elder of the Tingha community in northern NSW and a descendant of one of the survivors of the Myall Creek Massacre. She works tirelessly in her community to care for children, educate women and achieve reconciliation.

Dawn Casey is widely known nationally and internationally for her work as the Director of the National Museum of Australia where she was responsible for the construction and development of the museum.

Dr Casey's other experience includes her major contribution to Indigenous policies and programs and Australia's Cultural Heritage nationally. Her career includes the establishment of the Council for Aboriginal Reconciliation and she initiated the joint Commonwealth/State response to the Royal Commission into Aboriginal Deaths in Custody as a senior executive in the Department of Prime Minister and Cabinet.

Dawn Casey is currently the Director of the Powerhouse Museum, Sydney.

Sebastian Chan is currently the Manager of the Web Services Unit at the Powerhouse Museum. Coming from a background in social policy, journalism and media criticism as well as information technology, he has been building and producing websites and interactive media since the mid 1990s. The Museum's online collection database recently won the gold medal for 'online presence' at the 2008 AAM Awards in Denver.

Jane Clark From 1982 until 1994, Jane was Curator of Major Special Exhibitions and then Curator of Australian Art at the National Gallery of Victoria: responsible for exhibitions including *The Great 18th-Century Exhibition* in 1983, *Golden Summers: Heidelberg and beyond* (with co-curator Bridget Whitelaw) in 1985 and *Sidney Nolan: Landscapes & legends* in 1987. In 1994 she moved to Sotheby's, serving as Deputy Chairman of Sotheby's Australia until 2007 when she joined David Walsh's new Museum of Old and New Art as curatorial consultant. MONA will open in 2010 and will be the largest private museum in Australia.

Carina Clement has worked in public library management in Australia and the UK over a 25 year period. More recently she has undertaken a project management role in the research, planning and implementation of Albury Library Museum – Australia's first fully converged, award winning Library and Museum complex. Carina's role as Cultural Manager covers the management of cultural development, audience development, exhibition and educational programming and customer services across library, museum and art gallery services in the City of Albury.

Vicki Couzens is a Keeray Wurrong/Gunditjmara woman from the Western Districts of Victoria and has been a practicing artist for the past 20 years. She manages an arts business Kaawirn Kuunawarn Hissing Swan Arts through which she creates her own art works and develops and consults on community art and culture projects. Vicki Couzens received the inaugural Deadly Art Award in 2003 after two of her works sold to the National Gallery of Victoria and is represented in the collections of numerous public Australian galleries. She has undertaken numerous public commissions, most recently to produce a possum skin cloak for the 2006 Commonwealth Games.

Edith Cuffe has been Chief Executive Officer of the Abbey Museum of Art and Archaeology since 1995. She co-ordinates the annual Abbey Medieval Festival, the museum's major fundraiser. The festival is the largest medieval re-enactment event in Australia and attracted over 22,000 patrons in 2008. In 1998, Edith developed a highly successful and innovative archaeological dig program for high school students. It is utilised by thousands of students every year. This program won a Special Commendation at the 2006 GAMA Awards for its educational innovation.

Ensure complete visibility of your collection with Smarttrack RFID



Fast-track collection audits and stock-takes

Improve collection preservation through reduced object handling

Quickly and easily find misplaced objects

Automatically track the movement of objects & artworks

RFID for Museums and Art Galleries
www.smarttrackrfid.com
info@smarttrackrfid.com
Tel: (02) 9388 0580



Bryon Cunningham: "I ran from a country high school as a math science graduate to pursue my passion in art and design. I left university as a product designer but spent the last 5 years as an exhibition designer running a design practice with a team of architects, interior, graphic, industrial, and multi-media designers developing interpretive exhibitions in large cultural institutions. I rate the Immigration Museum and the Australian War Memorial amongst my most satisfying achievements".

Lee Darroch is a proud Yorta Yorta woman from Dhungula (Murray River). Lee has worked in community arts & community arts education as the Koori Arts Worker for East Gippsland Aboriginal Arts Corporation part-time for the past ten years. Lee is a Director for Riverbark Arts Pty Ltd, a Koori arts & cultural company that she runs together with Treahna Hamm & Vicki Couzens. They, together with Amanda Reynolds, have written a book about possum skin cloaks. Lee's artwork can be found in many of the major public collections.

Maureen Dodd is a direct descendant of the Yinggarda people, traditional owners of the land west of the Kennedy ranges and through to the coast, in WA's Gascoyne region. Maureen was a founding committee member and is a Board member of the Gascoyne Aboriginal Heritage and Cultural Centre. She is Chairperson of Mundatharra Aboriginal Corporation and working to establish cultural tourism opportunities for her extended family in the Kennedy Ranges. Maureen has been involved in health and community development issues since the 1970s and was part of a delegation which travelled to China in 1981 to study the "Barefoot Doctors" scheme. She is a great believer in the efficacy of traditional medicine and people in the community where she lives still use bush medicines.

Donna Fernando is from the Muruwari language group in North West NSW. Fernando began her career in Indigenous education, policy and politics at the Aboriginal Research and Resource Centre (ARRC), University of NSW. Fernando worked with the Aboriginal & Torres Strait Islander Commission and Australian Electoral Commission and continues her work with the Federal Government on Indigenous policy and projects. *Yapang marruma* is the second exhibition curated by Fernando for Lake Macquarie City Art Gallery.

Patrick Filmer-Sankey, Director of Launceston's Queen Victoria Museum and Art Gallery (QVMAG) has more than 25 years of experience in museums, including Deputy Director of the Australian Museum, Sydney and Director of the Museum and Art Gallery of the Northern Territory. Filmer-Sankey's achievements include facilitating a major reorganisation of QVMAG.

Lorraine Fitzpatrick has worked in the cultural industries sector for more than 20 years. For at least half of her career she has worked in regional and remote communities. In 2007 she embarked on a new and challenging adventure as the manager of the Gascoyne Aboriginal Heritage and Cultural Centre, charged with turning an empty building into a viable and vibrant Aboriginal Cultural Centre with the support of the traditional owners and the four other language groups represented by the Centre. She has served as Vice Chair of Museums Australia national council since 2006.

Gavin Fry has been Director of the Newcastle Regional Museum since 1999. After an academic career in Melbourne he became Senior Curator of Art at the Australian War Memorial, Canberra in 1980, and then Deputy Director of the Australian National Maritime Museum, Sydney in 1987. He also held a number of senior executive positions within the Commonwealth Government. Gavin holds the degrees of Bachelor of Arts (Honours) and Master of Arts in Visual Arts from Monash University and Master of Philosophy (Museum Studies) from Leicester University.

Kim Gowland is Principal Manager: Audience Development at Manchester Art Gallery. She has worked in marketing communications and audience development in arts and cultural organisations in the UK for over 14 years. She has high level arts experience in strategic audience development, marketing communications, media relations, brand development, fundraising communications, events organisation and partnership working.

John Heath is a Goori from the Biripi-Dhungutti peoples who is currently employed as an Aboriginal Community & Cultural Development Officer by Port Macquarie Hastings Council. He has almost 40 years experience in Aboriginal community development. John is also a published historian and commenced researching the Thomas Dick Photographic Collection in 1974 on discovering several members of his immediate family were subjects in the photographs. A partial outcome of his work in this area is the upcoming exhibition to be staged at the Port Macquarie Glasshouse.

Jacqui Hemsley is currently the Group Leader – Cultural Services at Albury City. She has been working within the Australian public arts industry for nearly 18 years. Jacqui Hemsley has worked in QLD, NSW, Victoria and New Zealand in various management roles within the regional gallery and museum network and has a Masters in Arts (Cultural Heritage) in Business and two postgrads in Accounting and Arts & Entertainment Management.

Ali Khangela Hlongwane is Curator of MuseumAfrica in Johannesburg and former Chief Curator at the Hector Pieterse Memorial & Museum in Soweto. He is co-editor with Sifiso Ndlovu and Mthobisi Mutloatsi of *Soweto 76 - Reflections on the liberation struggles*. He has published essays in numerous journals of African history and Cultural Studies. His main research field is memory, commemoration and the life histories of PAC activists.

Frank Howarth is passionate about the natural world, and about Sydney and its cultural institutions. In 1996 he became Director and Chief Executive of the Royal Botanic Gardens and Domain Trust.

In February 2004 he took up his current role as Director of the Australian Museum. The use of natural science and cultural collections to inspire people about the natural world and its conservation attracted Frank to working with botanic gardens and museums.

Karen Knutson Ph.D. has a background in art history and art education (curriculum studies). Her research interests include understanding visitor learning and organizational practices in museums, and ways in which academic disciplines are designed and enacted in informal learning environments. As Associate Director of the University of Pittsburgh Center for Learning in Out of School Environments, she works with museums on studies of learning in programs and exhibits.

Victoria Yung-Chih Lu was born in Taiwan and immigrated to the United States. She began her curatorial career by the end of 1978 as the director/curator of the alternative space Stage One Gallery in southern California. Victoria returned to Taiwan, helping the government to establish policies regarding public art and the promotion of art education to the general public. Victoria Lu moved to Shanghai in 2003 and is currently a professor at the Fashion and Media Design Graduate School of Shih-Chien University in Taipei and Art History Department of Shanghai University. She served as the Creative Director of the Museum of Contemporary Art in Shanghai building the first private contemporary art Museum in China. Lu was appointed as the Director of Moon River Museum of Contemporary Art in Beijing. She has now returned to Shanghai, continuing her role as the creative director for Shanghai MoCA. Victoria Lu is the first female art critic and curator in the Chinese contemporary art world.

Barry McGaw is a Professorial Fellow in the Melbourne Graduate School of Education at the University of Melbourne. He is Executive Director of the Cisco-Intel-Microsoft Assessment and Teaching of 21st Century Skills project, which has its headquarters at the University of Melbourne, and he is Chair of the National Curriculum Board. Before returning to Australia at the end of 2005 he was Director for Education at the Organisation for Economic Co-operation and Development (OECD) in Paris. He had earlier been Executive Director of the Australian Council for Educational Research and Professor of Education at Murdoch University in Perth, Western Australia.

Kit Messham-Muir is a lecturer in Art History at the University of Newcastle. He has worked closely with museums and galleries since the early 1990s, and lectured and researched in visual arts and museum studies since the mid-1990s. He frequently presents conference papers, guest lectures and seminars, in Australia and overseas.

Philippe Mora is a French-born Australian film maker and artist currently working in Los Angeles. He draws archives and museums for films which combine the historian's knowledge and the artist's eye. Many of his works have been archived as important historical and social documents in the National Archives of the United States and Australian Archives, raising fascinating questions about the uses of historical collections and the diverse ways in which history is interpreted, collected and valued in our society.

Libby Newell has over the past two decades has worked as a volunteer, curator, museum adviser and consultant in the volunteer-managed and regional museum sectors. Libby Newell is working as a consultant with the Albury City Library Museum and as a Museum Adviser for Lockhart and Bland Shire Councils. Before setting up her consultancy, she worked as a curator at the Army Museum at Bandiana and Shear Outback: The Australian Shearers Hall of Fame at Hay.

Libby has been unable to attend this Conference. Her papers have been given by co-presenters David Read and Marita Albert.



PLENARY SPEAKERS & CHAIRPERSONS BIOGRAPHIES CONT.

Prapassorn Posrithong has been a dominant force in the field of Thai traditional art and intangible cultural heritage since the early 1990s. Trained in Art History and Museology in both Thailand and India, she is currently manager of the Sirindhorn Museum, Kalasin, Thailand. Prapassorn exhibits, lectures and publishes extensively about her fields of expertise, Thai culture, textiles and museum studies.

Ron Ramsey came to Newcastle Region Art Gallery from the National Gallery of Australia where his most recent position was Assistant Director Development, Marketing and Commercial Operations. Ron's career at the NGA also included positions as Lecturer, Manager of Travelling Exhibitions, Head of Education and Public Programs and General Manager of Access Services.

He has worked at the National Gallery of Victoria, The Australian Bicentennial Authority and the Australia Council for the Arts. In 1993 Ron managed the Australian Pavilion at the Venice Biennale and from 2004–2007 was appointed to the Embassy of Australia in Washington DC as Australia's Cultural Attaché to the United States of America.

David Read comes from a country background and has always had a passive interest in the history of societies and the manner of change in societies, particularly the impacts of modern technology. In 2005 he joined the Lockhart and District Historical Society that his interest in history changed to active involvement.

David is currently employed by Wagga Wagga City Council as Biodiversity Management Officer.

Amanda Reynolds is Senior Curator at the recently opened Museum of Australian Democracy at Old Parliament House in Canberra. Prior to that, she spent 10 years collaborating with Indigenous communities to develop exhibitions, collections, festivals and publications for the National Museum of Australia. Most recently she curated *Living Democracy: the power of the people* for www.moad.gov.au

Jennifer Sanders had a long and distinguished career at the Powerhouse Museum where she was Deputy Director, Collections, Content Development and Outreach. Appointed to the Powerhouse in 1978, Jennifer was a curator, decorative arts and design for a decade. A key member of the team for the 1988 Powerhouse redevelopment, in 1988 she was appointed Assistant Director Collections. Since then she has led the Museum's curatorial, collection management and outreach programs and, for several years, exhibitions and education as well. Ms Sanders was a member of the National Cultural Heritage Committee 1999 – 2008 and is on the External Advisory Panel, Design Research Institute, RMIT University.

Andrew Sayers is Director National Portrait Gallery, Canberra. After studying at the University of Sydney, he began his career at the Art Gallery of NSW before moving to Newcastle Region Art Gallery as Assistant Director. Previous to his appointment at the National Portrait Gallery he was the Assistant Director (Collections) at the National Gallery of Australia. Andrew has been responsible for several exhibitions of Australian art, particularly in the area of drawing and portraiture. He has written extensively and is the author of *Aboriginal Artists of Nineteenth Century* (Oxford University Press, 1994) and *Oxford History of Art: Australian Art* (Oxford University Press, 2001).

Dirk Staat graduated from Leiden University as a military historian. After a period as researcher with the Army Military History section, he was in charge of Museum Bronbeek, the museum of colonial military history, for ten years. He transferred to the National Army Museum (Legermuseum) in 2004 as Director of Collections. He is currently occupied with the merger of the Army and Airforce museums into a new National Museum of Military History.

Bill Storer commenced his professional museum career in 1992 as Registrar of the Army Museum, Victoria Barracks NSW. Following retirement in 2001 Bill has continued to be associated with museums in Sydney and Newcastle in a generally voluntary capacity. He became the President of the Community Museums National Network. Not long after the 2005 Conference in Sydney he was elected President of NSW Branch and in that role has travelled extensively around NSW.

Jane Wilcox is the Marketing Manager at Manchester Art Gallery in North West England. She has worked in the culture and heritage sector for over twenty years, mostly in market research, marketing, communications and audience development. Jane Wilcox is part of a group that commissions and interprets audience research on behalf of partner venues across the City of Manchester and the North West region.

James Wilson-Miller is the Section Head and Curator of Koori History and Culture, Powerhouse Museum, Sydney and a PhD student in the SELF Research Centre. He is a Koori historian and the author of the book *Koori: A will to win*. He holds a Centenary of Federation Medal for contributions to Aboriginal issues.



PARALLEL SPEAKERS BIOGRAPHIES

Marita Albert is a member of the Upper Murray Historical Society Inc. She has served on the committee from 2007–2009, responsible for grant applications. Marita is currently completing a Post-Graduate Diploma in Local, Family and Applied History through UNE. She has also worked in the Public Library sector as a Branch Librarian 2000–2007

Vincent Alessi is the Artistic Director at La Trobe University Museum of Art. He has been at the Museum since 2005 and has worked on a number of exhibitions including *KITE: Mike Brown and the Sydney twelve*, *My Country: Abstract Interpretations of the Australian Landscape*, *Bernard Boles: Surrealism and Beyond*, *Mark Schaller: Drawing with Chainsaws* and *Draw the Line: Drawings by Eleanor Hart and Daniel Moynihan*.

Vincent has lectured and tutored in Art History and is currently completing a PhD on Vincent van Gogh's English print collection.

Jen Aughterson is Project Manager for the TLF Pilot 'Museum and Education Digital ContentExchange' and has been with TLF for the past two years. In previous roles, Jen has worked in the area of web and learning technologies for cultural organisations.

Julie Baird began working in Canadian museums in the mid 1990s. After working as technology curator for the History Trust of South Australia, Julie was Senior Curator at the National Motor Museum, South Australia for 5 years where she curated *Living in the Seventies*, *Moto Bella*, and *Two Wheeled Warriors* amongst many others. She is Curator at the Newcastle Regional Museum where for the past seven years she has focused on exhibition development, accessibility and media relations. Julie is Chapter Coordinator for the Hunter Chapter of MA.



Geoff Barker has worked at the Powerhouse Museum over the last 3 years, writing significance statements and developing narrative content for the Powerhouse Museum as a part of the Total Asset Management Project.

Prior to this he was Acting Manager at the St George Regional Museum and curator of the Historic Photograph Collection at the Macleay Museum.

Helena Bezzina

Not available at time of print.

Jennifer Blunden is an editor and writer who specialises in developing texts for public audiences, particularly in museums and galleries. She has a background in linguistic and learning theory and an MA in Public History (UTS), and was formerly the senior exhibitions editor at the Powerhouse Museum, Sydney. She currently works for a number of state and national cultural institutions.

Suzanne Bravery

Not available at time of print.

Paula Bray is the Manager of Image Services at the Powerhouse Museum. Paula is responsible for managing the digital collections whilst coordinating photographic projects for exhibitions, publications, events and the website. Paula runs a blog for the Museum called *Photo of the Day* and co-manages the Museum's two Flickr accounts and groups with Sebastian Chan.

Paula has worked as a photographer for the Art Gallery of NSW, State Library of NSW and The Australian National Maritime Museum. Paula has had several exhibitions of her freelance photographic work.

Allan Brooks studied natural sciences and computing science at university. He worked as a programmer/analyst for the research division of the Royal Botanic Gardens, Sydney, for ten years. Alan has been with KE Software for 12 years and has worked with clients in North America and Australasia, including the biggest Museums on the planet. He is currently based in KE Software's Sydney office.

Barrie Brennan is a retired UNE academic who is now involved with the Australian Country Music Foundation in Tamworth. Barrie has a long involvement in MA, EVRSIG and is currently the EVRSIG Secretary. He is interested in the ways in which smaller, rural museums can become more efficient and effective and encourage new volunteer members who have skills in IT, PR, finance or management. Barrie was involved in 2008 in the M&G NSW trial of the Standards identifying how Standards may work with rural museums run by volunteers.

Matthew Connell has held the position of Principal Curator Science and Industry at the Powerhouse Museum since 2007. Previously he was the Curator of Computing and Mathematics at the Museum. His exhibitions include *Cyberworlds: computers and connections* (winner of the Society for the History of Technology's Dibner Award, 2000). In 2004 he co-curated *The curious economist: William Stanley Jevons in Sydney*.

Yolanda Cool has worked for the independent, alternative and government sectors of Education teaching K-12, gifted and talented, students at risk, special needs students, as a Learning Support Coordinator and an Aboriginal Education Coordinator. She has been working for the past 4 years on public programs and community partnerships between schools, local museums and organisations to create real life projects that benefit both the students, museums and local organisations. Yolanda has coordinated, programmed and operate the projects, *Local Heros* and *Morse Code Exhibitions*.

Neil Dailey is a member of the Army Reserve who is posted to the Army History Unit as the Museum Technical Adviser. He holds a Graduate Diploma in Museum Studies from Deakin University and in his civilian life is the Curator of the Army Museum Bandiana. Neil has over 26 years experience with the Australian Army and he has been with the Army History Unit since 1997.

Steven de Haan is the Facilities and Operations Manager for the Tasmanian Museum and Art Gallery redevelopment. Steven was formerly the TMAG's Business Manager and prior to that was appointed Aide-de-Camp to the Governor of Tasmania in 2004. He has been a manager for Tasmania's state tourism authority and has over 21 years service in the RAAF in both the permanent and reserve forces.

Peter Dormand is the City Energy and Resource Manager for the City of Newcastle, New South Wales, Australia.

Peter spent the first decade of his working career in the electricity supply industry before moving into local government. His technical studies and qualifications include electrical trades and engineering, industrial electronics, refrigeration, air conditioning and lighting design.

His passion however is connecting people and their communities to new ideas and new ways of doing things. He believes the best way to do this is to show people how to do something rather than telling them what they should do.

Peter and his team have worked for the past decade developing and refining the ClimateCam® system of action based programs. ClimateCam® is essentially the world's first greenhouse gas speedometer and has been designed to engage and mobilise entire communities to achieve deep and sustainable cuts in greenhouse gas emissions at the local level.

Peter suggests that without ClimateCam® it would be like trying to stop people from speeding in a world where motor vehicles have no speedometers.

Jodi Ferrari is Exhibition Development Coordinator for Museum and Gallery Services Queensland and Project Manager for *The GEO Project*. She has a background in education and public programs in regional galleries, and brings this experience and knowledge to the development of support material for travelling exhibitions in her current role.

Gavin Fry has been Director of the Newcastle Regional Museum since 1999. After an academic career in Melbourne he became Senior Curator of Art at the Australian War Memorial, Canberra in 1980, and then Deputy Director of the Australian National Maritime Museum, Sydney in 1987. He also held a number of senior executive positions within the Commonwealth Government. Gavin holds the degrees of Bachelor of Arts [Honours] and Master of Arts in Visual Arts from Monash University and Master of Philosophy [Museum Studies] from Leicester University.

Karen Griffiths is the Coordinator of the Volunteers Program for The Historic Houses Trust. Previously Karen has held training and volunteer recruitment positions such as the Assistant Coordinator of the Volunteer & Student Program at the Powerhouse Museum, Education Officer at the Powerhouse Museum and as Recruitment Officer for SOCOG recruiting volunteers for the Sydney 2000 Olympics.

Karen has degrees in Education, Human Resource Management and Fine Arts.

Rob Hall is a Director of Environmetrics. His PhD is in psychology and he works as an environmental psychologist with a particular interest in studying the way people use and interpret places. He has focussed much of his work with museums and other collecting institutions on analysing what he has termed "the choreography of a visit". He has also had an enduring interest in exploring the links between personality, demographics and the motivations for visiting museums. In addition to being an active researcher, he teaches market and social research methods to post-graduate students at the Universities of Sydney, Western Sydney and RMIT.

Gina Hammond is currently creating and implementing a new database for the Australian History Museum, Macquarie University. Gina is the national web-coordinator for the Innovative Universities European Union Centre (IUEU). She is involved in the organisation of an exhibition on immigration and citizenship at the Australian History Museum and a two dimensional art exhibition on the same theme in the Macquarie University Library to coincide with an IUEU national conference to be held at Macquarie University in December.

Karlie Hawking is employed by Victoria State Government's Department of Planning and Community Development where she is responsible for delivery of the Community Museums Pilot Program. Karlie has worked on several projects that link heritage collections with living memory, including developing the multi-media exhibition *Youth Front: Border Impressions of War*.

In 2004-2007 Karlie worked for Murray Arts, a regional arts development organisation, where she worked with community museums and local artists. Karlie previously worked for the Albury Regional Museum as Public Programs Co-ordinator.

Marian Hoy has been an archivist for 25 years, controlling and describing collections and training in archival principles and practice. She has a Bachelor of Arts (Honours), a Graduate Diploma in Archives Administration, a Masters in Education Leadership and is currently a candidate for a Doctor of Philosophy (Education) at the University of Canberra. Marian's research topic is about early professional learning in collecting institutions such as archives, museums and libraries.

Marian is the Secretary of the International Council on Archives, Section on Archival Education. She is a professional member of the Australian Society of Archivists (ASA) and the Records Management Association of Australasia (RMAA). Marian is currently employed by the RMAA as their Professional Development & Education Officer.



Gay Hendriksen, curator of Parramatta Heritage Centre has worked in the museum and gallery environment for 20 years as curator, education officer and director. Her exhibitions include *The Pemulwuy Dilemma - Aboriginal Art of the Sydney Region; Drawn Together- the Drawing Lives of Norah Heysen, Judy Cassab and Margaret Woodward* (touring exhibition over 3 states and 11 regional galleries and funded by Visions of Australia); *Women Transported - Life in Australia's Convict Female Factories* (touring exhibition over 4 states and 10 museums/galleries and funded by Visions of Australia).

Robin Hirst is Director of the Collections, Research and Exhibitions Division at Museum Victoria. Robin is responsible for Museum Victoria's research program, the development, management and conservation of the collections and the development of Museum Victoria exhibitions, publications, Planetarium shows and online content. He has been on the staff of the Museum since 1981. Dr Hirst currently chairs the Arts Agencies Collections Working Group and serves on committees of the University of Melbourne and Deakin University, as well as ICOM.

Peter Hoban and Marion Littlejohn are Education Officers at Sovereign Hill, Ballarat with a combined teaching career totalling more years than they care to explain. Peter is a Placed Teacher with the Catholic Education Office Melbourne and Treasurer of Museums Australia's Education network Victoria. Marion is a Vice President of the History Teachers Association of Victoria. Peter and Marion have presented a number of papers specialising in student-centred learning in museums. Both have a passion for Australian history and have published in a variety of teaching journals.

Liz Holcombe has been the Web Manager at the Australian War Memorial since 2004. She is a librarian by training, and before becoming the Web Manager, worked as a curator and as a reference librarian in the Research Centre at the Memorial. She is more than half way through a Masters in Internet Communication at the University of Canberra.

Jenny Horder has over 20 years science teaching experience in NSW high schools. She has had broad committee involvement, and experience, particularly in the education arena. She was the foundation Manager (1996 – 2006) at the Museum of Human Disease, UNSW, where she built a very successful high school and community visitors program. She has expanded her involvement in the museum sector, locally and overseas, through various museum Special Interest Groups and conference contributions. She is currently Manager of Learning Services at the Australian Museum in Sydney.

Melanie Horton has worked for a number of museums and galleries in the UK and sits on the UK Museums Association's Ethics Committee. She is currently combining academic research with museum practice, working on a collaborative project that looks at representing empire in Museums and Galleries now. Melanie is due to complete a PhD in September 2009, after which she will expand her research internationally undertaking collaborative work with other organisations exploring these issues in practice.

Trevor Jones is Curator of History at the Neville Public Museum in Green Bay, Wisconsin, USA. He is the recipient of the Global Curator Fellowship from the Museum Historians' Special Interest Group to attend the Museums Australia Conference. Trevor has published articles on subjects ranging from American Indians in the Civil War to blacksmithing to the digitization and preservation of rare and fragile materials. He is currently working on a project funded by a Save Our History Grant to digitize records of World War I soldiers.

Mikayla Keen's role as coordinator of the Museum Without Walls reflects preparation including a BSc physics, BA in the history and philosophy of science, and honours in science communication. She is now researching scientific literacy as a PhD candidate with the Australian Centre for Astrobiology at the University of New South Wales, Sydney and is also involved in outreach projects for the university and the Australian Museum.

Lynda Kelly has worked in the museum sector for over twenty years and is currently the Head of the Australian Museum Eureka Prizes, Web and Audience Research. She has published widely in museum evaluation and writes the Audience Research in museums blog. Lynda is interested in measuring visitor experiences and learning, young children's learning, Indigenous evaluation, and the strategic uses of audience research and new technologies in organisational change. She is currently responsible for delivering the Museum's new website in March 2009 and the strategic implications for the museums audience interaction.

Isobel Kindley's career began in Adelaide as a secondary art teacher and then as a practising craftsperson with a small business. More recently, following completion of a Graduate Diploma in Arts Administration in Adelaide, she has worked in several flagship cultural institutions including the Jam Factory Craft and Design Centre and the Art Gallery of NSW. Isobel joined the Australian Museum in 1999 and took on the role of Volunteers Coordinator in 2005. She is interested in the interface between the paid workforce and the volunteer workforce.

Barbara Kowalski comes from a background in libraries, records management and archives and has been working for Maxus providing software support, training and consultancy for over 7 years. As well as her expertise in Inmagic software applications, she has strong practical experience in small archives and collection management working 2 days a week as an archivist.

Allan Kreuter has been working at Sydney Observatory since 1991 and is currently employed as an Education Officer at the Powerhouse Museum. Allan has worked in many interesting areas including the Information Technology Centre at the Powerhouse, the *Mars Closest Approach* and *Transit of Venus* events at Sydney Observatory, and many robot and computer events like the *Robocup International* robot soccer competition, the *Turing Computer* intelligence test and as chief referee in the Dalek races. He has been dropping the historic Observatory Time Ball for 17 years.

Sophie Lieberman is Coordinator of Science Communication at the Australian Museum. She has delivered public programs in science literacy and science education across NSW. She has a keen interest in the relationship between specialists and lay audiences and the role of public institutions in mediating between the two. Before joining the Australian Museum, Dr Lieberman lectured in modern history at the University of New South Wales. She has presented at conferences in Australia and overseas on the relationship between public and private ways of knowing.

Stephanie Lindquist has worked in Exhibitions at the State Library of Queensland since 2003. She managed the development of the State Library's new galleries and launch exhibitions program as part of building redevelopment in 2006.

With over 15 years experience in the public gallery sector, Stephanie Lindquist has worked as a curator, arts manager and writer. She has also undertaken international research into children museums and visual art exhibitions, programs and facilities for children and young people.

Diana Lorentz is currently Manager of the Design Studio at the Powerhouse Museum. Diana has been working in the exhibition design field since the early 1990's and completed a Masters of Design at UTS, Sydney in 2007 in the area of museum based immersive experiences. In the role as Design Manager, her responsibility covers the conceptual and design development of exhibitions and related graphic design, construction and project management. Diana has been a regular contributor to regional NSW Museum programs and actively promotes design in the wider community.

Sarah Main is Early Childhood Coordinator at the Australian Museum. She has extensive experience in museum education and has been involved with the development of a great variety of exhibition spaces for children. Sarah was closely involved with the development of *Kidspace: the mini museum for under 5s* as well as its predecessor *Kids' Island*. She also runs a variety of programs for young children in both family and preschool groups.

Gareth Malone, since 1999, has worked as a Museum Assistant and Guide in historic house museums as well as working as Assistant Curator of the Photography collection at the Justice & Police Museum in Sydney. His recent discovery and subsequent research into the siting of Elizabeth Bay House led to the publication of an article and photographs for the quarterly Historic Houses Trust magazine *Insites*, production of a short film documentary for the HHT website and the presentation of the inaugural Winter Solstice Breakfast public program at the house.

Lenore Manderson, PhD, is a medical anthropologist and social historian. She is a research professor in the School of Psychology, Psychiatry and Psychological Medicine of the Faculty of Medicine, Nursing and Health Sciences, and in the School of Political and Social Inquiry, Faculty of Arts, at Monash University Australia. Her research interests include the anthropology of infectious and non-communicable disease; chronic disease, chronicity and disability; gender and sexuality; and immigration and identity. She is the author or editor of over 450 publications across fields and disciplines, including *Sites of Desire/Economies of Pleasure* (1997), *Global Health Policy*, *Local Realities* (2000) and *Rethinking Wellbeing* (2005). She has supervised to graduation 100 higher degree students, many from developing countries. She was Hillel Friedland Fellow and Visiting Professor in the School of Public Health, University of the Witwatersrand (South Africa) in 2008, and is a Fellow of the Academy of Social Sciences in Australia (1995) and the World Academy of Art and Science (2004).

Catherine Manning has been a Curator at the Migration Museum since 2002. She has worked on exhibitions such as *Every Stitch Tells a Story: Sewing and needlework in the lives of South Australian women*, *Behind the Scenes* and *Three Sides of the Coin: An exhibition about the history and social impact of gambling, Hope and Evidence of Survival: The impact of World War II in documents*. She manages the Migration Museum's Community Access Gallery, the Forum, where every three months a different community group presents their own history.



Liz Marsden has been Collections Manager at the Victoria Police Museum since 2006. After working in News South Wales, Liz moved to the Netherlands for five years and worked with various small community museums and groups helping to educate those groups over better museum practices and exhibition techniques. On returning to Australia, she started work at the Victoria Police Museum, initially for their registration project but was there for their entire redevelopment project. Liz is particularly interested in social histories and creating links between museums and local communities.

Ingrid Mason

Ingrid Mason is the National Project Manager for Collections Australia Network. Ingrid has interests in technology and research and a background digital cultural heritage and business development. Prior to taking up this role she worked as the Special Projects Manager, Digital Innovation Unit, at the University of Sydney. In previous roles she has: managed a university digital repository, lead a web archiving team, and contributed to developing the requirements for the National Digital Heritage Archive in New Zealand.

Ingrid's interests are positioned on the boundary between practice and theory and this is reflected in her published observations: *How has digital culture influenced our ideas about permanence?* Changing practice in a national legal deposit library, *Library Trends*, 2007, 56.1: 198-215 and *Cultural information standards: political territory and rich rewards in Theorizing Digital Cultural Heritage: a Critical Discourse* (2006).

Sigrid McCausland is an archives consultant and was Education Officer for the Australian Society of Archivists from 2006 until earlier this year. In that position she developed and presented workshops for diverse audiences, including those new to working with archives. She has extensive experience as an archivist, particularly in universities. She also writes on archives and labour history.

Dr Kit Messham-Muir is a lecturer in Art History at the University of Newcastle. He has worked closely with museums and galleries since the early 1990s, and lectured and researched in visual arts and museum studies since the mid-1990s. He frequently presents conference papers, guest lectures and seminars, in Australia and overseas.

David Methven has over fifteen years experience in the Information, Communication and Technology (ICT) industry, including six years with Accenture and the university sector. While with Accenture, David was the Australia/New Zealand Manager of Projects and Innovation and led a team responsible for delivering innovative solutions for Accenture consultants using Lotus Notes technology. Since 2001, David has been responsible for managing the delivery of ICT services for Museum Victoria. In 2007 David was given the responsibility for Museum Victoria's online operations and he has subsequently led a departmental restructure and worked with the entire organisation to achieve fundamental change in Museum Victoria's approach to online activities and outputs.

Sandra Murray has been Head Curator at Fremantle Prison since 2002 following 18 years experience directing and curating for art and heritage institutions in New South Wales and Western Australia. She maintains an active involvement in both art galleries and museums and has generated numerous creative exhibitions, including: *Escape! Fremantle to Freedom* (2006), *Mine own executioner* (2001), and *Oddfellows: the essence of contemporary WA figurative artists* (1996). Sandra has been Chair of Art on the Move (Nets WA) and has served on numerous committees.

Hannah Paddon's museum career began during her undergraduate degree when she conducted voluntary work at her local museum in Plymouth, England. Working with the natural history collections, she was encouraged to study for her MA in Museum Studies which she completed with distinction at Bournemouth University in 2005. A successful bid to the Arts and Humanities Research Council the following year meant that Hannah could begin her fully-funded PhD research into the display of biological collections. She is due to complete her studies in 2009.

Fara Pelarek has worked for the Australian Museum for 11 years and is currently Visitor Services Manager. She started as a Front-of-House Volunteer and was subsequently employed as Bookings Officer, Interpretive Officer, and Biodiversity Programs Manager. Fara manages all visitor programs, internal and external, including the Museum's early childhood programs, volunteer program, visitor events and the Museum's information centre, search & discover as well as range of interpretive programs that include theatre and performance based programs.

Corinne Perkin has been employed at Bendigo Art Gallery since 2007, as the Professional in Residence and Heritage Curator. She has curated a number of exhibitions, provides support and professional development for local heritage groups, is involved in the development of the Post Office Gallery and develops and implements heritage engagement projects in the Bendigo area. Prior totaking up her position at Bendigo Art Gallery she worked for the Historic Houses Trust of NSW and the Victoria and Albert Museum of Childhood in London.

Pennie Pemberton has been an archivist at the Noel Butlin Archives Centre (formerly the ANU Archives of Business and Labour) on and off for several decades. She has a PhD in History from ANU, her subject of particular interest being the Australian Agricultural Company.

Barbara Piscitelli is an Arts and Education Consultant whose interests include young children's learning in museums, public programs and access, and public policy for arts and education. Barbara is a member of the Council of the National Museum of Australia, Director of the Board of the Queensland Museum and was Director of the Collections Council of Australia (2004 - 2009). She has been published in various publications such as *Curator*, *Museum Management and Curatorship*, *Australian Journal of Early Childhood*, *Art Education*, *Australian Art Education*.

Penny Roberts is currently an Assistant Curator in Published & Digitised Collections, Australian War Memorial.

Tiina Roppola is a museum and educational researcher. Tiina is passionate about audience advocacy, about facilitating better fits between people and exhibition environments. Beginning her career as an industrial designer, her doctoral research investigated the merging of design theory with communications theory. Tiina completed her PhD at the Faculty of Education, University of Canberra, where she is currently employed in a research capacity.

Paul Rowe is Joint CEO of Vernon Systems, a company dedicated to creating museum software. He worked closely with the Museum of New Zealand's National Services department on the updated NZMuseums website. He has worked in the museum industry since 1990 on projects including migrating data from legacy systems, streamlining internal collections management procedures and building websites for collection information.

Gillian Savage, BA (Psych + Lit), Director of Environmetrics has 25 years experience researching cultural participation. She has an excellent understanding of the services provided by Australian museums, galleries, libraries and archives having carried out more than 90 research projects for them on topics ranging from market analysis, evaluation of exhibitions, programs and services, pricing and facility planning, social and economic impact as well as branding and communication testing.

William (Bill) Seager moved from SA to become Redevelopment Content Manager at the Tasmanian Museum and Art Gallery just over a year ago. From 2001 to 2008 Bill was Senior Curator at the South Australian Maritime Museum. TMAG's rich and multi-disciplinary opportunities provide the perfect arena for Bill to work with his main areas of interest; colonialism, environmental history and art.

Maggie Shapley is the University Archivist at the Australian National University, responsible for the University's own archives, the Noel Butlin Archives Centre (collecting business and labour archives) and the Pacific Research Archives. She has previously worked for the National Archives of Australia and the World Bank in Washington, DC. She is currently on the Management Committee of the Australian Women's Archives Project and the Assessment Committee of the Australian Memory of the World Register.

Lisa Slade is a PhD candidate at Monash University who is curating an exhibition inspired by the Macquarie Collector's Chest scheduled for 2010 at Newcastle Region Art Gallery. Lisa lectures in Art History and Theory at the University of Newcastle and she is also an author and curator. Recent projects include the touring exhibition *Strange Cargo: contemporary art as a state of encounter* and *Neo Goth: back in black*.

Jason Smith is Director of Heide Museum of Modern Art. During his career he has been the curator of 40 exhibitions of contemporary Australian and international contemporary art.

Mattew Steele is an experienced market research and brand development consultant, with over 5 years experience working in qualitative and quantitative research in Sydney and New York. Recently returning from abroad, Matt is acting as a statistical consultant and coordinator for the second year of the Museums and Galleries NSW Strategic Audience Development Study. He holds a B Psychology (Honours) from UNSW and a Grad Dip (Marketing) from UTS.

Libby Stewart is an historian in the Military History Section of the Australian War Memorial. She worked for many years as a research officer on the Official History of Australia's Involvement in Southeast Asian conflicts, and more recently was Content Leader for the Vietnam section of the new permanent galleries, *Conflicts 1945 to Today*. She has published a pictorial history of Australians in the Vietnam war, titled *Vietnam Shots*, and is close to completion of a book dealing with civilian surgical teams in Vietnam during the war.



Bill Storer commenced his professional museum career in 1992 as Registrar of the Army Museum, Victoria Barracks NSW. Following retirement in 2001 Bill has continued to be associated with museums in Sydney and Newcastle in a generally voluntary capacity. He became the President of the Community Museums National Network. Not long after 2005 Conference in Sydney he was elected President of NSW Branch and in that role has travelled extensively around NSW.

Jennifer Storer has worked in large and small museums, galleries and historic sites in guises which include that of curator, registrar and manager. Past workplaces include Port Arthur Historic Site, Australian War Memorial, National Gallery of Australia and Historic Places ACT. She established the Tasmanian Museum and Art Gallery's off-site research facility and is now managing the TMAG redevelopment project.

Joy Suliman brought a diverse range of experiences to her role with CAN. She has worked as a regional radio producer; a researcher and tutor in Graphic Design and New Media; a community development worker developing and delivering skills-based programs and cultural activities; and as the CAN outreach officer, delivering training and online support to the national collections sector. In her past role as Project Manager of CAN, Joy oversaw CAN's online content development, strategic directions, and outreach program.

Josh Tarrant has been working in the museums sector for over 12 years, with qualifications from Charles Sturt University (Albury), and Deakin University in Cultural Heritage Studies and Museum Studies. He has worked in and with a number of museums and community cultural organisations.

He is currently the Acting Collection Manager at the Workshops Rail Museum (Ipswich), President of Museum Australia's Community Museums NN, Secretary of Museums Australia Queensland Branch and a reviewer for the 2009 MAGSQ Standards Program

Anni Turnbull has worked as a curator on many exhibitions and their associated websites at the Powerhouse Museum. Anni's post graduate degrees are in women's studies and photography. The exhibitions Anni has worked on have examined social change. Putting peoples voices in exhibitions and reflecting diverse communities in the Museum are some of her passions. Anni's previous national and international papers have covered using oral histories, telling environmental stories and reflecting different communities.

Rachael Vincent is a Social History curator specialising in the creation of 'a sense of place' through the collection of contemporary intangible cultural heritage. Currently enrolled at Macquarie University as a PhD student after 10 years of working in museums, Rachael is looking to develop a theoretical framework for contemporary collecting to enable history museums to enrich regional identity through the documentation of transnational cultural identities. She worked as Community History Curator for the new Museum of Bristol, a city history museum exploring Bristol's history and culture.

Meredith Walker is a heritage consultant with a long term interest in the dilemmas of recording and interpreting the past. She is a former president of Australia ICOMOS and has been active in the development of *The Burra Charter*, and its guidelines and is co-author of *The Illustrated Burra Charter* and author of the Heritage Council of NSW's *Interpretation Policy and Guidelines*. Meredith is a life member of Australia ICOMOS and the National Trust (NSW).

Lindie Ward is a Curator of Design and Society at the Powerhouse Museum. She graduated in Design from the London College of Fashion and has an honours degree in Philosophy from University College, London. She has worked at the Powerhouse Museum for several years and been employed as a consultant for many Australian museums and galleries. A keen interest is to ensure that dress is documented and displayed to a high standard, thereby ensuring it authentically represents its place in history.

Annette Welkamp is Director, Cultural Connotations a museum consultancy business developing, implementing and managing creative, cultural and heritage projects. She is a Middle Eastern Archaeologist.

Andrew Whittington is a highly skilled, dedicated computer professional with uncompromising standards honed during 40 years in IT.

Enthusiastic and passionate about helping users get the most from technology, through software development and support, and proactively through end-user training.

A wide variety of roles in companies small and large provided a solid foundation to become the co-owner of IST in 2005, with wife and business partner Sally-Anne.

Since that date, the focus has been on raising the profile of the company at the same time as supporting and enhancing the flagship product - Collections MOSAiC Plus.

Affectionately known as just "Mosaic", the software's design is driven by the end-users not computer geeks.

We specialise in service – both before and after sales - being the only company that delights in providing permanent free support, even when the problem is not due to our software.

We are also a rare breed in proactively calling - and even visiting - our clients to ensure they are getting the most from Mosaic.

Helen Whitty is Producer of Public Programs at the Powerhouse Museum where she has worked since before the turn of the century. Helen was previously Education Manager at the Museum. She currently develops and promotes programs to general audiences (small to large, regular to one-off, exhibition complementary and stand-alone programs). In the same way that exhibitions tell stories Helen is interested in the potential of programs as products that can convey ideas and attract audiences. Her other passion is considering children as museum citizens rather than tourists and how this philosophy might be actualised in the contemporary museum and indeed change the way museums interact with all their public owners.

Derek Williamson has been working with partners on the Ultimo Science Festival for 5 years, he is an educator, science communicator and educator educator with experience across the cultural sector. He is passionate about learning and valid experiences. Some say Derek is quite intelligent but really he is just quick on Google.

Ian Willis is an independent scholar and member of the Professional Historian's Association. He completed his doctoral studies in 2004 at the University of Wollongong where he looked at wartime volunteering in a small rural community in New South Wales. He is the immediate past president of the Camden Historical Society Inc. He has an ongoing interest in volunteering and local studies in relation to identity, place and the homefront.

Joanna Wills is a museum and heritage worker, committed to using an applied community engagement approach to heritage work. She has worked in cultural heritage organisations since 1996 and completed her PhD in 2007. Jo has been a sessional worker with Deakin University's Cultural Heritage Centre for Asia and the Pacific since 2002, and was a staff member on the Viengxai Field School in Laos in 2006. She is currently based in Cairns and is working on a State Wide Heritage Survey in Far North Queensland.

Kreenah Yelds is a Board Member of the Central Coast Conservatorium of Music (CCC Inc.) on behalf of the University of Newcastle and the facilitator of a collaborative project, for a re-vitalisation of the CCC's Corporate Plan and media technology. Kreenah provides support consultation to the Chair for initiation of an essential conservation and archive project for the heritage property's extensive library and information resource collection.





ARCHIVAL SURVIVAL

Contact: Angela Henricksen
Position: Client Services Manager
Address: PO Box 1139, Doncaster East, VIC 3109
Telephone: 1300 78 11 99
Fax: 1300 78 11 46
Email: info@archivalsurvival.com.au

Archival Survival offers a large range of high quality storage products at competitive prices. Our staff have extensive experience providing archival packaging solutions to museums, galleries, libraries and archives throughout Australia, and can assist in choosing the right storage materials for your collection. Custom-made products to house non-standard collections are also available.

AUSTRALIAN MUSEUM

Contact: Dr Scott Mitchell
Position: Executive Officer, Sydney NSW 2010
Telephone: 02 9320 6456
Fax: 02 9320 6074
Email: scott.mitchell@austmus.gov.au

The Australian Museum has an international reputation in the fields of natural history and indigenous research, community programs and exhibitions. The Museum was established in 1827 and is Australia's first museum, with unique and extensive collections of natural science and cultural artefacts. The Australian Museum is open every day of the year except December 25.

BAC SYSTEMS

Contact: Keith Evans
Position: Sales Manager
Address: 193-195 Power St, Glendenning, NSW, Australia, 2761
Telephone: 02 9832 2777
Fax: 02 9832 3899
Email: bacsales@bacsystems.com.au

BAC Systems sets the standard in viewing art and storing objects with its state-of-the-art range of display drawers and showcases. BAC Art and Display modules allow for a unique viewing experience while protecting valuable objects from dust and other contamination. The versatile range of BAC High-Density drawers are suitable for storing artworks up to 2250mm x 1800mm. All BAC products are 100% Australian made and owned.

CLICK SYSTEMS

Contact: Lloyd & Doug Fordham
Position: Directors
Address: 124 – 128 Broderick Road Corio VIC 3214
Telephone: 1800 805 842 or 03 52741133
Fax: 03 52741199
Email: click@clicksystems.com.au

Click Systems, the Australian Showcase Company, is a family owned manufacturing enterprise and provider of premium quality showcases. For over 30 years we have proudly serviced exhibition institutions across Australia with unrivalled showcase design & engineering skills to provide all of our clients with state of the art showcase and display solutions.

DEAKIN UNIVERSITY

Contact: Jonathan Sweet
Position: Lecturer, School of History, Heritage and Society
Address: 221 Burwood Highway, Burwood, VIC 3125
Telephone: 03 9251 7056
Email: jonathan.sweet@deakin.edu.au

We've been teaching museums studies at Deakin for thirty years. Our Cultural Heritage and Museum Studies courses encourage a holistic approach, aimed at developing skills in protecting and making accessible the significant elements of cultural heritage.

The courses are designed for students wanting to work in the museum and built heritage sectors. As well as offering personal enrichment, graduates obtain a postgraduate qualification that will assist with professional or academic advancement.

DEPARTMENT OF THE ENVIRONMENT, WATER, HERITAGE AND THE ARTS

Contact: Amanda Morrison
Position: Executive Assistant, Collections Branch
Address: GPO Box 787, Canberra ACT 2600
Telephone: 02 6275 9502
Fax: 02 6275 9664
Email: amanda.morrison@environment.gov.au

The Australian Government Department of the Environment, Water, Heritage and the Arts develops and implements national policy, programs and legislation to protect and conserve Australia's environment and heritage and to promote Australian arts and culture. The Department's arts and culture divisions administer programs and policies that encourage excellence in artistic effort, support for cultural heritage and public access to arts and culture.

DESIGNCRAFT

Contact: Phillip Quartly
Position: Manager of Museum Projects
Address: 8 Tralee Street Hume ACT 2620
Telephone: 02 6290 4900
Fax: 02 6260 2979
Email: phillip.quartly@designcraft.net.au or lynn.tuan@designcraft.net.au

Designcraft is a Canberra based fit out company that specializes in the fabrication of high quality museum, gallery and exhibition fit out projects. We work closely with architects, curators, and designers to provide the most complete service, from design and construction through to fabrication and installation.

DEXION OFFICE

Contact: Brett Piskulich
Position: National Business Development Manager - Spacesaver
Address: 22 Tattersall Road, Kings Park, NSW 2148
Telephone: 02 9830 5000
Fax: 02 9830 5007
Email: brett.piskulich@dexion.com.au

Dexion Office in partnership with Spacesaver Corporation supplies and installs the finest museum collection storage solutions offered throughout Australasia. From stand alone Mammal Storage Cabinets, entomology cabinets and collection trays, to Dexion Racking on powered Compactus, we have the perfect workable solution for you. You can be confident that regardless of shape and size, we'll be able to offer solutions to better protect and preserve all valuable collections for generations to come.

Put Your Space to Work with Dexion Office.

DONALD HORNE INSTITUTE FOR CULTURAL HERITAGE, UNIVERSITY OF CANBERRA

Contact: A/Prof James Warden
Position: Director
Address: University of Canberra, Canberra, ACT 2601
Telephone: 02 6201 2079
Fax: 02 6201 5034
Email: james.warden@canberra.edu.au

The Donald Horne Institute for Cultural Heritage examines the identification, interpretation, conservation and understanding of heritage, culture, symbols, places, objects and national and personal identity.

The main activities of the institute are teaching at undergraduate and graduate level, research, collaboration and partnerships, publications, and working with scholars, heritage and museum professionals, artisans, artists and alumni.

EXHIBITION STUDIOS

Contact: Karl Meyer
Position: Managing Director
Address: 19-21 Erudina Avenue, Edwardstown SA 5039
Telephone: 08 8177 1522
Fax: 08 8177 1544
Email: mail@exhibitionstudios.com

Exhibition Studios (ES) design and produce innovative exhibit experiences.

Our team has experience in a wide range of museum and heritage projects, including large scale and complex exhibition installations in remote and historically sensitive locations.

We are one of Australia's leading builders of interactive exhibits.

See more at our new website: exhibitionstudios.com



INFORMATION SERVICES & TECHNOLOGY PTY LTD

Contact: Sally-Anne Whittington
Position: Director
Address: 2/30 Harrison St, Rockingham WA 6168
Telephone: 08 9592 3149
Fax: 08 9592 3149
Email: Sales@ISTechnology.com.au

IST "Uncompromising quality"

Created over 12 years ago as a database consultancy, Information Services & Technology (IST) supplies Australia's favourite collections management system. "Collections MOSAIC Plus" is used in Museums, galleries and private collections across Australasia and continues to grow.

IST is fully Australian owned and operated.

IST provides software, consultancy and training direct to our customers, we pride ourselves on keeping in touch with our users and continually feeding their wishes into our software enhancements.

KE SOFTWARE

Contact: John Doolan
Position: CEO
Address: 57 University St, Carlton, VIC 3053
Telephone: 03 9347 8844
Fax: 03 9347 3764
Email: info@kesoftware.com

KE Software's Electronic Museum management system, Emu, is a collections management system for all museums, from the small to the very large. Engineered to manage all types of collections, Emu is suited to:

- Art Collections including fine arts and performing arts
- Cultural collections
- Natural History collections
- Special collections
- Digital assets
- Archives

MAXUS

Contact: Barbara Kowalski
Position: Client Support Consultant
Address: PO Box 727, South Melbourne, VIC 3205
Tel: 03 9646 1988
Fax: 03 9646 3611
Email: maxus@maxus.net.au

Maxus supplies software solutions for Museums, historical and archival collections as well as for libraries and information centres, records management, knowledge management and other associated applications.

From simple cataloguing on a simple computer to a public access internet system. Maxus can supply the software solutions and has the resources to support your system as it grows.



MENTAL MEDIA

Mental Media specialise in the design and production of unique multimedia for museums, visitor centers and exhibitions. From single person audio productions to immersive experiences that encompass entire galleries, Mental Media combines creative production and technical expertise to create memorable experiences. Experiences that can make your audience laugh, gasp, or cry - but will always make them think.

www.mentalmedia.com.au

Interactive controls provides specialised show control to service various diverse markets utilizing various hardware and software solutions including Medialon, Dataton and Moxa. When it comes to resolving complex technical issues to provide viable cost effective solutions, we are enthusiastic problem solvers. We offer many services to our customers, from Consultation, Training, specification, sales, hire and installation of Control System equipment and software.

www.interactivecontrols.com.au

SMARTTRACK RFID

Contact: Kevin Cohen
Position: CEO
Address: Level 1, 163 Edgecliff Rd Woollahra NSW 2025
Telephone: 02 9388 0580
Fax: 02 8246 6341
Email: k.cohen@smarttrackrfid.com.au

Smarttrack is an RFID solution designed specifically for Art Gallery and Museum collections.

Smarttrack combines international Museum and Art Gallery conservation and collections expertise with industry-leading RFID integration and application development experience.

The Smarttrack RFID solution enables Museums and Art Galleries to achieve full visibility of their collections, streamline and fast-track collection audits and stocktakes, save time and money by quickly and easily finding misplaced items, automatically track the movement of objects and artworks throughout your premises and improve collection preservation through significantly reduced object handling.

STRAND SELECON LIGHTING

Contact Name: Peter McKenzie
Position: Australian Marketing Manager
Address: P.O. Box 5925, Westend, QLD 4101
Telephone: 0419 133 342
Fax: 07 3892 4802
Email: Pmckenzie@Seleconlight.Com

Selecon's specialised display lighting luminaires draw on our proven optical and product design expertise and innovation delivering award-winning, superior tools for creative lighting - safe, simple, finely crafted, powerful - which are in daily use in many of the world's leading museums and galleries such as the British Museum of Natural History, Madam Tussaud's and the National Museum of Australia.

www.seleconlight.com

VERNON SYSTEMS LTD

Contact: Paul Rowe
Position: Joint CEO
Address: PO Box 6909, Wellesley Street, Auckland 1141, New Zealand
Telephone: +64 9 8155599
Fax: +64 9 8155596
Email: paul@vernonsystems.com

Vernon Systems develops collections management systems used by thousands of museum professionals worldwide. Vernon CMS provides sophisticated solutions for cataloguing and management activities such as conservation, loans and exhibitions. Vernon Browser offers secured public access over the internet/intranet with excellent search/view facilities. eHive is an innovative hosted web-based system which allows you to catalogue and showcase your collections.





Civic Welcome

Date: Sunday 17 May
Venue: Newcastle Region Art Gallery
Time: 1830 – 2000 hours
Dress: Smart Casual
Cost: Included in delegate fee.

Additional tickets: \$50 per person

How to get there: Within walking distance of Conference venue.

See map reference ▲

The official program for the Conference begins with a casual cocktail function in the Newcastle Region Art Gallery. This is the first opportunity to reconnect with old colleagues and to make new connections. The Gallery will be featuring the exhibitions Gallery A Sydney 1964-1983 and Poets Paint Words II.

MAPDA Awards

Date: Monday 18 May
Venue: Concert Hall, Newcastle City Hall
Time: 1800 – 2000 hours
Dress: Smart casual
Cost: Included for registered persons who indicated on their form

Additional tickets: \$45 per person

How to get there: At Conference venue

This event celebrates design excellence in all areas of publication.

Selected entries will form a special exhibition at Newcastle City Hall during the conference and enable delegates and members of the public to explore the dynamics of media and publication design in the cultural sector.

Evening Function

Date: Tuesday 19th May
Venue: The Blacksmiths Shop
Time: 1900 - 2300 hours
Dress: Smart Casual
Cost: \$90 per person

How to get there: Within walking distance of Conference venue.

See map reference ■

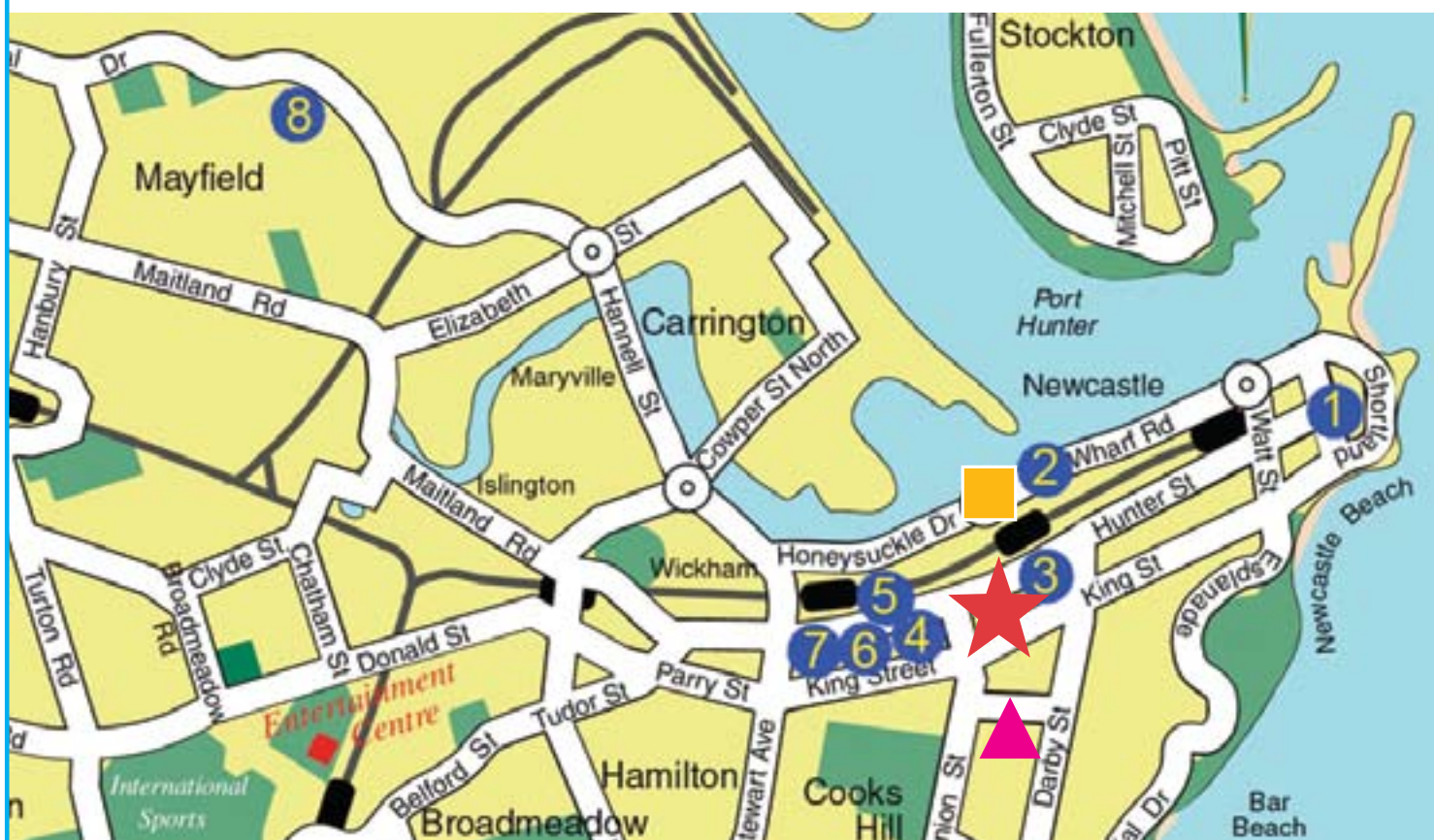
Enjoy the opportunity to catch up with friends and colleagues in the historic surroundings of the former workshops of the Great Northern Railways and future site of the Newcastle Museum. The night will feature the inaugural 'Museum Olympics' - a fun way to celebrate and laugh at all the serious jobs in our field. Fantastic entertainment on the night by Newcastle's kings of swing and masters of funk, Fish Fry.



ACCOMMODATION

HOTEL	ADDRESS	CONTACT NUMBER	MAP REFERENCE
Noah 's on the Beach	Cnr Shortland Esplanade And Zaara Streets, Newcastle	02 4929 5181	1
Crowne Plaza	Cnr Merewether And Wharf Roads, Newcastle	02 4907 5000	2
Clarendon Hotel	347 Hunter St, Newcastle	02 4927 0966	3
Quest Apartments	575 Hunter St, Newcastle	02 4928 8000	4
Ibis Hotel	700 Hunter St, Newcastle West	02 4925 2266	5
Travelodge	King St, Newcastle	02 4926 3777	6
Grand Mecure Apartments	741 Hunter St, Newcastle West	02 4922 0700	7
Gateway Hotel	26 William St, Cnr Industrial Drive, Mayfield	02 4903 6300	8

Conference Venue	Newcastle City Hall	★
Evening Function	The Blacksmiths Shop	■
Civic Welcome	Newcastle Region Art Gallery	▲



There are so many reasons to visit...



Reason 11: **Our Visitor Hosts**

Reason 26: **The Eternity Story**

Eternity

Reason 31:
Pink Caravan



Reason 39: **KSpace**



Reason 49: **Phar Lap's Heart**



Reason 63: **Holden**



What other reasons could you possibly need to come and visit the National Museum of Australia?
With great stories of Australia and Australians, amazing technology and heaps
of fun and learning for all ages, there are so many more reasons to visit.

NATIONAL
MUSEUM OF
AUSTRALIA
CANBERRA

6508 couchcreative.com.au

Free general admission

Open 9 am – 5 pm daily (closed Christmas Day)

Lawson Crescent Acton Peninsula Canberra

Freecall 1800 026 132 www.nma.gov.au

The National Museum of Australia is an Australian Government Agency



Work in Progress Museums Australia National Conference Newcastle 2009

