INTERESTING TIMES

NEW ROLES FOR COLLECTIONS

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The international loan of cultural property – Australia's legislative framework

Kim Allen
Department of the Prime Minister and Cabinet

Abstract

The loan of cultural property between nations brings economic and cultural benefits. It advances the goals of cultural diplomacy, enhances international appreciation of cultural diversity and generates worldwide interest in the careers of individual artists, inventors and creators and the ideas, people and movements that have shaped history.

International loans also carry the potential for third party claims, raising the prospect of seizure, repatriation and restitution. Nations are increasingly looking to immunity from seizure measures to address concerns relating to claims and to facilitate the loan of objects between countries from both private and public lenders.

This presentation will outline current legislative measures in Australia which offer protection from seizure in specific and limited circumstances and it will provide an opportunity for conference participants to discuss implications for Australia's collecting sector and for the appropriate international exchange or movement of Aboriginal and Torres Strait Islander objects.

Paper

Good afternoon everyone and thank you for attending and taking up the opportunity to contribute to the discussion on this complex and important topic.

Before I begin on the topic of international loans and cultural property, I would firstly like to acknowledge the Wurundjeri people, who are the Traditional Custodians of this Land. I would also like to pay respect to the Elders, both past and present, of the Kulin Nation.

My name is Kim Allen, and I am the Assistant Secretary of the Collections Branch in the Office for the Arts, within the Department of the Prime Minister and Cabinet. Within the Collections Branch sits the Cultural Property and Maritime Section which administers the *Protection of Movable Cultural Heritage Act 1986* and examines policy issues relating to the international loan of cultural property. I will discuss both this Act and some of these policy issues throughout this presentation.

The loan of cultural property between nations has a long tradition, and is an activity which has the potential to bring significant social, economic and cultural benefits to both the lending and borrowing communities. It advances cultural diplomacy, enhances the study of artists, movements, societies and cultures, and allows for a better understanding of our world and the people and cultures which exist within it.

Particularly when done for the purposes of public exhibition, the loan of cultural property can be very influential and significant, allowing people in a relatively remote country like Australia to experience and view objects from ancient cultures in Africa and the Middle East, artworks from the European renaissance or impressionist movement, and countless other objects which tell a story about the human and natural history of the world. Bringing these objects to Australia provides accessibility, educational opportunities and new inspiration for future generations of artists, historians and anthropologists. It allows objects from distributed collections to be brought together to gain a better understanding of particular artists or societies, and for new research to take place.

Additionally, in a richly diverse community like Australia's, the loan of cultural property for exhibition can provide a tangible link to the culture and history of our parents', or grandparents' homelands, linking countries and histories, and often showing a common heritage which connects us all. Many objects relating to Indigenous Australian history and culture, to early settlement and exploration and to significant Australian individuals are also held in collections overseas. In short, it is an extremely important

tool for educating, inspiring and enlightening our contemporary community.

In economic terms, the benefits of international cultural property loans are also significant. While the costs of loaning and borrowing cultural property can be extremely high, the economic impact of 'blockbuster' exhibitions can be considerable, and may in turn improve an institution's ability to acquire new objects, or host smaller exhibitions of local or lesser known artists, improving Australia's cultural landscape and the strength of our public collections. The recent *Masterpieces from Paris* exhibition at the National Gallery of Australia brought an unprecedented influx of tourists to Canberra, many of whom had never visited before. The 476, 000 people to visit the National Gallery were exposed not only to the exhibition of European masterpieces, but also the broader permanent collection. Visits to other cultural attractions in Canberra also increased in a positive flow on effect of the exhibition's popularity, and over $90 million was contributed to the ACT economy. Similarly, the National Gallery of Victoria's *Winter Masterpieces* program attracts increased numbers of tourists to Melbourne during the colder months, with last year's *Dutch Masters* exhibition attracting 218,000 visitors and generating $23.8 million for the state of Victoria. These are not insignificant contributions by any measure, and result from the ability of the galleries to negotiate and borrow works of art which the Australian public are obviously enthusiastic to view.

Australia has no established standard procedural framework for organising and procuring international loans. Collecting institutions operate differently from one another throughout the country, and the loan agreements which are negotiated change markedly from one loan to the next. However, over the past 18 months, Australia's lack of comprehensive immunity from seizure has been raised as an issue with the Australian Government, and feedback from the collecting sector has suggested that it is increasingly commonplace for overseas lenders to request such protection for objects on loan to Australia, as part of their loan agreements. Further feedback received has also indicated that this perceived lack of protection is resulting in protracted negotiation times, and, that in the future, the absence of comprehensive anti-seizure legislation could potentially put at risk Australia's ability to borrow and exhibit cultural objects for the benefit of the Australian public. Several foreign countries have enacted such legislation to date, with many seemingly expecting the same provisions in return, and other countries are refusing to loan objects to nations that do not have immunity from seizure provisions in place. The Australian Government does recognise this issue as being one of great concern for collecting institutions in Australia, and we are currently exploring threshold policy issues, beginning with looking at existing laws and protections already in place.

Australia currently has some legislative measures offering protection from seizure that apply in specific and limited circumstances. These are established by the *Protection of Movable Cultural Heritage Act 1986*, the *Foreign States Immunities Act 1985* and the *Diplomatic Privileges and Immunities Act 1967*. Some collecting institutions also offer 'letters of comfort' to lenders, informing them of the laws which are in place.

The *Protection of Movable Cultural Heritage Act 1986,* which is referred to as the PMCH Act, commenced operation on 1 July 1987. The Act gives effect to the 1970 UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Export and Transfer of Ownership of Cultural Property.* The PMCH Act protects Australia's movable cultural heritage objects, and supports the right of foreign countries to protect their heritage of movable cultural objects. In general, objects can be seized under this Act if a request to do so is made by a foreign government in order to protect cultural property which has been stolen or illegally exported from its country of origin or ownership. However, if cultural property from an overseas collection is being exhibited in Australia under a loan agreement of up to two years, it is not liable to forfeiture or seizure under the PMCH Act.

In relation to Australian protected objects (such as Indigenous art) that are being temporarily imported into Australia for the purposes of an exhibition or sale, a certificate of exemption will usually be granted allowing the objects to be

subsequently exported on completion of the exhibition or is there is no sale in Australia. If a certificate of exemption is granted, claims cannot be made under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984* in relation to the objects.

Another limited protective measure comes from section 9 of the *Foreign States Immunities Act 1985*, which gives immunity to a foreign state from the jurisdiction of a court in Australia in a legal proceeding. There are several important exceptions to this provision, and while it is potentially useful to Australian institutions seeking to borrow cultural property owned by a foreign state, it is not applicable to loans from an individual, or an independent institution. Additionally, objects imported for the purposes of a profit making exhibition could be argued to be commercial property, and under the Foreign States Immunities Act, protection does not generally apply to commercial property, making the overall effectiveness of this Act very specific and limited in terms of protecting cultural property from seizure.

The purpose of the *Diplomatic Privileges and Immunities Act 1967* is to give relevant provisions of the Vienna Conventions, relating specifically to diplomatic and consular privileges and immunities, the force of law in Australia. It has little relevance to the loan of cultural property between nations for the purposes of exhibition.

In terms of our international obligations, Australia is a signatory to several existing international conventions and treaties which require fulfilment of certain obligations regarding the protection, repatriation and return of cultural property. As a result, any provisions for immunity from seizure would also need to be balanced with measures to ensure that Australia continues to meet its international obligations, particularly those under the UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970*. This Convention covers a broad range of issues aimed at protecting cultural objects, including obliging all parties to take appropriate steps to recover and return stolen or illicitly exported objects, primarily through diplomatic channels. The 2009 Report on the Review of the Protection of Movable Cultural Heritage Act 1986 also made a recommendation that Australia's ratification of the 1995 UNIDROIT Convention on Stolen or Illegally Exported Objects be considered further. This will take place through targeted consultation on the issue.

It is extremely important to note that while the benefits resulting from the international loan of cultural property are numerous and expand beyond those I have time to speak about today, Australia's fulfilment of its international obligations is an important priority for the Australian Government. Of equal importance is the need to recognise and facilitate the requirements and concerns of Indigenous communities in Australia who are concerned with repatriating cultural property that is significant to them, their history and their beliefs. Additionally, it is vital that the Australian Government be sensitive to the need to facilitate claims from rightful owners to the title and possession of their property. These issues, and any further concerns which are raised during consultation with relevant stakeholder groups, will guide the progression of any consideration of changes to Australia's current legislative framework for international loans of cultural property.

Feedback from museums and galleries has suggested that Australian collecting institutions are experiencing increasing reluctance by overseas museums, galleries and individuals to lend objects for exhibition in Australia, due to concerns about their potential seizure by third party claimants. Such claims may relate to:

- Australian cultural objects, which could trigger attempts to retain them in Australia permanently; or
- to foreign objects that may be claimed to have been illegally acquired from their original owners, and/or illegally exported from their country of origin; or
- to foreign objects claimed as part of an unrelated legal dispute with the current owner, the lending institution or the country in which the lending institution is located.

While the Australian Government recognises the issue is clearly a concern in the collecting sector, the case has yet to be made that there is a definite need for the implementation of legislation to provide comprehensive immunity from seizure protection for loans. Little evidence has thus far been provided that this will indeed become a critical barrier issue for Australian institutions, nor that it is significantly damaging, or inhibiting, the negotiation for loans of cultural property objects. The Government is, however, aware that one area which may make a significant impact is the potential for foreign countries flatly to refuse loans to nations without comprehensive immunity from seizure protection – a step already taken by some countries.

The Australian Government is currently chairing a Working Group on this issue, made up of representatives from each state and territory, with the aim of canvassing the policy issues surrounding the question of immunity from seizure. Some initial consultation has taken place to date, and many people here may have had the opportunity either to view or respond to a list of policy based questions which has been circulated widely.

Feedback from this initial period is being used by the Australian Government to develop a discussion paper for broader consultation in the near future. However, as I mentioned earlier, a key factor in examining this issue is the necessity to prove that there is a genuine need for comprehensive immunity from seizure legislation to be implemented. While the Australian Government is aware that the issue is of concern, I should reiterate that it has yet to be demonstrated that comprehensive immunity from seizure legislation is warranted. The development of legislation is a labour intensive and costly process, and demonstrating need is a vital step in determining whether any type of legislation is to be drafted and introduced into Parliament.

The feedback thus far received from stakeholders in the initial consultation period has shed little light on the preferences of the Australian collecting sector as to what type of operational model for providing immunity from seizure would be the best fit for use in Australia. Several foreign nations have implemented anti-seizure of legislation, and as you can see, there are 5 main types of immunity legislation which have been brought into force.

These are:

Automatic Immunity – objects on loan to cultural institutions for temporary exhibitions are automatically granted immunity from seizure (Belgium)

Application – an application, usually including detailed provenance information, must be submitted to the government or managing authority prior to the objects' importation into that jurisdiction (Switzerland, France, and United States)

Application and publication – as above, with the additional requirement that the objects intended for import must be publicised and accompanied with a period of non-objection (United Kingdom, France, Israel)

Immunity from forfeiture – objects on loan for exhibition are excluded from forfeiture provisions under unlawful import laws (New Zealand, Ireland, Australia)

Sovereign Immunity – immunity provisions may only be available in the event that the lender is a 'sovereign' (Belgium, France).

There is an increasing trade and exchange of movable cultural heritage between nations, and the loan of cultural property for the purpose of exhibition plays a big role in this increase. As a signatory to the 1970 UNESCO *Convention on the Means of Prohibiting and* Preventing the Illicit Export and Transfer of Ownership of Cultural Property the Australian Government has an obligation to implement legislation to ensure the protection of cultural heritage.

To facilitate the delivery of Australia's international obligations the Government's key objectives continue to be to work in partnership with collecting institutions and other stakeholders to protect and conserve Australia's most significant heritage objects, without unnecessarily restricting

export, trade or cultural exchange, and while supporting the loan of cultural property between Australia and other nations, to allow the Australian people the chance to experience the wide variety of benefits that such loans can bring.

About the Author

Since July 2008, Mr Kim Allen has held the position of Assistant Secretary, Collections Branch in the Office for the Arts. The Branch supports the development of collections across Australia and administers legislation that protects Australia's movable cultural heritage. This legislation also enables the return of objects illegally exported from source countries. Mr Allen holds Bachelor degrees in Arts and Laws from the University of Sydney.

Engaging Rural and Remote Primary Schools through the Snapshots Project

David Arnold
National Museum of Australia

Show OHP 1 [title slide]

The *Snapshots of Remote Communities* project is one way the National Museum of Australia engages with its school audiences. It is an offsite or outreach program which began in 2003 and has been running each year since that time. It is a simple yet powerful example I believe of how a national museum can work collaboratively with regional museums and galleries in order to engage rural and remote primary schools.

In this presentation I want to explain what it is, how it works and why it is important.

Show OHP 2 [what is Snapshots?]

Snapshots enables students to explore, document and celebrate their own communities and facilitates their engagement with local, regional and national audiences. It is a photography, storytelling and collecting project designed to bring the experience of collecting stories, documenting history and producing an exhibition, into small primary schools in regional and remote Australian communities. Participating students living in these areas are asked to **get out** into their communities, and capture and present a 'snapshot' of their community in - photographs, written work, oral histories and visual arts. Working together with the National Museum and a partner regional museum or gallery, the students' work is then translated into three exhibitions: one within the local school or community; a shared exhibition at regional level and an exhibition on the National Museum of Australia website.

Show OHP 3 [main aims]

The project has a number of key aims and objectives including:

- exploring and depicting the diversity of Australian cultures and identities through investigating the history and uniqueness of local communities
- sharing and supporting the voices, photographs and stories of young people through exhibitions, and
- building relationships between schools and local museums and the National Museum of Australia.

In addition Snapshots also sets out to:

- communicate the idea to the public that each community is a vital and unique microcosm of Australian culture
- engage with the diversity of people, ways of life and meanings that exist in remote Australian communities, and
- establish a sharing of skills and resources between the National Museum, the regional partner institutions and schools.

Show OHP 4 [history]

As I mentioned, Snapshots began in 2003. Each year a new remote region in Australia is selected and applications are sought from schools in the region. Now in its eighth year, Snapshots has worked with over 100 schools enabling more than 3,000 students in remote Australia to explore their communities and tell their stories.

And now a question…

If we ignore the Australian Capital Territory, what do you notice about the 'reach' of the project by 2010?

Yes, we have completed our first 'round Australia' anniversary, although we have only scratched the surface of remote and regional Australia.

Each of the Snapshots project partners has key roles to play.

Show OHP 5 [national museum role]

The National Museum of Australia's role is to mentor, learn alongside and finally celebrate with students and teachers throughout the project, providing a national forum for their stories and photographs on the museum's website. It is also to financially support the project through, for

example, the provision of the necessary resources such as cameras and recording equipment.

Together with its partner regional museum or gallery it also provides professional development for teachers, and assistance in the process of generating an exhibition from concept development through to media promotion and launch. Each year the Snapshots project supports the production of up to twelve school exhibitions, and a state or regional exhibition of students' work, although in 2010 we are actually doubling this with Western Australia where we're working simultaneously with two remote regions – Kalgoorlie and Albany. This is our most ambitious year and recently the Snapshots project officer visited both regions to help celebrate some of their exhibitions.

The museum also provides a flexible curriculum based unit of work for teachers, with direct links to the relevant state curriculum, to help guide schools through the process, from introduction to exhibition.

Show OHP 6 [partner institution role]

Partner cultural institutions bring local knowledge, networks, skills and enthusiasm and importantly, put together a regional exhibition. Their participation often helps the project to overcome the tyranny of distance and creates connections with communities that is absolutely vital.

While students are excited by the possibilities of contributing their stories to a national cultural institution, for most the conceptual bridge of imagining this contribution is quite abstract. Canberra is far away and they may not get there in the foreseeable future, let alone in the life of the project. So the link to a museum or gallery in their own region, even if still some distance from home, makes the experience much more concrete. Often the partner museum or gallery is already known to students and frequently they can attend the regional exhibition of their work **more than once**, both with family and school. Equally as significant, it is the regional partner who is often best placed to connect with teachers at the commencement of the project and be the museum 'face', a crucial role in any successful outreach.

Show OHP 7 [some partner institutions]

Here are some of our regional partners over the past eight years, including the Western Australian museum who we are working with in 2010.

Show OHP 8 [remote school role]

The remote primary schools themselves and their participating students are of course the third and most important critical partner in the Snapshots project.

For students the project provides a platform for them to represent and support young peoples' voices at the National Museum of Australia, and to actively shape knowledge and representations of Australian communities. This is the key… by selecting, discussing, photographing, writing about and finally designing and producing a school or community exhibition on aspects of their community, featuring its local characters, home life, natural features or historical landmarks, the students themselves are making meaning of their world and communicating that meaning to others.

For schools the project also has links across the curriculum including social studies, visual arts, media and technology, and civics and citizenship, making it an attractive and doable proposition in the classroom.

Some schools have incorporated Snapshots into a much broader documenting project while others have used the opportunity to forge ongoing social networks with other schools. Many now have productive ongoing partnerships with local museums, galleries and heritage societies.

Show OHP 9 [schools and their communities]

Snapshots can also work in well with existing school or local community initiatives, making it all the more satisfying and achievable. Here are three brief examples…

- Eungella State School, Queensland, recorded oral histories, photographs, and

digital films as part of a 'Step Back in Time' event
- Kondinin Primary School, Western Australia, displayed their exhibition in conjunction with the town celebrating its Centenary in 2010, and
- Tambellup Primary School, Western Australia, expanded their 2009 oral history project 'Stories of the People of Tambellup'.

Show OHP 10 [outcomes: school exhibition]

The students' school or local community exhibition is the first of the three tangible outcomes for schools.

In the exhibition development process students become curators, exhibition designers, publicity officers, marketing and sponsorship officers and public programs staff.

The exhibitions are thoughtful and inspiring celebrations of the students' work and the communities they come from. They are well attended by families and community members making them a very rewarding and satisfying moment in the project's life.

Let's take a look at some school exhibitions…

Show OHP 11 [Bloomsbury State School]

This exhibition was entitled, 'My Bloomsbury'. It was held in the memorial hall at Bloomsbury so that members of the community could easily come and view it. And I particularly like this enterprising aspect of the exhibition: some of artworks on display were even able to be purchased!

Show OHP 12 [Queenscliffe]

Queenscliff is a small school located on the Bellarine Peninsula which has embraced the *Reggio Emilia* philosophy of teaching over the past two years. This philosophy of student directed learning was an ideal support for the Snapshots project and students' investigations. Queenscliff's exhibition was on display in a local art gallery and the evening opening was a large community event. Students combined photographs, two and three dimensional visual arts, digital media and objects to showcase their perspective on the Queenscliff community. Approximately 60 people attended the exhibition launch.

Show OHP 13 [Alice Springs]

Here's the National Museum's education blog account of this third example of a schools exhibition launch from an excited National Museum of Australia Snapshots project officer.

"Having travelled to Adelaide River the previous day to enable an early start on Tuesday, we travelled first to the Douglas Daly Research farm and School, which is approximately 4 hours south west of Darwin by road. We spent the morning with the students of the 5/6/7 class who participated in the project and were shown some of the work the students had done towards their exhibition. The Adelaide River School exhibition will be displayed at the Adelaide River Show in July and afterwards will move to the local Railway Heritage Museum.

Kate and I travelled a further two hours out to Douglas Daly School, situated on Douglas Daly Research Station and with an enrolment of five students. Parents and community members were invited to a multimedia presentation where the students explained what they had learned about the community's history, places and agricultural industries before viewing the photos."

Show OHP 14 [outcomes: regional museum exhibition]

The second of the three tangible outcomes for schools is the collaborative, regional exhibition hosted by the partner cultural institution which showcases the Snapshots project. In some cases students contribute to the design of this exhibition.

This combined schools display provides an opportunity for a wider audience to experience and engage with the students' voices.

From the partner institutions point of view, the regional exhibition allows them to interact with

students and schools in their communities in a creative and productive way and often this leads to strong ongoing relationships. For example, in 2007 following the completion of the Snapshots project, Geelong Gallery continued to work with schools through digital storytelling workshops for students and professional development for teachers.

Let's take a quick look at some regional exhibitions…

Show OHP 15 [Artspace Mackay, Queensland]

Show OHP 16 [Geelong Gallery]

Show OHP 17 [Museum and Art Gallery of the Northern Territory]

Show OHP 18 [outcome: snapshots website]

The final tangible outcome is the placement of 40 photographs from each participating school on the National Museum of Australia's Snapshots website. These photographs are chosen by the students themselves and each is also annotated and captioned. In this way each school is contributing to a nationwide remote schools digital repository. One immediate benefit of the website is that students can compare their community life with others involved in the project.

Schools enjoy seeing each other's photographic exhibitions. On a visit to Northern Territory Snapshotters in 2005 the museum's Snapshots project officer witnessed students clustered excitedly around the school computer desks checking out not *their* web exhibition but images from Tasmanian Snapshots schools which were also involved in the project that year.

Show OHP 19 [website image]

Please visit the website to see what they were excited about.

I want to finish the Snapshots project presentation with a couple of reflections and a few student Snapshots photographs.

Show OHP 20 [teacher's reflection]

Michael Cacciola, a teacher from Oakenden State School in Queensland wrote as part of his evaluation of the project:

"I thoroughly enjoyed the program - it was a challenge for me but I learnt a lot and enjoyed it. The students got a lot out of it and really enjoyed things; it reinforced their knowledge of the local community."

Show OHP 21 [student's reflection]

And Chelsea, aged 11, a Year 6 student from Tasmania summed up her personal experience this way:

"We learned that we have so many beautiful things in our community that we didn't know about before…cities forget about the little places and think we just don't matter but this [exhibition] shows we're just as important as them."

Show OHP 22 [Ned and Ida]

This is Ned and Ida having a lunch break from droving in Marra Creek in New South Wales.

Show OHP 23 [Linda, Tannisha…]

Here are Linda, Tannisha, Cheyenne and Ellie waiting for the weekly mail plane in Laramba in the Northern Territory.

And finally…

Show OHP 24 [Baker's Creek]

This photograph was taken by students from Dundula State School in Queensland. They had apparently been standing for hours in nearby Baker's Creek waiting for a train to pass by so that they could take their photograph. Apparently Baker's Creek is often inhabited by crocodiles. Fortunately to this point there have been no deaths caused by the Snapshots project.

Cinderella Awaits the Wedding: Managing University Collections

ProfessorWarren Bebbington[1]
University of Melbourne

As a music PhD student in New York in 1976, each week I used to go to the Metropolitan Museum of Art, where I was studying Musical Organology. Equipped with an honorary staff pass, we students swept down to the storerooms, where the Curator of the Crosby Brown Collection of Musical Instruments Prof Emanuel Winternitz held court. With his thick Viennese accent, delighting us with a cornucopia of references to Ancient Greek mythology, and choking us with endless fumes from his thick Cuban cigars, Winternitz would march us through exhibits both stored and on display, demanding we date a Stradivarius violin here, or interpret musical symbolism in a Bellini altarpiece there. First-class teaching combined with first-hand immersion in one of the great instrument collections of the world made an indelible mark on me: it was one of the highlights of my university education.

The year before I went to New York, I had been a Masters musicology student at the University of Melbourne, working on a music manuscript collection at the Percy Grainger Museum. This autobiographical museum, established on the Parkville campus in the 1930s by the Melbourne-born composer-pianist Percy Grainger, is of international significance in musical scholarship. Yet no music lecturer of the University taught in the Grainger when I started work there: the collection was dusty, damp, the Museum dark and mostly deserted. The Vice Director of the Conservatorium had told me that "most of it is old junk that should be thrown in the tip." This for a collection containing letters of Beethoven, Grieg, Tchaikovsky and Delius, not to mention the manuscripts of Australia's most internationally famous composer. The University was host to the most important musical site in Australia, one of the last great unexplored musical collections of the world, yet seemed to regard it as no more than an idiosyncratic nuisance.

In the museum adventure, Universities generally are 'fellow travellers'—organisations that own collections, but not as their core business. They are not insignificant travellers in the journey of course: the two *Cinderella Collections* reports commissioned by the Australian Vice-Chancellors' Committee in 1996[2] and 1998[3] identified over 250 university museums and collections in Australia, concluding that a substantial portion of Australia's distributed cultural collection is located in universities. If Melbourne's case is anything to go by, however, this number of 250 collections was a significant underestimation – *Cinderella Collections* identified 16 collections at the University of Melbourne in 1996 but we now know that we have more than 30. The *Cinderella* reports from the mid-1990s also highlighted how university collections across Australia have, in many cases, fallen between two stools in terms of funding and resources. University collections tend to miss out on arts and other museum funding because it is assumed their university masters will provide for them, but inside universities they are not seen as sufficiently critical to teaching for the universities themselves to prioritise. Thus the 1998 report's metaphor from fairy tale, expressed the hope that, like Cinderella, when properly dressed and presented, university collections would reveal their beauty to the academic community and win their Vice Chancellors' hearts.

Sadly, nearly 15 years later, little true love has been in evidence. At the University of Melbourne, in a recent three-year review of our *Cultural Strategic Plan* we found that, while many of the non-cost strategies for cultural collections were now achieved, the strategies requiring funds were

[1] I would like to acknowledge the contribution made to this article by Dr Belinda Nemec, University of Melbourne.

[2] *Cinderella Collections: University Museums & Collections in Australia: The report of the University Museums Review Committee*. Canberra : Australian Vice-Chancellor's Committee, 1996.

[3] *Transforming Cinderella Collections: The Management and Conservation of Australian University Museums, Collections & Herbaria: The Report of the DCA / AV-CC University Museums Project Committee*. Canberra: Australian Vice-Chancellors' Committee, 1998.

not. We lacked an ongoing slice of the university's central budget for our collections portfolio if we are to truly consummate our ambitions. In Melbourne's Cinderella story, the Prince has found that the glass slipper fits his hidden beauty; but their wedding has yet to take place. This paper seeks to set out some issues important in the way forward for universities like this one managing cultural collections in our difficult economic climate.

University collections were not always seen as fellow travellers in the museum world. In fact, the earliest universities in Europe and then the United States, and even many of those established well into the 19th century, used collections as central to their teaching and research work. Some of the best-known museums in the world, such as the Ashmolean Museum at the University of Oxford, established in 1683, are university museums. This tradition was continued by the British colonisers of Australia. Here at Melbourne, for example, our first professor in the natural sciences, Frederick McCoy, believed that a museum was essential for his teaching and research. In the late 1850s he caused public consternation by moving the predecessor of Museum Victoria, the museum of the Philosophical Institute of Victoria from the Assay Office in the city to the campus, which was at the time a remote and swampy paddock with only one substantial building. At first the collection was located in the north wing of the quadrangle, then in the 1860s a larger and elaborate new museum was purpose-built (today virtually unrecognisable as the Student Union building, where conference delegates have been enjoying their morning teas). Although technically owned by the Victorian government and not the university, the museum collection grew under McCoy's supervision and also became popular with the general public. Only upon McCoy's death in 1899 could the community reclaim its museum, relocating to the Swanston Street site now occupied by the State Library of Victoria, and later to the present Museum Victoria site.[4]

EXAMPLE 1

Whale skeleton behind National Museum, University of Melbourne, 1862-1899. *University of Melbourne Archives, UMA/I/1332.*

It would be naive to expect every university to have its Frederick McCoy in the 21st century. McCoy espoused natural sciences, and as the twentieth century progressed, natural science collections largely lost their central place in universities.[5] Some museums remain central to the university's core teaching: our Harry Brookes Allen Museum of Anatomy and Pathology, for example, is used every day by students of medicine, also of dentistry, nursing, physiotherapy and other health disciplines. The University still maintains a small zoology museum and a herbarium, collections also actively used in undergraduate teaching. But even in those disciplines, the means of presenting objects of study to students have greatly changed.

EXAMPLE 2

Death mask of Edward 'Ned' Kelly, attributed to Maximillian Ludwig Kreitmayer, Melbourne, November 1880. Collection of the Harry Brookes Allen Museum of Anatomy and Pathology, University of Melbourne. Currently on loan to the Victorian Institute of Forensic Medicine.

Importantly, McCoy brought a museum collection to the University. Our recent experience here is that cultural collectionssometimes tend to arrive by themselves, and when this happens without a McCoy, things can be more complicated. An example is the case of the Bright Family Collection in our Archives. The Brights were an ancient British mercantile family operating originally from Bristol; they owned sugar plantations in Jamaica, and from 1835 established extensive enterprises in Melbourne, such as Bright Brothers & Co. (later Gibbs Bright & Co). Their family had acquired a collection of mercantile history over a very long period, including items dating from the period of Christopher Columbus' voyages of the1490s and

[4] R.J.W. Selleck, *The Shop: The University of Melbourne, 1850–1939*, Melbourne University Press, 2003, pp. 85–93.

[5] Jay Gabler and David John Frank, 'The natural sciences in the university: Change and variation over the 20th century', *Sociology of Education*, vol. 78, no. 3 (July 2005), pp. 183–206.

their collection is of international significance for the study of international trade, steam-shipping and Victorian colonial history. The collection was donated to the University by Bright family members in several stages between 1980 and 2010, under the Commonwealth Government's Cultural Gifts Scheme.

Unfortunately, a fire in the Bright family home had resulted in scorching and extensive water damage, with subsequent mould attack, to many of the documents before their delivery to the University.

EXAMPLE 3

An example of some of the most serious water staining and mould damage in the Bright Family Papers collection, before treatment.

EXAMPLE 4

An indenture of 1784, before treatment – recto and verso. Bright Family Papers, University of Melbourne Archives.

EXAMPLE 5

The same document after treatment, in a mounting method that allows both sides to be read easily.

Our curators were thus faced with urgent conservation issues when the collection arrived, on which university funds had to be quickly brought to bear. Suddenly the University needed more than $100,000 for conservation of a new gift. How can a university set aside such funds, when no-one is calling on the collection for current teaching? This is not to underestimate the Bright collection's importance—many books and scholarly articles have been written from the collection since it arrived, on subjects as diverse as the history of the slave trade to pewter manufacture. But these were largely the work external researchers, not our own staff. To fund the urgent conservation work needed, the University attempted to attract funding from outside bodies, including from businesses with connections to the latter-day Gibbs Bright entity, all without success. Thus all conservation work had to be funded from the university's internal sources. Sorting, processing, rehousing and listing have been undertaken by archivists, while more than a hundred pre-1800 items had to be urgently treated to remove mould, flatten and rehouse, by staff of our Centre for Cultural Materials Conservation (which is run on a commercial basis, even for the University collections). No funds came to the University to process, house or conserve the gift. Senior university officials could be forgiven for complaining that, in some ways, the donor's gift to us was a huge bill.

The Bright collection is just one of about 4,000 sub-collections comprising the 18 kilometres of holdings in the University of Melbourne Archives, the largest non-Government archive in Australia, which includes records of businesses, trade unions, political organisations, and thousands of individuals. These papers are used constantly by historians and other researchers in a vast field of subject matter. By international convention, access is provided free of charge by the University as a service to all bona fide scholars, not just its own staff and students. Should a university develop an approach to such gifts in advance of agreeing to receive them, realistically appraising the cost of cataloguing and conservation, and planning ahead for their provision? Where a collection has no evident teaching use, given the significant tax advantages to the donors, are they prepared to add cash to such a gift to help provide for its care? Or is there a philanthropist willing to facilitate it? The trouble with approaches of this kind, of course, is the assumption by donors and philanthropies alike that such expenses are incidentals which should be covered by the University itself, which should be glad of simply receiving the gift. In the absence of an academic champion, it can be hard for a university to feel such gratitude.

Other problems arise when a collection is assembled by a key academic, who works intensively over many years in the University, but then retires and departs the scene, leaving no successor. Such was our experience with the collection of the renowned anthropologist and advocate for Aboriginal people, Donald Thomson, one of the most comprehensive and significant collections of Aboriginal cultural heritage material in the world. The Donald Thomson Collection

contains ethnographic, archive, image and sound material, primarily from Arnhem Land, Cape York Peninsula in Queensland, the Great Sandy and Tanami deserts; as well as from Victoria, Solomon Islands and West Papua (formerly Irian Jaya). It also comprises biological specimens and material relating to Thomson's academic career as an anthropologist and biologist, and his social justice work.[6] The artefacts owned by the University are complemented by field notes, diaries, drawings, photographs, film and recordings owned after Thomson's death in the 1970s by his widow. Our solution to our inability to properly provide leadership for the collection after Thomsom's death was to loan it to Museum Victoria. To be sure, Museum Victoria does an excellent job in managing the collection and facilitating research and publication, and the University is represented on the management committee of the collection and provides some funds towards its upkeep. But without the founding academic champion as guide, there are recurring problems and tensions. In loaning the collection to the Museum, the University entered an agreement with the Thomson family, which grants the family a significant ongoing role in managing the collection, and the Museum and the University are regularly locked in tense correspondence with the family, sometimes through lawyers, about access to, use of, and even published studies arising from, this important collection. Such an arrangement is far from optimal, probably for the family as much as the university, and another example of the puzzles a university faces, confronted with managing a collection in the absence of leadership from current expert staff in the area.

EXAMPLE 6

Bathi mindirr (basket), Mildjingi clan, Yirritja moiety

Collected by Donald Thomson October 1936
Bark painting, Wonggu Mununggurr, painted with sons Maama Mununggurr, Mawunpuy Mununggurr and Natjiyalma Mununggurr, 1942
Donald Thomson Collection

While some collections have no clear purpose in the current curriculum, many of them stand as historical records of their changing discipline. The School of Physics Museum, School of Chemistry Collection, Medical History Museum and Henry Forman Atkinson Dental Museum are examples, the last named containing a unique collection of dental tools and appliances covering more than a century of dental treatment. They are fascinating collections of artefacts but are often overlooked as resources for teaching and research, and it can be difficult for academic departments and faculties to justify expenditure on them.

In some cases, even the international research use of a collection can be constrained by University circumstances. In our Special Collections, the Walter Scott Collection comprises about 2,500 volumes, the gift of the late John Orde Poynton, and aims to contain anything published by Sir Walter Scott, about Scott, or anything with a Scott association up to his death in 1832. The collection also contains significant later Scott editions and works. This collection is of international significance amongst the tight circle of Scott scholars, who regard it as one of the best collections in the world devoted to the author.[7] But wider international awareness of it is relatively limited, since the collection is not yet fully catalogued or searchable online, it is still on physical index cards. In an ideal world, such a collection would not only be publically available via online catalogue, but would be fully accessible via digitization. The benefits that flow when universities extend their digitisation and related online cataloguing programs beyond library materials to their significant cultural collections as well are significant. The University of Pennsylvania Museum comes to mind, now renown amongst classicists and archeologists as one of the great centres for research in ancient Sumer and Babylon, not because of its geographical location—Philadelphia hardly looms large as an obvious destination for sightseers interested in Mesopotamia—but because its priceless antiquities collection is available to scholars worldwide through digitisation.The

[6] Website of Donald Thomson Collection, Museum Victoria, http://museumvictoria.com.au/collections-research/our-collections/indigenous-cultures/donald-thomson/ accessed 7 July 2010.

[7] B.J. McMullin, 'Sir Walter Scott at Melbourne University', *University of Melbourne Library Journal*, vol. 5, no. 2, December 1999, pp. 14–16.

University of Melbourne has every right to be regarded as a front rank research destination for Scott literature, or for its Medical History collection, one containing a finer library of early medical and anatomy atlases and texts than that at Oxford, but it will not achieve such recognition or standing until it can make its collections discoverable via online catalogues or available via digitisation.

EXAMPLE 7

Parian-ware portrait bust of Sir Walter Scott, (after the marble bust by Sir Francis Chantrey, 1820), in front of some books from the Walter Scott Collection, Baillieu Library Special Collections, University of Melbourne Library. Photography by Brian Allison.

Financial provisions for cultural collections in universities remain fragile. Government funding for universities continues to shrink; but in any case the majority of the University of Melbourne's annual income is in fact *not* derived from recurrent government sources, but from student fees, including international fees, research grants and commercial sources. In such an environment, cultural collections can indeed by seen as 'orphaned'. But while a particular academic school may have no purpose for a collection, the University as a whole is still responsible for its preservation. Here Philanthropy can assist. We are fortunate at the University of Melbourne in benefiting from the Russell and Mab Grimwade Miegunyah Fund, which grandly supports the care of our collections every year. Sir Russell Grimwade was a leading Melbourne industrialist and a discerning collector who also bequeathed his art collection, personal papers and rare books to the University. In 2007 a $0.5 million windfall allocation from that fund (just prior to the Global Financial Crisis) enabled us to address the cataloguing backlogs of several of the collections, including Earth Sciences Rare Books, East Asian Rare Books, and all the Rare Maps collection. But others, such as Baillieu rare books, the more than 100,000 specimens in the Herbarium, and the Archives, would at the current rate take decades to catalogue or list. The University Herbarium, for instance, holds specimens collected on Captain Cook's voyage on the Endeavour by Sir Joseph Banks and Solander. These remain perilously housed in celephane envelopes, held in a room whose 19th-century roof has leaked notoriously for years, and defied all attempts to fix it.

EXAMPLE 8

Specimens collected by Sir Joseph Banks and Solander (1776), University Herbarium

In the search for new academic champions for cultural collections, proactive steps to lock a collection into the current curriculum are amongst the most important a university can take. At the Ian Potter Museum of Art this year, with a grant from the Potter Foundation, we have introduced a Curator of Academic Programs, who is working to relate the collection to specific teaching needs in the University. The aim is to collaborate with the Faculties in building breadth subjects whose lectures and tutorials would be in the Museum. In a year we will open a teaching annex at the Potter, in which lecturers and their classes can be brought together with Potter Museum exhibits in an interactive way, to refresh the contact between collection and curriculum. This will be an interesting experiment to watch.

Conclusion

I would not wish to belittle pur achievements at the University of Melbourne in managing cultural collections. In the past five years, we have made some real headway. In 2006 our Council adopted and published a *Cultural Policy Statement* setting out the seven principles by which we would like to be measured as a cultural custodian. We adopted Cultural Collection Standards, and formed a Cultural Collections Committee to monitor how our Faculties acquire, manage, and conserve cultural collections.

EXAMPLE 9

University of Melbourne Cultural Policy Statement (2006)

In 2007, we adopted a *Cultural Strategic Plan,* setting out strategies like a Percentage for Art policy in all our capital works projects. In 2008 we started a two-yearly Cultural Treasures Day to

try and raise public awareness of our cultural riches, an open day throwing open our museums, galleries and collections to the public, with special tours, lectures and events. In a 2009 major audit of the collections, we codified our cataloguing and conservation needs, and we are about to engage a consultant to help each of our collections develop a specific development plan

I mentioned the sad state of the Grainger Museum when I was research student 30 years ago. Happily, things have now changed. The University has recently invested significant funds into the conservation and re-interpretation of the Grainger Museum. The building is now on the Victorian Heritage Register and the collection regularly attracts scholars from around the world. The structure, which has had problems ever since it was constructed and for the past seven years it has been closed to the public, is to be reopened next month after being comprehensively refurbished and its displays modernised, at a cost of $2.7 million. Much of the stored parts of the collection have been removed from the building and are now available for use by researchers, and improved storage was created for it on the Parkville campus and in an offsite repository. Indeed, delegates at this conference are the very first visitors to the re-opened, re-interpreted Grainger Museum. In keeping with Grainger's and the architect's original vision, all the gallery spaces are accessible to visitors, whereas over the years storage space had gradually overtaken many of the galleries as the collection grew.

EXAMPLE 10

Grainger Museum, 2010

Now the Cinderella story is not just about the discovery and recognition of beauty. The moral is that beauty is a great gift but graciousness is priceless: Cinderella thanks her fairy godmother and forgives her stepsisters despite their treatment of her. A hard message for collection staff in universities, feeling years of neglect; but an important one. But another question in the fairytale is, who is Prince Charming? There has been an assumption in universities that it is the Vice Chancellor who must pluck Cinderella from obscurity, who is in any case held responsible for just about everything else. Perhaps this is the wrong assumption. I began with an anecdote of my time studying Musical Organology in New York. The pivotal actor there was not just the Metrolpolitan Museum, it was Winternitz, the legendary professor. The real Princes of in the university story, are the missing Frederick McCoys, those passionate academics who become excited at the museum object, and can see the unique value of teaching their speciality through its artefacts, whether physically handled by their students or examined in digital form on their PC screens. Perhaps my paper should have been called "In search of the Real McCoy": these academics exist on every campus, and the curator's task is to find them, and stimulate them to provide the championship they can uniquely bring to a university collection.

Overwhelmingly, I am convinced that finding academic champions is the key to healthy collection management in a university: from their advocacy funding for managing collections they see as essential to teaching will follow, their vision of research directions will focus acquisitions policy into seeking out and properly planning for collections a university should have, while possibly also urging caution about those it should not. No-one is better positioned than them to argue that digitisiation is a critical priority for university cultural collections, or to explain the long-term benefits to a university' s reputation that accrue from making its treasures available on line. Going forward, we would recommend to other universities the development of a Cultural Policy Statement and Cultural Strategic Plan as we have done here, or the development of an interface between the teaching program and collections. Our great challenge though is to engage with the university's academic community, those who are best able to draw the university leadership towards prioritising collection management in the budget.

About the Author

Professor Warren Bebbington is Deputy Vice-Chancellor (University Affairs) at The University of Melbourne, responsible for the University's Engagement mission—relations with key external stakeholders and a range of specific strategic issues which bear on the external presence of the

University, including oversight of its cultural policy and programs. He is Chair of the University's Cultural Collections Committee.

He was Dean of the Faculty of Music, 1991-2005. Winner of the 2005 University of Melbourne Award for Excellence in Teaching the Humanities and a 2008 Australian Council of Teaching & Learning Citation for Outstanding Teaching, he has had a distinguished career at the Universities of Melbourne and Queensland and at the Australian National University School of Music. His publications include the *Oxford Companion to Australian Music* and he was for a decade music member of the International Board of Advisers for *Encyclopaedia Britannica*.

He has served on the Australia Council (chair of music committees for 7 years), Youth Music Australia (deputy chair), and the Australian Music Examinations Board (chair).

A collection, a print and an intern: a story of the unique opportunities provided through collection research internships

Stacie Bobele
Ian Potter Museum of Art

Abstract

In 2010, Stacie Bobele became the inaugural recipient of the Ursula Hoff Internship. Established by the art historian and curator with a view to assisting emerging scholars, the intern's purview must involve prints in the collections of the Ian Potter Museum of Art and the National Gallery of Victoria. The paper is a personal reflection on the lessons learned and valuable experience that the internship has offered.

Paper

In January of this year I commenced the Ursula Hoff internship at the Ian Potter Museum of Art. I am the inaugural recipient of this internship – a bequest made by Dr Hoff to promote scholarship in the area of prints and print collecting. The focus of my internship was to be a specific area of the collections of either (or both) Ian Potter Museum of Art and the National Gallery of Victoria.

I wanted to discover, uncover. Unearth something great, something unique, something exciting. I was excited at the prospect of working so closely with a collection and spend time with beautiful objects rarely seen by many others. At the end of my internship, I had experienced the exhilaration of new discoveries, the doldrums of writers block, made friendships and professional relationships and learned to trust my own instincts. I had weeks where ideas flowed easily and readily and when I doubted I would have enough time to pursue all of the possibilities. And then there were days when I was convinced that there was nothing I could write that would be of the remotest interest to anyone. This, I came to discover, is the very essence of research and which, on reflection, makes the pursuit so captivating.

Even before my internship began, access to the collection was a necessity. The online catalogue of the Potter helped me track down the prints that would become the focus of my research, and I was able to visit and view part of the collection prior to completing my internship proposal and application. This visit was both inspiring and enervating. After all, being in direct contact with works of art is one of the main reasons I chose to pursue art history and curatorship.

My internship proposal was to examine the monotypes, or oil transfer drawings of Ludwig Hirschfeld Mack. Much has been made of the absence of Mack from Australia's art history, but over the past few years this has changed somewhat, with Mack's work being championed both directly and indirectly through scholarship into Australian modernism and exhibitions of his work. The oil transfer technique was unusual, and the Potter's collection of them substantial. His Bauhaus associations were compelling, and his life story seemed to me a fascinating backdrop to his art – how could I not unearth something of great historical significance? Interestingly, over the course of my internship these two main starting points (Mack's absence from Australia's art history and his Bauhaus associations) became back stories rather than the main focus of my writing.

Mack was born in Germany before the turn of the 20th century. By the time he enrolled at the Bauhaus, he had witnessed the horrors of the first world war, studied art at the famed Stuttgart Academy, married, and become a father. He was one of the first students at the new and controversial art school – the early years of the power struggles between the spiritual ideals of Johannes Itten and the more practical yet no less radical architectural focus of Walter Gropius. Mack's studio at the Bauhaus adjoined Paul Klee's, and it was the discovery of this, and Klee's use of the oil transfer technique that became the first obsessional focus of my internship, forming the first (of many) obsessional blockages to scholarly flow. I was determined to find a connection between Mack, Klee and the origins of the technique. Encouraged by curator Nicholas Draffin's notes where he had posited the very same question – that is, had Mack in fact introduced the technique to Klee – I embarked upon several

weeks of ultimately unfruitful searching for evidence of such. Established research concentrated almost entirely upon Klee and his use of the technique (think his *Twittering Machine*), and tracing the earliest use of it was made difficult as the technique emerged from lithography, and while may have been used by earlier artists, would not have made it to the forefront of any artist's output. Ultimately, I was forced to concede that the technique was not exclusively Mack's after discovering several works by Klee pre-dating his time at the Bauhaus. I was disappointed, and felt I had wasted several weeks on this singular pursuit (which, in the end, would have only really delivered a single paragraph in the annals of art history).

Of course, it would be hopelessly optimistic to think that my very first hunch or focus would result in a new earth shattering find for art history. My emergence on the other side of this devastation was the first sensible light bulb moment, and a true learning experience of the emerging scholar. For out of the disappointment of this singular point, several important and unique aspects of Mack's work began to dawn on me. From this position it became clear that Mack's technique was 1) quite different to Klee's – Mack had obviously adjusted it to suit his own pictorial and technical means and 2) he aesthetically applied in a drastically different way to Klee's. Mack emerged from this, my first and most crippling roadbump, as an artist of original imagery and of singular focus. From this position, I was able to form the basis from which I would write my two journal articles. Rather than wonder or search for parallels between Mack's work and any of his Australian contemporaries, I came to the conclusion that these associations were of little importance if they distracted from Mack the artist, and his work.

Eventually it occurred to me to think a little obliquely. Mack was well into his 40s by the time he arrived in Australia, and his artistic and aesthetic ideals probably firmly shaped and friendships established. This (and not the deliberate shunning by Australian art circles) was more than likely the reason for his seeming isolation. And I say seeming, as Mack did establish firm friendships and associations with more mature art circles – as I discovered through his personal correspondence with Joseph Burke. The handwritten letters from friends and colleagues in and out of Europe included those of Josef and Anni Albers, Walter Gropius and Oskar Schlemmer, and were a fascinating insight into the private lives of artists I had read about in textbooks for years, yet also showed me the dedication of Mack to his artistic ideals, and the respect that he commanded from these already established greats of art history.

The lack of published scholarly research on Mack formed another mental block for me at times. The enormity and responsibility of producing an informed and well-researched body of work on Mack loomed as a task that seemingly outweighed my experience. The internship helped me trust my own instincts about art and its history, and I was challenged to balance my subjective analysis of his work with the objective source of my own art historical knowledge. To focus almost entirely upon a single artist and his artistic output was, strangely, a relatively new experience. Until this point in my career, I had not noticed the high emphasis I had placed upon established art theory in my writing on art and artists. To have the opportunity to focus exclusively upon the art and the artist has (ironically) provided me with experience that I had been seriously lacking as an art historian.

As for many other "emerging" scholars, the opportunity to unearth rarely seen artworks, to source the background to their creation and elements of the lives of the artists that created them is both an exciting and daunting task. My Masters thesis, undertaken on a contemporary, yet Columbian-born artist was based almost entirely upon secondary sources. The only primary source was the opportunity to be in physical contact with some of her works. My internship presented a new challenge in that much of the detail of my research came the substantial Hirschfeld Mack collection at the Potter, and the Hirschfeld Mack collection held at University of Melbourne archives – which includes his personal notes, correspondence, book collection and photographs. As for much research, other things revealed themselves from people's memories, colleagues' own interests and previous research, photocopier discussions and my monthly

debrief sessions with Chris McAuliffe. I gained much from short discussions with other Potter staff and many of these discussions formed many moments of clarity of my internship.

Indeed, collegial and generous discussions with art historians, curators, those working in collection management and artists formed the singularly most helpful factors in my research. I have been fortunate to collaborate with colleagues undertaking their own projects relating to my research, providing a further example of the wider value to this kind of internship. Working closely with several collections at the University of Melbourne put me in touch with others who had interests in Mack himself, his colleagues and modernism in Australia. These included:

- Two very gracious, generous and dedicated women, Resi Schwarzbauer and Felicity Renowden – former teachers themselves, who have both dedicated several years to researching Mack's autobiography. Both of them were only too happy to help, always providing me with more information than I had initially requested;
- Co-authors of Modern Times, the catalogue accompanying the exhibition, Ann Stephen and Andrew McNamara kindly met with me over a Chinese lunch in Sydney. I initially arrived with a set of very specific questions, but in the end only two of these were asked, as the conversation took a very different turn. The ensuing discussion made me think a little more laterally about Mack, his influence and place in art's history. This lateral thinking has directly informed the topic of the conference paper I will be delivering at the AAANZ conference in December.
- Correspondence with Daniel Thomas was helpful and encouraging, and reading through the personal and curatorial notes of Nicholas Draffin felt both a privilege and a little like spying.
- In addition to these personal associations, I have been able to contribute to a University of Melbourne archives exhibition on Joseph Burke, and shared ideas with artists and a master printmaker as we experimented with Mack's oil transfer technique in his studio.

And while the outcomes from my internship have resulted in many personal benefits and experiences, it has also opened up parts of a collection for more public exposure through different and new eyes. Being engaged with the life of a single artist has brought with it a kind of association that at times has felt like a kind of friendship. For on many levels, working with a collection such as this has allowed access to a life and mind on a sometimes intimate level. These intimacies included personal notebooks written during his Bauhaus years, letters from colleagues and associates that divulge personal as well as artistic aspirations, to all the revelations available within the artworks themselves.

This personal association was brought home to me when listening to an oral history recording from the National Library of Australia. This recording was by Mack's wife Olive, and in it she divulged occasions and landmarks of Mack's life as **she** saw them – not necessarily those of historical or even art historical significance, but what made the man a unique human being. The moments remembered by Olive were not only those of an artist, but a man, husband and father. Somehow the sound of this woman's voice made me feel closer to the artist than ever.

In her strong, yet fragile voice of the elderly, Olive recounted Mack's death in Sydney on an afternoon in 1965. Earlier that day, he had spent several hours and much photographic film taking images of the nearly complete construction taking place on the harbour. This new construction was the Sydney Opera House. Intrigued with its pelagic form and the way it reflected the light, he turned apologetically to his wife as he admitted sheepishly that he had used yet another roll of film. Olive smiled as she replied "That's okay – we can always get more later." That afternoon at the Quaker conference they had travelled to Sydney to attend, without a word Mack slumped against his wife and never woke up. "Later' never came, but Mack had spent his final hours immersed in the visual – his enduring passion.

It has been a privilege to engage so deeply with a single artist, an experience that every art historian should have at least once in their careers, and one that I feel very fortunate to have participated in. An internship such as that established by Dr Hoff has enabled just such an envious and cherished opportunity. Thank you.

About the Author

Stacie Bobele graduated with her Master of Arts from the Australian National University in 2008. As the inaugural recipient of the Ursula Hoff Internship for emerging scholars, she spent several months of early 2010 researching the substantial Ludwig Hirschfeld Mack collection at the Ian Potter Museum of Art, Melbourne. Her art historical research involves a search for moments that point to, or herald, the shift in focus from artist to spectator.

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Antiquities in a Contemporary Context: The University of Melbourne's Classics and Archaeology Collection

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Abstract

Originally developed as a teaching and research resource the Classics and Archaeology Collection is one of the University of Melbourne's oldest cultural collections. From the initial donation of five Egyptian papyri in 1901 the collection has expanded through field work and acquisitions to become one of the most significant antiquities collections in Australia. Recent teaching and research, exhibitions and donations, student projects and public programs are discussed to demonstrate the new role the Classics and Archaeology Collection has assumed in the wider debate on antiquities and controversies over our shared cultural heritage and thorny issue of who owns the past.

Antiquities in a Contemporary Context: The University of Melbourne's Classics and Archaeology Collection

Originally developed as a teaching and research resource the Classics and Archaeology Collection is one of the University of Melbourne's oldest cultural collections. From the initial donation of five Egyptian papyri in 1901 the collection has expanded through field work, acquisitions and donations to become one of the most significant antiquities collections in Australia. This paper briefly presents an overview of activity – teaching and research, exhibitions and related programs – to demonstrate the role the Classics and Archaeology Collection has assumed in recent years.

The University of Melbourne and Classics

The tradition of Classics at the University of Melbourne is visually demonstrated in the University motto and emblem. The University of Melbourne motto – *Postera Crescam Laude* – is Latin for 'growing in the esteem of future generations'. The University emblem is Nike, in Greek mythology a winged goddess who personified victory, the Roman equivalent was Victoria.

The discipline of Classics is as old as the University. It was established in 1854 and was one of the four original foundational chairs. Even though the study of Classics in Australia has undergone many changes since 1854, the University of Melbourne is still renowned as a centre of excellence in this area. Students in large numbers study Latin and Ancient Greek, and other Classical and Ancient World Studies. In 2010 there was a significant increase in enrolments in these subjects. It is fascinating to explore the history and development of particular disciplines and language teaching, as they represent an indicator of social and cultural trends, priorities and values. Contributing to the success of Classics and Ancient World Studies has been the development of a range of complementary programs drawing on the Classics and Archaeology Collection, now housed at the University of Melbourne's Ian Potter Museum of Art.

The Ian Potter Museum of Art

It is often noted that university museums are unique among museums, in that they reach wide audiences whilst simultaneously making important contributions to scholarship and the education of students. This role and responsibility has certainly been demonstrated at the Potter with particular reference to the Classics and Archaeology Collection. One important role of the university museum is the enrichment of the curriculum. Direct engagement with objects can enhance teaching and learning outcomes and enrich conceptual engagement with curriculum in a wide range of disciplines. At the Potter there is the opportunity to engage with the Classics and Archaeology Collection from many different perspectives and for many different purposes.

Prior to 2005, the Classics and Archaeology Collection was presented in what can best be

described as a traditional – 'Pitt Rivers' style – installation: objects, in glass vitrines, arranged systematically, by period and region, with little thought of integration with the wider teaching curriculum. Traditionally static and fixed exhibitions can reinforce distance between the work and the viewer and can dictate ways in which the works will be understood. At the Potter we have the opportunity to remove some of the real or perceived barriers to enable a more direct experience of the object.

Interestingly, the previous Curator of the Classics Collection, Peter Connor, anticipated the way the Collection is now used. He observed that the vases offered the greatest scope for usefulness in class and for attracting students who were not especially involved with the visual arts or the material culture of the ancient world. The object is a very powerful transmitter of information. By removing it from the display case the object becomes even stronger in its ability to attract and engage the viewer. When offered 'hands-on' opportunities with selected works from the teaching collection in supervised settings, students have direct and immediate access, the level of engagement is increased and the learning experience intensified.

A key aim of programs at the Potter is to increase awareness of the richness of the University's collection. Access to the Classics and Archaeology Collection helps in the exploration of issues around the question of why the past matters and facilitates the development of innovative ways of making the objects and ideas relevant to contemporary tertiary students. Recent curriculum engagement activities have involved working with students in programs such as the Masters of Teaching which prepares students to teach Classical Studies, History, Humanities and Visual Arts in primary and secondary schools and obvious Undergraduate disciplines such as Classics, Archaeology, and Art History, as well as less obvious departments such as Australian Studies.

The Classics and Archaeology Collection

Like the goddess Athena, the Classics and Archaeology Collection at the University of Melbourne was born fully-armed and mature. Since its inception in 1901 the Collection has been enhanced through purchase and donation. Today there are approximately 5000 objects in the Collection: they come principally from Greece and Rome, and Egypt and the Near East – reflecting the teaching and research interests of the two former departments of Classics and Middle Eastern Studies.

These vastly different objects which make up the Collection have fascinated people's minds and stirred their imaginations for millennia. The highly visible legacy of the material culture of the ancient and Classical world, uncovered by generations of archaeologists, may be examined and interpreted to understand the development of these complex societies. The richness and cultural diversity of the Classics and Archaeology Collection highlights profound and universal human concerns: mythology and belief, life and afterlife, devotion and ritual, identity and society, power and authority, gender and status, ethnicity and culture.

Classics and the Contemporary Context

One primary objective is to make the Collection meaningful for contemporary students and to seek new ways to engage with and talk about the past within the context of an antiquities collection at a university museum. In order to achieve this objective it is necessary to:

- Cross traditional boundaries
- Challenge traditional thinking
- Integrate different and non traditional disciplines

The wider art collection of the Potter provides significant opportunities to explore the Classical heritage, demonstrating the ongoing significance and influence of the ancient world. The following works, for example, highlight this legacy:

The Leckie Window 1935

Created by Napier Waller in 1935 for the original Wilson Hall (destroyed by fire in 1952) at the University of Melbourne and now installed at the Ian Potter Museum of Art, the *Leckie Window* displays a twentieth century interpretation of

Classical iconography (McAuliffe, C. & Yule, P. 2003, pp. 280–281). We see Artemis (moon goddess), Apollo (sun god), Ceres (representing agriculture), and Prometheus (who gave the gift of fire to humanity), we also see the historical figures, the poet Sappho and the sculptor Phidias.

Norman Lindsay Crete 1940

In his 1940 painting *Crete* Norman Lindsay references the ancient world through his image of Minoan frescoes from Knossos (McAuliffe, C. & Yule, P. 2003, pp. 80–81). He intends to shock and to provoke his conservative Australian contemporaries through his re-imagination of an exotic, indulgent and passionate past.

Cultural Rubble 1993

More recently, in 1993, Christine O'Loughlin created *Cultural Rubble* – the sculpture on the façade of the Ian Potter Museum, by making moulds of casts of original works in the Louvre (McAuliffe, C. and Yule, P. 2003, pp. 62–63). In doing so she explored the development of contemporary Australian artistic identity and reflected on the way in which our society is distant from, but profoundly shaped by, fragments of European art and culture.

An aberrant history of sports hydration 2010

As an entrant in the 2010 Basil Sellers Art Prize at the Ian Potter Museum, Juan Ford has created *An aberrant history of sports hydration* in which he makes deliberate visual references to Classical Greek Black Figure vase painting, displaying the images on a contemporary water vessel through anamorphic projection (Ian Potter Museum of Art, 2010).

These four examples highlight the on-going power of Classical imagery and ideas in a contemporary context.

Antiquities and the ethics of collection, display and use

Another important area where the Classics and Archaeology Collection is playing a role is in the wider debate on antiquities and the controversies over our shared cultural heritage and the issue of who owns the past. Through tailored classes at the Potter, for University of Melbourne students, discussions have been developed centred on such questions as:

- *What are the consequences of collecting antiquities?*
- *What are the political and economic implications of fakes?*
- *What is the relationship between museums, fakes, and collecting?*
- *What are some of the ethical problems facing museums?*

Using the Greek vases (both original and reproductions) in the Collection, issues of authenticity are explored. The exercise develops analytical skills, technical knowledge, and discerning judgement. In a similar manner a discussion is focused around the importance of provenance in terms of archaeological, historical and socio-cultural contexts. Related issues discussed are collecting and the acquisition of artefacts obtained on the art market, and problems such as looting. Another important issue is that of interpretation. Museums frequently treat ancient artefacts solely as art objects, inscribing them into a new context whereby much of their original significance is lost. There is often no consensus on some of these complex issues but the important point is to provide an opportunity to explore the questions and encourage an informed dialogue. Such a process enables students to experience rigorous intellectual engagement with these ideas.

Conclusion

In summary, the key ideas underpinning this approach include:

- The importance of the museum experience in providing direct engagement with the object
- The pedagogical opportunities to explore innovative ways of teaching and learning
- The issues of curatorship and custodianship in terms of conservation and exhibition of the collection
- The ethical responsibility for a university museum to enable

broad access for students, staff and the public
- The ongoing influence and value of the Classical legacy and the ancient world

Positive feedback received from students involved in the program demonstrates the success of this approach to teaching and learning in an experiential context:

- 'seeing the antiquities up close and handling them was definitely a highlight'
- 'the tute in the Potter was one of the best I have ever had'
- 'a highlight of the course was getting to the Potter and the hands-on experience with the objects'
- 'the best discussions this semester were the ones about museums, owning and presenting the past'

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About the Authors

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New Technologies, New Interpretations: the visitor experience at the Shrine of Remembrance, Melbourne

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Shrine of Remembrance

Abstract

This paper explores the intersections between historical interpretation, mobile technology and museology at the Shrine of Remembrance in Melbourne. It presents two perspectives — curatorial and academic — on the introduction of a hand-held mobile device to provide site interpretation and enhance visitor experiences at the Shrine.

Built in 1934 to honour the dead of the First World War, the Shrine is a major commemorative and ceremonial site. Its scope has expanded to include remembrance of all wars and peacekeeping operations in which Victorians have served. A recent building extension has added significant exhibition galleries. The renewal of the histories of Australia's military participation, and the communication of these to younger generations, are central to the Shrine's mission. But the Shrine has also been the focus of contestation and anti-war protest, and site's history is complex and multi-layered.

How then, might the introduction of a mobile interpretative device add to the experience of visitors who range from veterans and their families, to school children and Australian and overseas tourists? How might use of such technology shape visitor interactions with the volunteer guides at the Shrine, and with the social experience of visiting an historical site? And how do visitors respond to the various elements of history-telling on the mobile device, from changing voices and narratives, to the different kinds of visual and aural content presented (photographs, film, oral histories), and the use of the technology within the very different spaces (crypt, forecourt, balcony) of the Shrine?

Mobile Interpretation: a Research Framework

The use of hand-held mobile interpretative technologies for the enhancement of visitor experiences, and the provision of new capacities for illustrating the social and spatial histories of particular museological and heritage sites, has increased rapidly over the past five years. In tandem with this, the increased accessibility of mobile devices with video and image functions has had an impact on thinking about how such devices might enrich visitor interpretation at historic and heritage sites, providing a mobile 'exhibition' where various types of materials – photographs, film footage, aural materials — have been selected and curated to facilitate (in ways that are more or less directive) particular visitor experiences. Linked to such developments has been a further consideration about the ways that such mobile interpretative technologies might 'isolate' visitors in a self-contained 'bubble', thus removing their interactions with co-visitors and limiting the 'socialibility' or exchanges (with friends and strangers) that are seen to be an important aspect of gallery and museum experiences.[8]

With such general questions in mind, in late 2008 a multi-disciplinary research team at the University of Melbourne, comprising scholars with expertise in architectural heritage and digital representation, social history and museum studies, and the design and evaluation of interactive digital technology was formed.[9] Our overarching research aimed to explore how a holistic practice and understanding of the application of mobile technologies in the interpretation of public heritage could be developed and evaluated. We began by surveying examples of mobile interpretative devices then in operation globally, including in Australia a hand-held interpretation

[8] More detailed discussion of the project research aims and its findings can be found in Smith, Lewi, Darian-Smith & Pearce 2010 and Darian-Smith, Lewi & Smith 2009.

[9] The research was supported through the University of Melbourne's Strategic Research Initiative Fund, and the team comprised: Hannah Lewi and Bharat Dave (Faculty of Architecture, Building and Planning); Kate Darian-Smith (School of Historical Studies, Faculty of Arts); Wally Smith and Jon Pearce (Department of Information Systems, Faculty of Science).

wand device (developed by Acoustiguide) at the Australian War Memorial, and an historical walking trail where material was downloaded via mobile phones implemented by the National Trust (WA) and the City of Perth.

But the project was always intended to have a practical side, to design a prototype device that would test various narrative and non-narrative approaches to the provision of archival historical media, and would work in association with an external partner interested in the same issues — albeit from a different perspective. The Shrine of Remembrance in Melbourne was in many ways the ideal partner for the project. As the largest war memorial in the state of Victoria, the Shrine and its surrounds are of architectural and cultural significance. Moreover, since it opened in 1934, the Shrine has had a complex and multi-layered history, and has at times been the focus of contestation and anti-war protest. It is also a 'living place', used actively by the wider community for a range of commemorative and ceremonial events — including during being the pivotal site of official Anzac Day events. The Shrine's built form and design, the meanings attached to its interior spaces, and the substantial archive of historical documentation relating to the histories of the Shrine itself and of Australia's provided considerable research opportunities.

The Shrine of Remembrance is a large grey stone monument, on the southern end of the main axis through Melbourne's central business district. Stylistically, the Shrine belongs to the architectural neo-classicism of the 1920s in Australia, and is a highly symbolic built structure: its Greek style colonnaded porticoes on the north and south facades, for instance, visually symbolise the spirit of democracy and the freedom for which the Australian armed forces believed they were fighting for. The Shrine embodies the grief of the community that built it, and the honour accorded to those Victorians who served in the First World War (1914-18), of whom approximately one-fifth of those who served abroad were killed. The scope of the Shrine's commemorative reach has expanded since then to include all Victorians, and also all Australians, who have served and died as part of a national force in war and peacekeeping. Yet although it has an imposing presence, the Shine is often seen as dated and perplexing by younger generations, and may appear to those passing-by as an unapproachable monumental structure where (in sometime critique of war memorials in general) war and victory are celebrates and glorified.

To interpret this history and the depth of Australian experiences of wartime represented by the Shrine, the curatorial emphasis is on the individual stories of all members of communities at war, not just those who faced the most awful experiences on the military front line. The myriad stories about war provide the content for exhibitions, public lectures and school educational programs at the Shrine. They are the means by which the Shrine's curatorial and education team aims to reach the wider community and the array of visitors, and to promote understanding of the impact of armed conflict in a way that might help to influence how Australians understand the costs of war on all members of a society. The annual figures show that 34% of the Shrine's 550,000 visitors are international, 20% are from elsewhere in Australia and the remainder are from Victoria. There are challenges in representing the Shrine and its purposes to each of these groups, in addressing the diverse origins of Australian's as well as overseas visitors.

Development and Evaluation

This paper thus discusses the intersections between historical interpretation and mobile technology at the Shrine of Remembrance in Melbourne, and how mobile interpretative technologies can provide site interpretation and enhance visitor experiences at the Shrine. In the project between the University of Melbourne researchers and the Shrine's curatorial staff, four distinct experiments or case studies were selected for the prototype mobile guide using the Apple iPod Touch, focussing on three distinct sites within the Shrine— the Balcony, the Crypt and the Forecourt — and oral histories or Voices of Victorians at war. These case studies offered distinctive spatial 'zones' of different scale, and in each a different approach to the ways that the historical content was told through a range of media (photographs, oral histories, historical film and so on). The device had to be highly usable for

visitors, but the aim was to have distinct features in each experiment relating to differing forms of user control and a range of ways that the visitor was connected with the deeper historical content of the Shrine:

The Balcony: This comprised an external viewing platform that runs from the external lower edge of the Shrine's roof, giving the visitor views looking towards the city of Melbourne as well as a view of the Shrine's Forecourt and garden surrounds. The historical content presented here through the prototype guide was a chronological survey of the building and construction of the Shrine, with historical images and accompanying text for four key dates. There was no audio for this experimental segment, and the link between the content and the Balcony site was intentionally oblique — allowing for unguided exploration and unblocked social interaction between co-visitors.

The Crypt: Located deep inside the Shrine, the Crypt houses some important artefacts of centrality to the Australian experience of conflict. These objects include *45 Colours*, a large array of regimental flags hung too high for viewers to see in detail; a sculpture entitled *Father and Son* showing two men from World War I and World War II: and the *Changi Flag*, an iconic object from the World War II POW camp. The historical interpretation chosen here directly linked content to the site through a material history enrichment of the objects on display, and allowed for a range of visitor social interaction. It included a sequence of images of the regimental flags, explaining the meanings associated with their colours; images of absent but related objects (military uniforms) and further detail of the *Father and Son* sculpture; and slide show with audio to accompany viewing of the *Changi Flag*.

The Forecourt: The World War II Forecourt is a large external area located at the front of the Shrine, and contains important memorials such as The Eternal Flame and the Cenotaph. The prototype guide used 6 film sequences (most with audio), each of 1 minute in duration, to highlight the range of social experience on the site itself, thus forging a highly direct experience for the visitor with site. Such events spanned the opening of the Shrine in 1934; a 'women against war' demonstration in 1983; and the ANZAC day service in 2009. The intention here was to examine how users of the prototype guide made connections between the present moment and past experiences at the Shrine, with the film footage edited to emphasise immersive crowd scenes.

Voices: The final experiment did not link the content on the mobile guide to a particular space, but provided six oral histories (of 3-13 minutes) of experience in key conflicts with no visual accompaniments. This sequence could be listened to as the visitor wandered through the Shrine and the memorial grounds that are around it. The aim here was to examine how visitors responded to content delivered in a context where the link to the site was highly indirect.

What, then, was the evaluative response to these four experiments in the mobile delivery of a tour of a heritage site? The formal evaluation occurred with a culturally diverse sample, and included feedback on the technical and navigational aspects of the prototype tour, although this will not be discussed in this paper. In terms of the content, the evaluation group were asked to respond to a questionnaire on each zone by using an ascending scale of 1-5 indicating their level of satisfaction. The data collected was detailed and can only be summarised here in a gesture to the complexity of user response.

The least engaging zone was seen to be the Balcony, where there was frustration expressed as the intentionally oblique links provided between the images on the guide and the site — and panoramic outlook — itself. There was approval for some of the direct associations between the content and the objects in the Crypt, but the narrated slide show accompanying *The Changi Flag* was seen to be too long. The responses to the Forecourt zone and the Voices sequence were mixed, and in particular for the reactions to the audio histories there were other user variables (cultural background, ability to feel empathy with the personal story told) that determined their appreciation.

There are some broad conclusions that can be drawn from the development and evaluations of these experiments in the use of mobile

interpretative technologies at the Shrine. Given that one of the initial research aims was to look at the ways that a 'lean' approach to content might facilitate socialisation between visitors, it was disappointing that little social interaction among the evaluation group was observed. This is an area that demands further investigation. Most significantly, the evaluative study revealed that there was a very strong user expectation that there be a direct relation between the content on the mobile interpretation device and the actual spaces where it was used. Such findings, and the associated issues of design, are important when considering the potential, and the limitations, in engaging audiences through mobile technologies. And the finding are also being fed into a further process as the Shrine curatorial team looks to develop its own mobile interpretations— illustrating how the research-led investigations can have applied outcomes in the interpretation of heritage sites.

Future Possibilities

The Shrine's learning and access policy highlights the use of new technologies in the dissemination of research and provision of interpretation for visitors. The research undertaken with the University of Melbourne's multi-disciplinary research team has provided the first step towards introducing hand held technology for tours of the Shrine. A brief is being prepared for the development of a tour using a mobile interpretative device, combining all the media tested, with the aim to develop layers of interpretation and a range of tours, potentially in multiple languages. Such mobile technology can offer more than a linear narrative. Effectively a hand held exhibition, such an interpretive tour will incorporate still images, moving footage and sound. Portable and able to down load content from the internet, the Apple i-Touch can integrate several media and encourage interactivity from its audience and through these means will address the diverse needs of visitors to the Shrine.

The greatest challenge for the Shrine will be to provide the depth and variety of interpretation that mobile devices can offer, while engaging the visitor in relationship with the three dimensional spaces through which they are physically moving: to blend the real and the virtual and balance the visitor experience of each. To this end the Shrine has engaged its voluntary guides in research about the potential of mobile interpretative technologies, as they are key to promoting group interaction in the use of these devices. This strategy recognizes the role currently played by over 90 volunteers at the Shrine in site interpretation and, we hope, will ensure their ownership of the initiative, and the benefit of their continued contribution to its use.

From the perspective of the Shrine's curatorial staff, one of the most useful outcomes of the evaluation of the experimental self-guided tour was that that highlighted the importance of providing both navigational way-finding and interpretation. For example, visitors standing on the balcony of the Shrine were briefly introduced to the dedication of the Shrine in 1934, the Second World War Forecourt, the situation of the Shrine in St Kilda Road and recent architectural developments at the Shrine. Without orienting the visitor to specific points in the landscape before them this gave them a mix of information that was both related and unrelated to what they could see before them. 50% of those who were surveyed indicated that they sought a 180-degree introduction to the view from the balcony, specifically orientating them to elements within their view, before being introduced to additional historical context. They asked for a narrative that guided them to each component and explained the symbolism of what they were looking at. They wanted to be oriented within the space before being given the choice of seeking additional interpretation.

A further revelation from the testing came from the interpretation provided within the Shrine's Hall of Columns. The Changi Flag was introduced through the mobile interpretative device prototype with the following text: *Here a 4-minute audio follows - press to continue.* The evaluation indicated that those participating were put off by the announcement of a 4-minute audio and many did not wish to proceed. An alternative strategy could be to engage audiences in contemplation of the flag, commencing in, for example, the upper right hand corner with 'Judy Garland's' signature. Inscribed by Alf Garland, this signature introduces the story of the

Australian Concert Party at Changi in which he was a player. It allows the story to be told of the exemplary role the Concert Party played as a survival mechanism, until the last year of World War II when the Japanese ceased such activities. The flag itself provides rich stories of the experience of prisoners of war and of Australian military history. Through this simple narrative the flag can be navigated, with the additional media on the device used to combine the best of this original artefact with the best of technology.

The research undertaken by University of Melbourne research team with the Shrine has given some understanding of how this interaction occurs and may be facilitated. The principle of layering interpretation, as with exhibition text, provides choices for visitors who are empowered to select more or less information as they wish. These, combined with clear navigational cues, will allow visitors to select according to their interest; what they see and read, or listen to, offering flexibility, interactivity and responsiveness to their needs, Melbourne's Shrine of Remembrance and its surrounds, intended as spaces for reflection and remembrance, and today for learning, are enigmatic to many who visit. However, the collaborative research and evaluation for this project has shown that mobile interpretative technologies can enrich visitor experiences and provide new insights into Australian experiences of war in the past and today.

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Integrated Vision: A New Direction

Rhonda Davis and Leonard Janiszewski
Macquarie University Art Gallery, Sydney

Abstract

The Macquarie University Art Gallery has developed its changing exhibition program through utilising various research profiles existing within the Faculties. This has led to a revitalisation of the exhibition program in keeping it relevant and connected with the University's teaching and research — a dissemination of knowledge through a visual framework that has increasingly been recognised as a powerful teaching tool to sustain the interest of students. By example, the presentation will cover some of the exhibitions and how they have been used by the Faculties of Art and Science. Imperative to this exercise has been to invite academics into the curatorial dialogue — a distinguishing feature of the Gallery's exhibition program is that it has become more closely aligned with what's happening within the University community, while at the same time engaging the broader external community through its public events program. By placing emphasis on developing research-based exhibitions we are bridging the gap between formal and informal learning.

Paper

In recent times, the fundamental principles of teaching and learning have undergone changes within the tertiary sector; as we witness the pendulum swinging back towards an integrated learning model, the idea of a liberal education has re-emerged. Within this climate, University Museums and Collections find themselves in a uniquely strategic position — the ontological role of objects together with their inherent narratives is being re-visioned to accommodate teaching practices in new and dynamic ways.

In tandem with the curriculum changes at Macquarie University, coupled with social equity policies in attracting low socio-economic groups to attend University, the University Art Gallery has repositioned itself as a teaching and learning facility. The honing of visual literacy skills as a pathway for alternative ways of learning is a concept that can be linked within the art museum context — the lived and social experience of moving outside the lecture theatre and textbook analysis to seek out "object world" primary sources is a touchstone to where adaptive and communicative systems can be reestablished.

The Art Gallery's exhibition program amalgamated within the framework of the University has not only provided the impetus for working on a collaborative basis using a cross disciplinary model, but has revitalised the Art Gallery's profile on campus. In turn, this variation in curatorial practice has led to a far greater recognition of the Macquarie University Art Gallery's role as an integrated learning and teaching facility. A space that provides the infrastructure for active participation and engagement to enrich the learning experiences of students using art — at its various intersections with teaching and research — as a platform for critical discussion within a group situation.

Fundamental to the strength of this new approach is to invite academics to participate in the curatorial process. Strategically, this approach has extended the possibilities and scope of the program whilst at the same time these mutual interactions have developed the conceptual basis for programming in the future.

Using a hybrid approach in utilising existing resources, builds capacity. Promoting collaborative practices through the sharing of knowledge, skills and resources has brought a critical edge to the exhibition program. Mapping out the exhibition potential of Macquarie's research and teaching areas has, however, been a slow process. And interestingly, more than often, these relationships have been formulated and nurtured through an informal network system existing within the institutional structure. In forging these alliances, the University Art Gallery, whilst maintaining its community outreach role, is beginning to play an important role within the new learning and teaching outcomes recently established by the University. The interdisciplinary framework references additional ways of seeing and thinking about art that shares certain values and approaches

with other disciplines, which in turn enhances independent and creative thinking. Cooperative practice using techniques that extend beyond the established modes of selection, production and presentation are relational to visual culture as an infinite and evolving source of knowledge. A more intense focus on research-driven exhibitions has also activated other sets of behaviours and contextual processes within the Art Gallery's program that challenges the idea of the singular curator's vision.

Virtual Encounters: Paula Dawson — Holograms (Hammond & Janiszewski, eds, 2010) is one of the gallery's most ambitious exhibitions produced to date due to the complexity of the laser technology required. The operation of the project was only made possible by the diligence of working in collaboration with the Department of Physics at Macquarie University. The exhibition had been strategically planned for the 2010 celebrations marking the 50th anniversary of laser technology under the banner of "Laserfest Sydney".

Virtual Encounters was a major exhibition of works by internationally acclaimed artist, Paula Dawson. Dawson's holograms, rarely seen on public display, offered the public a unique opportunity to appreciate the symbiotic relationship between art and science. It also embraced holography as a significant force in visual art practice that explored the way technology and advanced systems of communication have altered our understanding of "presence" in real time and space.

Dawson's laser transmission holograms required to be re-played using the exact wavelength to that of its original production. Illuminating eight holograms with red and green laser lights was an extremely complex and technical exercise. The laser installation team was instrumental in solving the complexities of this type of display plus a number of conservation issues, bringing the exhibition to fruition. By adopting a hybrid model, in sharing skills and knowledge, collaborating with colleagues outside the Art Gallery, these types of exhibitions are possible.

Connecting within this network of exchange, the exhibition in turn, came to represent a powerful marketing tool for the Faculty of Science. Utilised to garner the science elements, the holograms acted as signposts in promoting a broader interest in science and its wider applications.

The formation of the annual exhibition program based upon Macquarie's research, teaching and learning principals is paramount to the program's longevity and on-going relevancy. Conveying academic research interests and ideas through the exhibition process has facilitated emerging social and intellectual modalities. One of the challenges using this new approach is to match the conceptual basis and structure of the exhibition with that of the academic's research.

For the exhibition *Horror, Come Darkness* (Janiszewski, ed., 2009) the Art Gallery invited Associate Professor John Potts to be the co-curator on the project, injecting the exhibition with a different and fresh perspective. This alliance engendered a coherent and creative dialogue, facilitating a distinct communication system between academic staff with that of the University Art Gallery. Potts' contribution to the catalogue essay, Hammer Horror being one of his research interests, was compelling. Building consequential relationships with academics within the Department of Media, Music and Cultural Studies has led to further discussions about possible exhibitions in the future. For instance, we are planning an exhibition focused on the dematerialisation of the book in relation to the opening of the new University Library in the latter part of 2011, to instigate discussion about the paperback in the age of the digital book.

The "Macquarie University: Daruganora project" (Ambler, Collins, Davis, Everett, Hummell, & Humphreys, 2010) after just six months in operation, has successfully established an on-going and valuable new mode of collaborative practice between schools and universities.

The Daruganora project aims to bring high school students – from perceived low socio-economic groups – onto the University campus as a way of bridging the gap between school and university. The formation of the project team again arose through an informal network system. Working within such a dedicated and supportive

professional team has enhanced the way the project has moved forward within a short time frame.

The overarching premise is to use art as the vehicle for increasing dialogue and interaction that builds confidence amongst the participants. Outside the perimeters of the conventional gallery environment, the Indigenous Art Collection has been arranged within the walkway spaces of the Department of Media, Music and Cultural Studies, Faculty of Arts. Formerly, the Australian Film and Television School, the building has been refurbished to create informal learning spaces. Equipped with comfortable lounges, the digitally connected flow-spaces have germinated much group discussion amongst both University students and staff. Here, art is seen as integral to the everyday working and learning spaces of the University campus. Furthermore, encountering the Indigenous collection within this context sets up for the Daruganora participants, a corridor for discovery.

The program has been devised to engender a holistic learning experience that encourages interaction, stimulates and promotes inquiry, broadens perceptions and perspectives in a supportive non-threatening environment.

Central to the Daruganora project is to create ways of connecting students to the Macquarie campus experience, to make the students feel part of the University community that will nurture and support their individual needs and future aspirations. We have taken this opportunity to couch the Art Gallery's program within this groundswell, not only in rethinking the type of exhibitions we produce, but ways in which they transpire to widen learning and teaching opportunities.

Since 2004, three other exhibitions, nurtured under the Macquarie University Art Gallery's inclusive strategy of firmly embracing the intensive teaching and learning charter of the University, are worthy of mention. These exhibitions clearly demonstrate the Gallery's desire to utilise the research and teaching being undertaken across Faculties, as a unique resource from which to nourish and inspire its on-going exhibition program. How many galleries generally have such a vast pool of existing and developing knowledge from which to grow creatively? How many university galleries have recognised that the intellectual activities of the campus upon which they exist can offer a fresh, distinct and exciting "difference" to the exhibiting programs offered by commercial, local, state and national exhibiting institutions? At Macquarie University Art Gallery, a new diverse identity, a new direction, a new integrated vision, has unmistakably emerged and has increasingly gained momentum.

Back in 2004, the Macquarie University Art Gallery teamed with the University's Australian Centre for Egyptology (part of the Department of Ancient History within the then Division of Humanities) and the Centre for Flexible Learning, to produce the exhibition *On Site Insight: An Australian Archaeological Excavation in Egypt* (Janiszewski, ed., 2004). The collaboration was initially generated by the desire to celebrate 25 years of Egyptology at Macquarie. The Art Gallery would assist with curatorial responsibilities, the Centre for Flexible Learning would produce a multimedia component for the exhibition, and the Centre for Egyptology would, of course, provide the research material and scholarly insight. Effy Alexakis, then the University Senior Photographer with the Centre for Flexible Learning — and the official photographer with the University's excavations in Egypt — undertook the role as chief curator, assisted by the Art Gallery's curators, Rhonda Davis and Kirri Hill.

The resulting major exhibition focused upon a season's excavation at Saqqara, some 25 km south of Cairo. The Macquarie University team, led by Professor Naguib Kanawati, were in the process of recording the largest Old Kingdom (3000 — 2125 BCE) courtier's tomb yet uncovered: that of Mereruka, vizier and overseer of priests, the highest official under the Pharaoh Teti. The exhibition animated the tomb's wall scenes by positioning them against the daily rituals of modern life in the village of Saqqara, together with detailed insights provided by both Australian and Egyptian team members. Through a tight intertwining of unique photographic images, sensitive, enlightening text, and multimedia elements, the exhibition "delved into the magic of

discovery, the rich delights of shared personal experiences, and the vivid joy of cultural contrasts — all arising through the intricacies of scholarly investigation and constant daily toil" ("On Site Insight", 2004).

The exhibition was initially displayed at NSW Parliament House, Sydney, between September and October 2004, and due to its enormous success, it was presented at Macquarie University Art Gallery in May 2005. Various associated public activities and events — such as lectures, artefact workshops and panel discussions — were held at both venues. The overall outcome was inspiring and far-reaching — it was recognised that such internal collaborative shows — integrating Faculty research and teaching — could become the distinctive hallmark of the Macquarie University Art Gallery.

In 2008 another significant collaborative exhibition was developed, this time in partnership with marine biologists, led by Associate Professor Rob Harcourt, within the Faculty of Science. Titled *Beyond the Breakers* (Harcourt, Viddi, & Alexakis, 2008), the exhibition was again curated by Effy Alexakis, with the assistance of Gallery staff. The display essentially utilised scientific photographic images, marine mammal recordings and moving footage. Images and research undertaken by Rob Harcourt and post-graduate student Francisco Viddi, were central to the show's creation. The exhibition cleverly utilised photography "as both a scientific tool and as a means of articulating that which lies well beyond the mere objective recording of specimens". As such, "vibrantly luminous images of whales breaching, streamlined dolphins gliding, sudden underwater encounters with seals and vast Antarctic landscapes peppered with penguin colonies" (Harcourt, Viddi, & Alexakis, 2008, Introduction), were sharply contrasted against the planet's on-going environmental challenges.

In the show's catalogue, Professor Frank Talbot, Chairman of the Sydney Institute of Marine Science wrote:

> This exhibition is about exuberant life in the sea, and also about exuberant and hardy researchers . . . One cannot help but be stirred by the abundant life celebrated in this exhibition. But like so much on our earth, it is fragile . . . If we appreciate the wondrous beauty of the marine world, we might act to change our ways and ensure our grandchildren, and our grandchildren's grandchildren, also gaze upon them too in wonder. (Harcourt, Viddi, & Alexakis, 2008, Foreword)

Such sentiment was not lost on the viewing audience or in the critical and popular coverage the exhibition received ("Rob Harcourt", 2009). Exhibited between October 2008 and January 2009, the display and its associated events confirmed that an on-going integrated vision between the Faculties and the University Art Gallery was certainly a mutually beneficial combination.

In mid 2011 *Selling an American Dream: Australia's Greek Café* ("Selling and American Dream", 2008; "Snapshot of Aussie Greek café culture", 2008), will be presented at the Macquarie University Art Gallery. This exhibition is curated by Leonard Janiszewski and Effy Alexakis — a partnership bringing together the "In Their Own Image: Greek-Australians" National Project, the Department of Modern History and the Australian History Museum within the Faculty of Arts, and the University Art Gallery.

The exhibition's premise is that Greek cafés in Australia were a "Trojan Horse" for the Americanisation of this nation's eating and socio-cultural habits from the very start of the 20th century. They initially introduced American commercial food-catering ideas, technology and products and later influenced the development of cinema, commercial architecture and popular music. The Greek café helped "transform" Australian popular culture.

Transnational in scope, the exhibition marries unique historical and contemporary photographic images, posters and documents from Greece, Australia, New Zealand, Great Britain, Egypt and the USA, with the personal stories of café owners and customers. Three-dimensional and multimedia elements are well featured.

Originally opening to critical and popular acclaim at the National Museum of Australia, Canberra, in 2008, the exhibition subsequently was hosted at the Migration Museum, Adelaide, in 2009, and the Northern Territory Library, Darwin, in 2010 (Simic, 2009; "Australia's Greek cafés", 2009; Langford, 2010). Its display at Macquarie is part of a national tour. At the Macquarie University Art Gallery however, greater emphasis will be placed upon aesthetic developments of the Greek café — its introduction of Streamline Moderne, an Californian form of Art deco architecture and furnishings; its introduction of a modernist aesthetic to food-catering establishments by utilising artists, designers and sculptors such as Leonard French, Douglas Annand and Clement Meadmore; and the recognition of its role in the development of modern Australia in work by artists such as Russell Drysdale.

Of course, having embraced the Faculties as sources for exhibition development, the Gallery's acquisition policy is also being informed through the University's teaching and research. A recent acquisition best exemplifies the new approach. This year, internationally renowned sculptor and sound artist, Nigel Helyer, was appointed as Artist-in-Residence at Macquarie University under the auspices of the Macquarie University Art Gallery and the Faculty of Arts, through the Department of Music, Media, Communication and Cultural Studies. The work developed during the residency, *Padme* (Sanskrit for lotus) was acquired as part of the Macquarie University Sculpture Park. Using solar cells for power, the sculpture gently emits sounds that mould and immerse themselves within those found in its natural environment around the campus lake. By combing science and sustainability with a creative aesthetic of sound and form, the work reflects a number of research interests within the University.

In developing an integrated vision utilising the teaching and research being undertaken within the University's faculties, Macquarie University Art Gallery has become more relevant within the institution, and more "distinct" to the broader community it serves.

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Backyards to Centre Court – A Museum's Search for Funding

Aimee Deaves
Australian Tennis Museum

Abstract

From its humble beginnings in 1983 the Australian Tennis Museum (ATM) has steadily gained popularity and thanks to all the donations it has received over the years of operation now houses a nationally significant tennis themed collection with items from the 1880s through to the present day. When the ATM first began it was managed by a core group of tennis enthusiasts and relied heavily on funds generated through donations and fundraising activities. In recent years the ATM has gained the support of Tennis New South Wales (TNSW) who employed a paid Curator to manage the museum along with the strong band of museum volunteers. The museum continues to hold fundraising events to generate a steady income to sustain the ATM's daily functions. I will discuss the various avenues the ATM has created to encourage visitation and generate a healthy yearly revenue. I will consider the elements which have been successful and the endeavours that have been ineffective. It is imperative museums generate steady incomes to allow them to carry out the vital daily functions to keep the museum a valuable learning resource within the community. Museums not only need to offer an educational experience to visitors but also an entertaining one and to do so they need to be competitive with all the other activities available on the market.

Backyards to Centre Court – A Museum's Search for Funding

The ATM first began in 1983 when a group of tennis enthusiasts approached TNSW with the proposal to collect and preserve Australian Tennis memorabilia by forming the first museum in Australia based on the history of Australian Tennis. Subsequently The Friends of the NSW Tennis Association Inc. were formed at White City, the former home for TNSW and the grounds where the NSW Open, Davis Cup events and the Australian Open had been held.

Originally the museum operated from a single room that functioned as the library, museum, storage area and workroom. The Friends pieced together exhibitions when major events were held at White City and visitor numbers began to increase. Within these first few years the museum began to acquire members of The Friends who proudly supported the museum and eventually reached 300 foundation members. The ATM established a museum account and started to save funds to be used for projects in the future.

In 1989 the museum was transferred to larger rooms that were located under the new Western Stand at White City. This move allowed the museum to continue developing exhibitions, some of which travelled regionally, and answer research enquiries from the general public. The ATM began to become more established and was able to liaise with other museums and sport institutions to supply loans of objects from within the newly created collection. The museum continued to support itself through donations, membership fees and fundraising events.

After many years of collecting the history of Australian Tennis the ATM moved to its current location provided by TNSW at Sydney Olympic Park Tennis Centre (SOPTC) in 2005. The original museum exhibition was designed by Hewitt Pender Associates and was officially opened on January 9th 2005 by the Honourable Sandra Nori, MP, Minister for Tourism and Sport Recreation. In 2005 the Friends Museum account was terminated and all funds transferred to TNSW. Since 2005 TNSW has provided ATM with a limited budget to carry out its yearly functions and in 2006 provided a full time paid Curator to manage the museum and volunteers so that the museum could progress and have a clear focus. The Friends of the NSW Tennis Association Inc. worked in conjunction with the Curator to run the museum and met on a regular basis.

From 2007 the museum began to change the exhibitions on display to better showcase the museum's collection and currently shows a new

exhibition every year to coincide with the annual Medibank International Sydney Tournament (formally the NSW Open) held in early January before the Australian Open. In 2008 The Friends of the NSW Tennis Association Inc. group was disbanded and the museum is now managed completely by the Curator. The Friends continue to support the museum and in 2008 the remainder of the funds transferred in 2005 were used to create a "Champions Walk" to commemorate the past and present champions of the NSW Open.

27 Years Of Revenue: An Overview

When the ATM first began in 1983 it operated on a modest budget. The main way ATM generated income was through "Friends" memberships. Originally the committee members began a membership drive to encourage people to join and help raise funds to get the ATM up and running. Membership prices started at $10.00 per person and it was extremely popular to become a foundation member of the ATM which was capped at 300 members. Within the first year of operation the museum raised $2536.14, with the majority of these funds from Friends Membership with the remainder from donations (Figure 1).

For the next 6 years the majority of the funds generated for the ATM came from Friends Membership and donations (Figure 2). It wasn't until 1990 (Figure 3) that the ATM began to capitalise on fundraising efforts and selling merchandise. Major fundraising events included social functions such as Trivia Nights and social gatherings. The ATM was able to sell merchandise during major events held at White City, such as NSW Open, Country Week and Davis Cups. Tennis merchandise proved popular and a great way for the ATM to raise much needed funds.

From 1990 to 1994 the ATM sold tournament programs on behalf of the tournament organisers. This was extremely successful for the ATM with a considerable commission gained from the sales. By 1994 the ATM gained revenue from a variety of sources including merchandise sales, entry fees, Friends membership, donations and fundraising events (Figure 4). From 1994 the ATM's revenue began to decrease as White City was no longer the tennis NSW powerhouse and levelled from 2003 until 2005 when it began to increase once the museum moved out to SOPTC. This rise in revenue has also corresponded to the employment of a paid Curator. Since 2005 fundraising and merchandise sales have been the main revenue raisers for ATM. In 2008 the ATM received a grant through the Community Heritage Grants Scheme which allowed the museum to carry out a Significance Assessment of the Costume Collection and purchase some preservation materials.

Currently the ATM's main revenue comes from merchandise sales and fundraising events with a small percentage from Friends membership, group tours and donations (Figure 5).

Donations

In the early days the ATM received donations mainly from Friends members and TNSW which remained fairly constant until 1994. As the museum started to charge entry fees the donations decreased and it was not until 2008 when the museum stopped charging entry fees that the donations increased to a considerable amount (Figure 6). The ATM did trials during 2007 and 2008 and saw that visitors were more inclined to make a donation and view the museum without an entry fee. It was also noted that donations surpassed the previous entry fee takings when the entry fee was removed.

Friends Membership

During the beginning of the ATM Friends membership was the main source of revenue. Originally Friends membership was $10.00 per person and there was an incentive to become one of the 300 foundation memberships. In the beginning the Friends had a great influence running the museum and were offered positions on the committee of management along with a newsletter from the President and two free tickets to the NSW Open. In 2007 due to cost cuts within TNSW the Friends were no longer offered tickets to the NSW Open and a large decrease in membership followed (Figure 7).

Friends membership is now $25.00 and includes a Friends newsletter, reciprocal benefits with other sports museum nationally and internationally, a museum shop discount and benefits provided through TNSW Player Registration Program. Recently a new initiative was developed to send Friends members a birthday card, this has proved extremely popular and it is believed it will help retain membership. It is hoped that the in the future the ATM can reinstate social events such as a "museum road trip" and tennis days to help increase Friends membership.

Merchandise Sales

To begin with the ATM rarely sold merchandise of any kind as more emphasis was placed on Friends membership. A few items were trialled including cards, pens, coin purses and keyrings and it was obvious that this was a revenue source that should be explored. The merchandise increased steadily from 1989 (Figure 8) and most items were sold during the NSW Open and other major tournaments. Teddies dressed in tennis outfits made by museum volunteers proved popular with visitors.

Early on the ATM would over order stock items resulting in a large excess of stock. Usually items would have a shelf life where they would remain popular and once this time expired the ATM would be left with stock that would not shift. Some items were purchased at high wholesale prices which meant they needed to be sold at a high price to make a decent profit. These items were also hard to shift. Items that were not popular sellers included pewter brooches, crystal light figures, mugs, enviro bags and postcards.

Popular items include pins, aromatherapy socks, tennis stress balls, key rings, jewellery, tennis statues, jumbo tennis balls and clothing. Tennis themed items which are low cost seem to be popular especially with mass crowds.

Recently the ATM decided to brand all the items in the shop to increase knowledge and marketing of the museum. New items purchased had the ATM logo while older items had an ATM sticker attached. Although the original set up cost of these items is considerable the long term benefits of branding the ATM shop items far out ways the negatives. It is important to rotate stock and make sure the shop display is interesting to look at. Recently the ATM acquired a variety of sock colours which were arranged in a rainbow. This display was the first thing the visitors would look at when in the museum shop and resulted in a large amount of sales, especially of socks.

Fundraising

Fundraising plays an important role in the ATM's revenue. It was not until 1990 that the ATM began to hold major social events for Friends members to help raise funds (Figure 9). These events included sausage sizzles, trivia nights and social gatherings. In 2002 the ATM began the annual Ken Rosewall Luncheon. This event involves the museum patron, Ken Rosewall and a special guest, a two course meal along with lucky door prizes and a museum raffle. Throughout the years the ATM special guests have included; Todd Woodbridge, Evonne Goolagong Cawley, John Newcombe and Pat Rafter. The luncheon proves to be a popular event with members of the Friends and the general public attending the event.

Originally the luncheon was held at St George Leagues Club but in 2009 moved to SOPTC so that attendees could view the museum and see the home of tennis in NSW. It is hoped to start an ATM trivia night again to help generate more funds.

Entry Fees, Research Fees And Group Tours

In 1989 the ATM began charging for entry into the museum. This provided a steady stream of income until 1999 when it dramatically decreased (Figure 10). This was partly due to White City no longer being the home of NSW tennis as all tournaments and administration were moved out to SOPTC.

In 2008 the ATM ceased to charge entry fees but began to run group tours of the ATM and tennis centre. In the beginning these tours were not very popular but in 2010 a new brochure was produced and sent out to Probus clubs. The group tours have proven very popular with over fifteen tours booked within a seven month period. This is a

dramatic increase from some four tours booked throughout 2008 and the ATM plans to promote these tours in the near future to other clubs and organisations.

In 2010 the ATM began to charge fees for using the research facilities at the museum. So far this hasn't been heavily promoted but most researchers do not have an adverse reaction to the charge. There are two types of research options. Researchers can pay an hourly rate for museum staff and volunteers to carry out the research or can come in and pay a daily rate to carry out their own research.

ATM Profit and Loss and The Future

Since 1983 the ATM has managed to raise adequate funds to support its daily and yearly functions, usually in profit. It was not until 2006 (Figure 11) that the ATM began to work with a deficit. Funding was no longer provided by the Friends but became a budgeted item from TNSW and the Curator's salary took up a great majority of the budget. Although the revenue has increased so have the costs of running the museum.

In the next five years the ATM will need to raise awareness of the museum so that visitation can increase and so can the revenue. The main areas that have worked in the past include fundraising, merchandise and group tours. More social events for the Friends membership and general public will help generate a steady income and visitation which will also help increase merchandise sales. The ATM is now completely dependent on TNSW for funds. I believe the best path for the ATM is to gain back some independence and secure its own funding so that it can run autonomously from TNSW which it heavily relies on to carry out basic functions. Otherwise within the next three years the ATM will need to decrease the deficit each year so that TNSW views the museum as a positive rather than a negative and it can ensure a prolonged future in its current location.

This paper has been independently peer-reviewed.

Figures

Figures referenced may be found in the corresponding powerpoint presentation.

About the Author

Aimee studied at Macquarie University where she obtained a Bachelor of Science in Palaeontology in 2007. While undertaking her Masters in Museum Studies in early 2008 she completed an internship at the Australian Tennis Museum and in November 2008 was hired as the Curator of the museum. In 2010 she completed her Masters in Museum Studies which focused on education programs, regional museums and policy development.

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Collections of paint colour charts, paint tins and paintings as a source for developing an understanding of paint making history.

Paula Dredge
Art Gallery of New South Wales

Abstract

A project looking at a collection of painting items from a studio used by the artist Sidney Nolan (1917-1992) from 1951 to 1953 is beginning to grapple with the subject of house paint technology from the pre World War II period up to the mid 1950s. Sidney Nolan was particularly engaged with house paint as an artist's medium, and it seems sought information from paint makers to obtain a deep technical understanding of these complex paint systems.

A number of additional collections of paint material held in Sydney museums have been identified that hold potential to provide new information on paint resins and pigments. A collection of historic paint colour charts which use the paint itself in the swatches of colour, and a collection of early synthetic paint resins from 1934-1937, are both valuable sources for analytical standards and the dating of technologies in Australia.

Paper

"The twentieth century in paint" is an Australian Research Council (ARC) Linkage grant, currently in its second year. This research project will be looking at twentieth century developments in paints used by artists in Australia and the Southeast Asia and Pacific regions. Project members from the University of Melbourne include: the Centre for Cultural Materials Conservation and the Centre of Excellence for Free Radical Chemistry & Biotechnology and the School of Chemistry. The University of Queensland is also a partner with the Centre for Microscope and Microanalysis and the eResearch Lab both contributors. Conservators from a number of Australian art galleries are involved: the Art Gallery of New South Wales, the National Gallery of Victoria, Artlab Australia, the Queensland Art Gallery, and the Tasmanian Museum and Art Gallery. International contributors include: the Getty Conservation Institute, National Art Gallery of Malaysia, the JB Vargas Museum at the University of the Philippines, Silpakorn University in Thailand and the Tate in the U.K.

One nominated area of research for the ARC group is the use of commercial paints such as: car, house, industrial, and sign writing paints, by Australian artists. The paintings by Sidney Nolan up to his departure from Australia in 1953, has been identified as a significant case study. This has been assisted by the gift from Sidney Nolan's daughter, Jinx Nolan, of 120 paint items from Nolan's Wahroonga (Sydney) studio in use from 1951 to 1953. This material was donated to the Artists' Materials Archive in the Conservation Department of the Art Gallery of New South Wales in 2006 (Figure 1). A small number of cans from Sidney Nolan's Wahroonga studio were also given to the National Gallery of Victoria by Jinx Nolan in 2006. The Art Gallery of New South Wales material includes over 30 tins of paint made by Ripolin® Ltd., (U.K.) a significantly large quantity of this high quality oil-based enamel of a known date. Ripolin® was used by a number of European artists including Pablo Picasso (1881-1973) and Georges Braque (1882-1963), Francis Picabia (1879-1953) from the early 1910s, and in Australia, Sidney Nolan in the early 1940s.

Oil-based commercial paints, called enamels, produce a finish that is attractive to some artists, and not obtainable by artist's tube paint. Enamel is extremely liquid when applied, but dries quickly to form a smooth finish, without showing the texture of the brush (self levelling). Most early enamel paints were high gloss finishes, but they could also be matte. In the first half of the twentieth century glossy commercial paints underwent a series of significant changes moving from natural oil and resin based enamel formulations to nitrocellulose lacquers and then into alkyd resins (an oil-modified polyester). The rapidly changing technology of these paints was driven by the commercial pressure of the car industry and its desire for fast drying, high gloss and enduring paint finishes. These new paint

types were shortly afterwards modified and developed into paints for houses. The rapid take up of synthetic materials in these attractive gloss finishes ensured they were the first types of synthetic paints used by artists.

Until recently it has not been easy to analytically distinguish commercial paints from artist's oil paints. Identification of enamel type paints on paintings has been by visual appearance and archival reference alone. In the case of Sidney Nolan's oeuvre this has led to erroneous medium descriptions for his paintings, and in the work of other artists it has meant a lack of recognition of the use of commercial paint. However international historical research on the production of commercial paints and an increasing availability of instrumentation within art galleries that can analyse paintings either without the need for sampling or with the use of microscopic-sized samples, is beginning to unpack the complex paint structures we find on many paintings from the first half of the twentieth century.

The building of collections of artists' studio materials is increasingly critical as we unfold our understanding of the complex multi-component paint films of the twentieth and twenty-first centuries. They provide important context for artist's processes as well as standards of known material for analytical work. The Conservation Department of the Art Gallery of New South Wales has been actively growing a collection of artist's materials over the last ten years, but the earliest in the Artist's Materials Archive is a collection given by the artist Frank Hinder (1906-1992) of pigments donated in the 1970s and a group of experimental paint boards and extensive written documentation he gave in the 1990s. Other significant groups of materials held in the Artists' Material Archive includes a collection of Elwyn Lynn's (1917-1997) art materials gifted from his estate in 1997, and a recent gift of material from Sydney Ball (1933-). In addition there are artist's materials held in other locations within the Art Gallery of New South Wales including material contained within the Brett Whiteley (1939-1992) studio. A group of palettes used by Roy de Maistre (1994-1968) and pigments and painting comb donated by Pedro Wonaeamirri (1974-) are acquisitioned items held within the collection of the Art Gallery of New South Wales. Other material held in the Research Library and Archive of the Art Gallery of New South Wales is associated with artist's papers.

The location and acquisitioning of this type of material within the Art Gallery of New South Wales has been inconsistent and dependant upon the initial contact staff and how the material was viewed at the time of acquisition. This acquisition anomaly with regards to artist's materials is probably replicated in art galleries throughout Australia and is not necessarily a problem as long as the relevant information can be recalled through cataloguing systems. However the unclear role that these materials have within art collections has lead to loss and disassociation of parts through incomplete cataloguing and multiple uses of the material for display and research. It is hoped that by describing some of the ways that these materials might be used to further our understanding of artist's making and associated issues of preservation, clearer strategies for acquiring and caring for this material might emerge.

Historical studies of technical developments in paint are also critical tools for the interpretation of analytical results. These studies can provide indicators for identification of their use by artists, but also extend our understanding of the complexity of materials and their components, enabling the development of experimental protocols to fully capture the individual parts. Initial work in this area was undertaken at the Tate Gallery by Crook and Learner in *The impact of Modern paint* (2000). Looking at the use of commercial paints by European artists in the early twentieth century for example, three parallel projects were developed by the Royal College of Art, London, the Tate Gallery and the Victorian and Albert Museum. These studies covered the historical development of gloss paints in the twentieth century (Standeven, 2006), the development of analytical systems for their identification (F. Cappitelli, 2002), and a case study of the use of commercial paints by Pablo Picasso as evidenced on paintings in the collection of the Tate (Koussiaki, 2003). It was the combination of the three projects which gave outstanding results for the understanding and recognition of the importance of these paints and

their use by artists. In her research on Picasso and the Ripolin® paint company Koussiaki dispelled the myth commonly held in Australia, that Ripolin® gloss enamel was an alkyd (synthetic) paint. In fact she contends Ripolin® paint was not put onto an alkyd system until the late 1950s. Prior to that date it was made from natural oils and resins. Initial analytical results from the tins of Ripolin® from Nolan's Wahroonga studio confirm that these paints are natural oil based enamels. This suggests that prior to Nolan's departure from Australia in 1953 the medium of his Ripolin® paintings are unlikely to be synthetic polymer paint, as they have often been catalogued.

A large international project looking at house paint used by artists, and Ripolin® in particular, is currently underway at the Art Institute of Chicago (Gautier, Bezur, Muir, Casadio, & Fiedler, 2009). One of the sources for known standards for analysis of Ripolin® paint that this team has identified are old paint colour charts of the French and Dutch made Ripolin®, in which the paint itself has been used on the colour swatches. Nolan's Ripolin® paint was however made in England, and uses a different coding system to the French and Dutch Ripolin®. A colour chart for the English Ripolin® range is held in the State Library of South Australia, (Figure 2). Future analysis of the Nolan tins and the South Australian chart will, it is hoped, give further information on the English line of Ripolin® thus providing useful comparison with the Chicago work on European Ripolin®. These colour charts also demonstrate one of the features of Ripolin® paints that must have been attractive to Nolan; it was available in a huge range of colours, 72 on the South Australian chart, many bright and intense. Other locally made enamel paints were produced primarily for house and car painting and their colour ranges tended to neutrals and earth colours.

In Sidney Nolan's letters to Sunday Reed, written while in the Australian Army from 1942 to 1944, he discusses his purchase and use of DUCO® and DULUX® (manufactured in Australia by British Australian Lead Manufacturers B.A.L.M.) and Dynamel® (manufactured in Australia by Taubmans) prior to and after receiving a consignment of Ripolin® in January1943(Reed & Reed, 1924-1981). There are several tins of DULUX® made by B.A.L.M. within the Nolan Wahroonga studio materials, although unfortunately no DUCO® or Dynamel®. Ironically, as DUCO® is a nitrocellulose lacquer, DULUX® is an alkyd and Dynamel® may have been an alkyd, it seems that synthetic polymer paints were used by Nolan. While both Kubik (Kubik, 2006) and Klepac (Klepac, 2007) have previously acknowledged Nolan's use of DULUX® paint, neither had identified the conflict in the medium descriptions which apply to these materials.

A paper looking at the development of car paints in Australia provides critical information about locally produced enamel paints (Todd, 1998). Todd outlines the close relationship between B.A.L.M. in Australia and Du Pont in the U.S.A. in the local manufacture of nitrocellulose lacquers, DUCO®, from 1927 and alkyd resin paint DULUX®, from 1931. Other Australian paint makers were quickly able to begin purchasing imported DUCO® resin and manufacturing nitrocellulose lacquers themselves, but the alkyd resin did not begin manufacture in Australia outside the B.A.L.M. monopoly until 1939 when Reichhold Chemical Company (U.S.A.) in partnership with an Australian resin importer and distributor, A.C. Hatrick began production of alkyd resin first at Rosebery then at Botany in Sydney to supply local paint makers.

There is evidence in the Nolan Wahroonga studio material that Nolan directly sought information on paint-making from Reichhold/A.C. Hatrick in 1952. A receipt for linseed oil and turpentine purchased from A.C. Hatrick, includes a notation in Nolan's hand with street directions to the Botany plant. Further hand written notes on the same receipt give a recipe for a lead white based oil paint which includes a drier, suggesting that Nolan may have been experimenting with making his own enamel paint. A bottle of cobalt naphthenate, a drier commonly used in commercial paints after the Second World War and manufactured in Australia by A.C. Hatrick, also forms part of the Nolan studio material. The range of material aside from the Ripolin® paint found within the Wahroonga studio, is beginning to suggest that Nolan's engagement with commercial paints went far beyond the use of

Ripolin® to the use of other prepared paint products, and extending into the manipulation of binders, pigments, solvents and driers. This has the potential to increase the challenge of interpretation of the analysis of his paintings.

A number of instrumental developments have facilitated the recent development of analytical capabilities within art galleries in Australia. Analysis of inorganic metallic pigments has been common practice for conservators using polarising microscopy and Scanning Electron Microscopy (SEM) with Energy Dispersive X-Ray Analysis (EDX). Recent development of Portable X-ray Fluorescence (PXRF) instruments and their purchase by a number of Conservation Departments within Australian art galleries has enabled fast collection of inorganic information from paintings without the need to sample.

Analysis of the organic (paint binders & organic pigments) component has been more difficult. This is in part due to the low proportion of binder found in artists' paints in comparison to the pigment, and the difficulty in obtaining a large enough sample for analysis. Gas Chromotography coupled with Mass Spectroscopy (GC-MS) has been a standard setup for organic analysis in art museums.

In looking at twentieth century paints, and in particular commercial paints, the proportion of organic materials to pigments is considerably reversed. Powerful tinting pigments developed that required less volume of pigment and glossy oil-based house paints did not need large amounts of bulking agents as they were fairly liquid. These features increase the potential for minute samples to give information on binders in oil based commercial paints compared to artists' oil paints.

Fourier transform infrared spectroscopy (FTIR) has been a common analytical technique used to indentify organic materials in paints. However the coupling of the instrument with an infrared microscope and a lowering of setup cost, has made an enormous impact in our ability to analyse paintings where sample size is a critical factor. An FTIR microscope was purchased by the Conservation department at the Art Gallery of New South Wales in 2001, from money raised by the Conservation Benefactors. It has become a day to day tool used by the Conservators to answer analytical questions. In looking at complex organic mixtures as found in house paints, it can identify the presence of alkyds and nitrocellulose resins, but is less effective at differentiating natural oils and resins, such as those in Ripolin®. It does however provide a fingerprinting system which may be effective enough in comparison with known standards such as those provided by the Nolan studio material from the paint cans, to be able to identify Ripolin® on Nolan's paintings.

This ARC project has also been making use of the Infrared beam-line at the Australian Synchrotron. Initial experiments looking at several samples of Ripolin® paint from the Nolan studio material support further studies into the formation of metallic soaps in these paints. These soaps have formed as a reaction between the oil and metallic components of the paint. They have the potential to be mobile within the dried film and may cause issues with development of large aggregates forming lumps in the paint film and possibly problems of solubility when exposed to solvents during cleaning.

More detailed analysis of the complex organic mixtures in paints are however provided by GC-MS. Using GC-MS with a pyrolyser, the breakdown of the alkyd components becomes possible making it even more effective as a tool for date marking paints when compared to changes in production ingredients. The analysis of alkyd resins using pyrolysis GC-MS coupled with a methylation reaction was pioneered by an Australian Forensic scientist, Dr Challinor in the 1990s(Challinor, 1991), and the technique as applied to samples from artwork further developed by Cappitelli, Learner, and Chiantore (Francesca Cappitelli, Learner, & Chiantore, 2002). It is hoped that such a system might be able to be put in place for use in Australia as a result of this project.

While the current ARC project is an opportunity to begin to examine the material history of paint used by artists in Australia and its region, it is hoped that a longer term strategy for undertaking detailed research and analysis emerges for Australian art galleries. Art Historians and

Curators are intensely curious about issues of materiality and often seek the assistance of Conservators to investigate artworks, but limited resources and time available mean that this work is rarely prioritised. Developing historical frameworks for technical developments on which to substantiate and support the analytical results is critical to the process, as is the further development of analytical tools and operators experienced in working with artworks. This research informs Conservators and Art Historians about the making of artworks and their ageing characteristics to assist in the informed decision making about their conservation and care.

This paper has been independently peer-reviewed.

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About the Author

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Discovering Egypt: Egyptian antiquities at the University of Melbourne

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Abstract

This paper presents the results of research undertaken into the collections of Egyptian antiquities at the University of Melbourne. There are four discreet groups of Egyptian antiquities within the greater Classics and Archaeology Collection at the University. One of these collections, a group of papyri from the Egypt Exploration Society, established the Classics and Archaeology Collection at the University.

The research undertaken has provided a valuable historiography for these little known collections of Egyptian antiquities. Prior to this research being undertaken, only limited information was available on these collections and consequently they were considered historically obscure, archaeologically unimportant and culturally under valued.

The most important research outcome has been the ability to place the objects from these collections into a more secure historical, and in some instances archaeological context, thereby inexorably increasing their significance, intrinsic value and use.

The information presented and evidence analysed in this study permits these collections, and the items within them, to be viewed not just as isolated sets of objects but as representative specimens of ancient Egyptian material culture and as examples of late nineteenth and early twentieth century antiquarian collecting traditions. These collections reflect the interests of those individuals who created them and may be seen to typify the era in which the collections were created.

Background

The Classics and Archaeology Collection at the University of Melbourne was created in the late 1980s as a result of the merger between the departments of Classics and Middle Eastern Studies (Burke, 1999, p. 6-1). The amalgamation of the individual departmental collections and the purchase in 1987 of a large collection of Cypriot material formed the basis of what is now known as the Classics and Archaeology Collection.

This paper presents the results of research undertaken into the collections of Egyptian antiquities at the University of Melbourne. There are four discreet groups of Egyptian antiquities within the greater Classics and Archaeology Collection at the University. One of these collections, a group of papyri from the Egypt Exploration Society, established the Classics and Archaeology Collection at the University.

Historical context

Discussions of the Egyptian collections at the University of Melbourne begin with Sir William Mathew Flinders Petrie (1853–1942) the founder of the discipline of Egyptian archaeology. The grandson of Captain Mathew Flinders, Petrie pioneered the study of objects in archaeology which had been for a long time dominated by the focus on architecture. He was the first to realise the importance of small items—potsherds, bricks, beads, tools and objects of everyday use—in the archaeological record which were often overlooked by other excavators at the time. He was also one of the first archaeologists to recognise foreign objects in the archaeological record. Through the study of objects found during the excavations of cemeteries and settlements he was able to provide an insight into the daily lives of ancient Egyptians. Petrie worked in Egypt from 1880 to 1924 before moving to Palestine where he worked from 1925 to 1938.

Petrie was influential in paving Australia's links to the Nile Valley and the Pharaonic civilisation. The four collections of Egyptian antiquities at the University of Melbourne owe their existence in some way to Petrie and his work in Egypt. The collections outlined are in the chronological order in which the University acquired them.

Egyptian Papyri Collection

The donation of five papyri from the Egypt Exploration Society established the Classics and Archaeology Collection at the University of Melbourne in 1901 (Paterson, 1901). The Egypt Exploration Society was established in London in 1882 by Amelia Edwards in response to the unchecked plundering of sites and looting of antiquities in Egypt. The Society continues to support excavations and research into ancient Egypt. Four of the papyri came from the site of Oxyrhynchus and one originated in the Fayum.

The ancient site of Oxyrhynchus (modern Behnesa) was first excavated in 1896 by Petrie on behalf of the Society. He was joined by Bernard Grenfell and Arthur Hunt who were in Egypt searching for papyri in the Fayum area. Once it became apparent to Petrie that the site was unlikely to yield material of Pharaonic date, he handed the site over to Grenfell and Hunt. For more than ten years they concentrated on excavating the large rubbish dumps located on the edges of the ancient Roman town discovering thousands of papyri which still continue to be published. In 1922 the University acquired a further five papyri from the Society via the University of Sydney (Burke, 1999, p. 6-41). This second group of five papyri all originated from Oxyrhynchus.

Nine of the original ten are now in the Classics and Archaeology collection as one of the papyri was stolen in 1975. The papyri date from 77 to 350 CE. The subject matter consists of:

- an oath regarding the sale of a slave;
- a notice for the sale of land;
- an order for the delivery of a prisoner;
- a receipt for desert patrol tax;
- a receipt for a shipment of wheat;
- the conclusion of a petition regarding the robbery of cattle;
- a section from the first book of Thucydides;
- a letter from a magistrate to a fellow official; and
- an expense account related to the sale of weaving implements.

Petrie Collection

In early 1957 the Classics Department acquired a small collection of Egyptian antiquities via the Classical Association of Victoria. The collection consists of thirty-two objects including pottery, shabti, amulets, jewellery, figurines, scarabs and inscriptions which date from the Old Kingdom (2686–2125 BCE) to the Late Period (664–332 BCE). The collection was created by a pair of Melbourne brothers, Edward and Everard Miller, between 1910 and 1920 and named the 'Petrie Collection' after information contained within a letter found in the archives of the Classics Department (Miller, c.1920).

During the Australian summer of 1910–1911 the brothers undertook their first visit to Egypt. Everard departed Melbourne in early October 1910 and arrived in Cairo on 31 October, where he was joined by Edward from London on 3 November. The brothers spent some time exploring Cairo before beginning a boat cruise up the Nile on 8 November. Along the way they stopped at a number of sites such as Beni Hasan, Asyut and Dendera before reaching Luxor, where they visited many of the important archaeological sites including the Luxor and Karnak temples. From Luxor they travelled south to Aswan before returning to Cairo. Upon their return they visited Gizeh, Saqqara, Abusir, Heliopolis and Abu Roash. It was during this trip to Egypt that seven of the objects in the Petrie Collection were acquired.

Edward developed an interest in archaeology which he pursued after the First World War. He became a member of Petrie's excavations for two seasons: the first at the site of Illahun in 1919–1920 and the second at Sedment in 1920–1921. Petrie's 1919 excavations at Illahun were his first back in Egypt after the end of the war. While working in Egypt with Petrie, Edward wrote a letter to his brother in Melbourne which now resides in the archive of the Classics and Archaeology department. The letter written sometime in early 1920 lists a number of objects which Edward had sent to Everard. The list includes shabti, some of which were "covered with the salt encrustation they were found in" and

others "were naked, others dressed in sackcloth" (Miller, c.1920). Also included in the list is a bronze Osiris, pottery, *wedjat*-eye amulets, a scarab of Tuthmosis III and a jade bead. The archive also includes a number of handwritten notes by Everard which relate to items in the Petrie Collection, such as a pair of Arab coins, amulets, a pounder and toggle purchased by Everard during the 1910–1911 trip to Egypt.

Archaeology and history were interests Everard also pursued. When he died in July 1956 one bequest made in his will was to the Classical Association of Victoria of which he had been a lifelong member since its creation in 1912. This included books and manuscripts on Greece, Rome and Egypt, his photographic negatives (he was an excellent amateur photographer), lantern plates and paintings. The bequest was discussed at the association's council meeting in March 1957, where it was decided that the books, slides and photographs were to be housed in the Department of Classics ("Notes", 1957). Twelve large hand-made volumes of Egyptian photographs were given to the Australian Institute of Archaeology, where they reside today. The Egyptian objects were given to the Classics Department, along with Edward's letter and handwritten notes relating to the collection.

Metropolitan Museum of Art Collection

In 1957 Professor John Bowman of the Middle Eastern Studies Department at the University of Melbourne purchased four large stone objects from the Metropolitan Museum of Art in New York (Burke, 1999, p. 6-8). It is not possible to discern the impetus behind the acquisition as the original documentation associated with this purchase has been lost. However, it may well have been related to the acquisition of the Petrie Collection earlier in that year. Subsequent contact between the University and the Egyptian department of the Museum in the 1980s provides information concerning the objects and their provenance (Dorman, 1984a, 1984b, 1984c).

The material from the Metropolitan Museum included two stelae, an offering table and a fragment of wall frieze. The first stela, carved from limestone and dating to the Ptolemaic Period, 332–30 BCE belonged to Reshugemy daughter of Hapimeneh (Sem Priest of Min) and Sabirbenep (Celebrant of Min), (Metropolitan Museum of Art, 1984a). The stela is thought to have originated at or near the modern town of Akhmim, which in ancient times was home to a number of temples to the god Min. In 1918, the Museum purchased a number of items including the first stela from a collector of ancient Egyptian antiquities—Mr Waters S Davis of Galveston Texas (Metropolitan Museum of Art, 1984a; Winlock, 1920).

The second stela (also carved from limestone and dating to the Ptolemaic Period) was acquired by the Metropolitan Museum in 1897 from the Egypt Exploration Society in recognition of financial support of their excavations at Oxyrhynchus (Metropolitan Museum of Art, 1984b). Consultation of the Egypt Exploration Society archives has confirmed that in 1897 the Society gave the Museum five objects from the Oxyrhynchus excavations, including a 'Ptolemaic funeral stele' (Egypt Exploration Society, 1882–1899).

The provenance of the third object, an offering table is unknown. Dating to the Late Period, 664–332 BCE, the table is carved from sandstone and is inscribed with images of loaves of bread, *Hes* vases and cuts of meat. The table belonged to Mr Joseph W. Drexel, a former trustee of the Museum and collector of Egyptian antiquities. During his life Joseph gave the Museum a number of Egyptian antiquities including casts of Egyptian sculptures, amulets, vases and coins. In 1889, a year after his death Joseph's widow Lucy gifted to the Museum the remaining items from his collection, including the table, which had previously been on loan (Metropolitan Museum of Art, 1984c; "The New Egyptian Galleries", 1911).

The final item acquired from the Metropolitan Museum is a fragment of wall frieze which originated from the temple of Queen Hatshepsut at Deir el-Bahri, located on the west bank of the Nile across from the modern town of Luxor. The fragment dates to the period of Hatshepsut's reign, 1473–1458 BCE. The remaining decorative detail is from a frieze of *Kheker* elements, a design which dates back to the Old Kingdom in Egypt and is

coloured in red, blue and green. The Museum acquired the frieze fragment in September 1906 from Édouard Naville's excavations at Deir el Bahri for the Egypt Exploration Society (Egypt Exploration Society, 1900–1914). Like the stela from Oxyrhynchus, the frieze fragment was given to Museum in recognition of financial support of the excavations.

Royal Ontario Museum Collection

In 1968 Professor Bowman purchased a further collection of Egyptian antiquities, from the Royal Ontario Museum, Toronto. Of the original twenty-one items listed in the correspondence between Professor Bowman and Winifred Needler, curator of the Egyptian collection, only seventeen can now be identified in the collection (Needler, 1968). The collection contains ceramics, jewellery, a stone vessel, a flint knife and arrowheads that date from the Predynastic Period c.4000 BCE through to the Ptolemaic Period 332–30 BCE.

The Royal Ontario Museum acquired much of its collection of Egyptian antiquities through the activities of Charles T. Currelly, founder, inaugural curator and director of the Royal Ontario Museum from 1900 to 1910. Through the collecting activities of Currelly the museum evolved from a small university collection as he travelled the world acquiring material from Europe, Britain, the Near East and Asia. He also collected material from North and South America. Currelly trained as an archaeologist under Petrie. After proving himself as an able assistant to the great archaeologist Petrie in London in 1901, he joined the excavations to Abydos later that year (Currelly, 1976). He learnt much about the value of antiquities while working with Petrie, which assisted him in his collecting activities. Currelly also worked with Édouard Naville at Deir el-Bahri.

Of the seventeen items acquired by Bowman, eight were previously catalogued by the Royal Ontario Museum and their provenance shows that most of the items were acquired by purchase from antiquities sellers and dealers. One object—a ceramic jar, came from the Egypt Exploration Society excavations at Abydos in 1908–1909. A further four objects, fragments of blue glazed bowls, are likely to have come from the excavations at the shrine of Hathor located close to Hatshepsut's temple at Deir el-Bahri where Currelly worked on the small finds.

Conclusions

The information presented permits these collections and the items within them to be viewed not just as isolated sets of objects but as representative specimens of ancient Egyptian material culture. These examples of late nineteenth and early twentieth century antiquarian collecting traditions reflect the interests of those individuals who created them and may be seen to typify the era in which the collections were created.

The ability to place the objects from these collections into a more secure historical and archaeological context increases their significance, intrinsic value and use.

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Christine Elias has worked in registration, collection and exhibition management for over ten years. She has participated in archaeological fieldwork in Jordan and Syria and has recently completed her MA at the University of Melbourne.

A Collections Management Plan for Near Eastern Artefacts: Preservation and Significance

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Abstract

The primary aim of this project is to produce a Management Plan which will assist archaeologists who are excavating Near Eastern artefact collections with strategies for short and long-term care of artefact collections. The research aims to develop and test criteria which can be used to assess the research potential and determine the significance of archaeological collections and artefacts. The purpose of the plan is to ensure the quality, repeatability and integrity of data for future research and for the benefit of wider communities.

Paper

In 2008 Dr. Andrew Jamieson, from the Centre for Classics and Archaeology at the University of Melbourne with Dr. Youssef Kanjou, Director of Excavations for the Aleppo region from the Syrian Directorate General of Antiquities and Museums (DGAM) embarked on a new era of research in the Euphrates River valley of north Syria. Part of the project involves the establishment of an archaeological repository and interpretation centre at Qal'at Nejim (Star Castle), an Islamic fortress on the Euphrates in which archaeological collections excavated from Tell Qumluq and other sites in north-eastern Syria could be securely stored and researched. The first part of the Qal'at Nejim project involves developing a management plan using criteria for assessing research potential and significance in artefact collections to be housed at the repository. It is proposed that the model will be adopted by other archaeologists excavating artefact collections in the region.

The development of a management plan with operational and organizational strategies represents a timely resource. The plan will initiate key changes in the long-term nature of collections management in this artefact-rich region. In accordance with a radically transformed museums system in Syria, the management plan aims to address the long-term scientific, cultural and community values of artefact collections and to demonstrate methods based on best practice for collection, storage, access, protection and retention of archaeological research data and records.

Since the 1970's, international collaboration of multidisciplinary teams of anthropologists, archaeologists, geomorphologists, paleoanthropologists, and other specialists have been involved in intensive salvage and rescue excavation projects (Muhesen, 1999). In Syria, this situation arose as a consequence of the construction of dams along the Euphrates River (Jamieson, 2009). A greater understanding of the history and settlement of the north-west periphery of Mesopotamia has been revealed as a result of this research activity. Numerous sites range in date from prehistoric times through the Bronze and Iron Ages to sites of Classical and late Antiquity, Jamieson (2009), which have produced vast numbers of artefacts. Many excavated artefacts are currently awaiting further analysis while being stored in repositories which range from simple mud-brick structures in local villages to small regional cultural museums which offer limited access to researchers. The real cost for suitable, long-term management and curatorial services required for these archaeological collections, Childs (2002); Childs and Kagan (2008), has often not been factored into research design budgets by excavation Directors' whose projects have created the collections of artefacts, ecofacts and associated records. Their focus, by necessity, has been on the salvage excavation process itself and not on post-excavation care of artefacts.

Since 1984, the University of Melbourne has been conducting archaeological fieldwork and research in the middle and upper Euphrates River valley of north Syria. The projects began with the discovery of a Bronze Age fortress at El Qitar, followed in the late 1980's with an expedition to Tell Ahmar, ancient Til Barsib where evidence of a provincial centre of the Neo-Assyrian Empire

was uncovered. A joint project at Jebel Khalid between the University of Melbourne and the Australian National University (ANU) continues today with recent fieldwork revealing a major settlement of the Hellenistic period. Evidence from sites excavated in the Tabqa and Tishreen dam flood zones in this area of north Syria has supplied information on the existence of a broad range of periods, cultures and traditions Jamieson (2009). A range of challenges dealing with post-excavation conservation and the management of archaeological artefact collections has also been identified. Strategies are needed to ensure the preservation of the non-renewable collections so they are accessible for future research.

Method

This research project will be organized to explain what is known about the challenges and problems surrounding Near Eastern archaeological collections including 'salvage' or 'rescue' archaeology. Data obtained from the first phase of observations at internationally-directed archaeological sites, Jebel Khalid and Tell Ahmar in Syria and Catalhöyük in Turkey in 2010-2011 will form the basis of understanding of the strategies and processes involved in excavating Near Eastern artefact collections. A second phase of fieldwork is scheduled from June to July 2011 at Syrian-directed archaeological sites with the aim of gathering data on methods and practice used by locally directed operations.

Once all quantitative data from fieldwork observations have been collated they will be analysed using benchmarking principles, Fernandez, McCarthy and Rakotobe-Joel (2001) and used to formulate strategies for the management plan based on best practice. The methods developed for the management model will draw broadly on and adapt project management criteria developed by archaeologists at English Heritage, *Management of Archaeological Projects*, Andrews (1991), *Management of Research Projects in the Historic Environment*, Lee (2006) for the UK and *Guidelines for Assessing and Managing Historic Archeological Artefacts* currently being developed by Heritage Victoria, Melbourne (in prep).

In addition to the methods outlined above, Project Directors' associated with long-running, institutional excavation projects in artefact-rich areas including the Mediterranean and the Near East will be invited to participate in a questionnaire program. The questions are aimed at developing a broader perspective and understanding of the critical issues faced in managing collections for the long-term. Building on the data gathered from this level of research, conservators and curators will also be invited to participate in a separate questionnaire program with the aim of gaining a greater understanding of how the content of the plan can benefit the Museum archaeology community better.

Results

Project hierarchies were developed for the three case-study sites visited between April and July 2010 namely; Jebel Khalid, Syria; Tell Ahmar, Syria and Catalhoyuk, Turkey. This schematic representation was designed to set out the organizational and operational structures which characterize the projects' attributes. By creating project hierarchies, the organization of resources involved in conducting small, medium and large archaeological excavation projects in the Near East was identified. This step also assisted in defining the operational processes and created a structure within which to identify the various stages through which an artefact passes from the 'research design' phase to post-excavation analysis including dissemination of information. It further highlighted the need for succession planning in the context of long-term storage of artefact collections. Outlined below is a brief summary of the 2010 field season in Syria and Turkey.

Case Study: Jebel Khalid

Jebel Khalid was a large fortified Hellenistic settlement covering 55 hectares and is located on the right bank of the Euphrates River in north Syria that dates to the early years of the third century BCE, at the beginning of the Seleucid control of the region, Clarke and Jackson (2010). It has been the subject of survey and excavation by an Australian team of archaeologists since 1984. The project has Australian Government (ARC

Australian Research Council) funding for a further four years. The storage of small finds and other artefact categories will be discussed at length elsewhere. Of 1100 inventoried objects excavated over the 2010 season only 4% were accessioned by the Aleppo Museum. Selection of artefacts is predominantly based on rarity, uniqueness, intactness, chronology (coins and text), context and the artefacts ability to tell something about the history of the period. Selection is made by the DGAM representative in consultation with the Project Director. The research significance of artefacts is usually determined by the Project Director based on the academic research questions set out in the Research Design. Table 1 data below shows how resources were allocated for the most significant operational activities undertaken at Jebel Khalid during the 2010 field season.

Excavation and Pottery Analysis - Jebel Khalid 2010						
Activity	Date	Working Days	Excavators	Diggers	Areas Excavated	Hours Worked
Excavating	27/04/10-17/05/10	20	13	140	A, S, X	18,360
Pottery Analysis	27/04/10-17/05/10	20	11	-	-	660
Total hours worked						19,020

Table 1 Data from 2010 excavation season at Jebel Khalid.

Data for storage space used for the long-term storage of artefacts by this project is not currently available. The project has recently embarked on a building program for a new storage facility in north east Syria.

The artefact management strategy at Jebel Khalid is to process pottery and finds efficiently and quickly. Body sherds are discarded after being washed, categorized, described and weighed; diagnostics on the other hand are washed, categorized, described, packed then stored prior to further analysis or a study season. Study seasons may occur on a yearly basis or may occur more infrequently. Therefore, unless body sherds are discarded, arrangements need to be made for storage. During this excavation season, 757kg of body sherds were excavated from Area S (H. Jackson personal communication, June 3, 2010). To store this material, it would be necessary to distribute, ca. 10kg of pottery per plastic (H300xL500xW340mm) crate, producing 76 crates requiring storage space of 3.8 cubic metres. Fifty kilograms -50kg- of diagnostic sherds were recovered from one 5x10m trench alone in Area A requiring .15 cubic metres of space. With more than twenty trenches excavated this season, the volume of pottery needing long-term storage is significant. Twenty crates equal 1 cubic metre of space. It is not standard DGAM policy to store pottery body sherds and diagnostics in museums or repositories; rather it is the responsibility of the Project Director to make those arrangements. Over a five, ten or thirty year period proper short and long-term storage becomes a major logistical challenge which needs to be budgeted for and factored into a Research Design ***plus*** the cost of materials ***and*** an ongoing maintenance program.

Case Study: Tell Ahmar

Tell Ahmar's era of greatest historical significance was in the ninth century BCE when it was the capital of the Aramaean state of Bit Adini. It was conquered by the Late Assyrian king Shalmaneser III in 856 BCE and renamed Kar Shalmaneser ('city of Shalmaneser'). In the first millennium BCE it was a large semi-circular city consisting of three key parts, the main tell or acropolis, the middle city terrace and a large, semi-circular lower city (Jamieson, 2009). It had first been excavated by a team of French archaeologists from 1928 to 1931 then by Professor Guy Bunnens while attached to the University of Melbourne from 1988 until 1999. Excavations resumed under the Directorship of Professor Guy Bunnens after 1999 sponsored by the University of Liege, Belgium.

This project operates on a very small budget and has government and private sponsorship for a further two years. No succession plan currently exists. Unlike Jebel Khalid, excavation of this site occurs not by trench but by feature within an area. The small team of five archaeological members and twelve local diggers usually work for six weeks in May-June with a smaller team of three members generally returning during September to excavate again or study aspects of the project. It is common for European-based projects to excavate during May-June and to

conduct analyses in July-August of the same year (A. Bunnens personal communication, June 16, 2010).

At Tell Ahmar, all pottery body sherds and diagnostics are washed and packed then stored to await further analysis. All artefacts are recorded in the field and then drawn by the excavators in the afternoons. The volume of pottery has remained reasonably constant since excavations began in 1988 with approximately 180kg each year (A. Bunnens personal communication, June 14, 2010) being recovered. The pottery and bone is stored in mud-brick buildings close to the banks of the Tishreen Reservoir and the site. This project is a salvage site. This fact is used as the justification for keeping all artefacts. The research interests of the Directors' determine the significance of inventoried objects.

Much of the accumulated pottery (diagnostics and sherds) excavated from Tell Ahmar was in poor condition. It was stored in cardboard cartons which had been damaged by dampness, causing disintegration of plastic bags resulting in some cross-contamination of artefacts. During the 2010 excavation season a substantial proportion of the Tell Ahmar pottery collection was re-packed and consolidated into plastic (H300xL500xW340mm) crates. Table 2 below details the resources expended to re-bag, re-pack and re-organize the Area C material over a twelve day period.

Consolidation of Area C Pottery – Tell Ahmar 2010		
Date	People	Total hours
08/01/10	2	18
09/06/10	2	18
10/06/10	2	14
12/06/10	4	36
13/06/10	4	36
15/06/10	4	36
19/06/10	4	36
20/06/10	4	36
Total hours worked		230

Table 2 Resources required to re-organize Area C material.

The remaining untreated pottery collection requires 288 crates for storage. Bone storage requires 80 crates. The storage area for stone artefacts occupies 2.5cubic metres. The pottery from Area C required 220 crates which were transported to Qal'at Nejim to be further analysed at the artefact repository during the 2011 field season.

Case Study: Catalhöyük

Catalhöyük is a Neolithic site which lies at the heart of the Konya plain in central Turkey. Early farmers occupied the site about 9000 years ago. The mound (höyük) covers some 13.6 hectares and was home to 5,000 to 10,000 people creating one of the earliest known urban settlements. It was first discovered in the early 1950's and excavated by James Mellaart between 1961-1965. Since 1993 an international team of archaeologists led by Professor Ian Hodder of Stanford University, California has been carrying out new excavations and research Hodder (2004).

The research conducted at Catalhöyük has been well-funded and the project has well established management practices. The *Catalhöyük Management Plan* 2004 aims to establish guidelines which will ensure the sustainable development of the site and has provided the Turkish Government with a 'blue print' for all other archaeological projects in Turkey. Unfortunately, for smaller, less resources projects, this level of organization is not achievable and permits have not been issued. Organizational and operational systems at this site are well documented and efficiently executed. Excavation and research phases are scheduled in five year blocks with a significant emphasis on the publication of findings. A single-context recording system is practised at this site. Analyses at this site is of a high resolution and significance of artefacts is determined by their contextual relationship with each other, the site and the surrounding landscape. Collections management policy is currently being developed by the author with the Catalhöyük management team. More work will be undertaken on this project during the 2011 field season. It is anticipated that the systems established at this site will be fundamental in the preparation of a collections management plan for Near Eastern artefact collections.

Discussion

A number of outcomes were achieved as a result of the 2010 field season. Firstly, data gathered at Jebel Khalid illustrated what methods a long-running project like this employs for its organizational and operational activities and how resources are allocated in order to gather research data. Secondly, data obtained from Tell Ahmar highlighted some of the actual costs, both in time and financial terms, involved in the repatriation and long-term management of a significant artefact collection. Thirdly, the data revealed that governments of the Near East are becoming increasingly reluctant to issue excavation permits, even to long-running projects, unless Project Directors' provide documented undertakings for the proper long-term care for collections. The question of determining significance became clearer by gaining a deeper understanding of what constitutes significance in the context of vastly different archaeological excavations in the Near East and how that significance can be maintained for the future.

The expected benefits to the archaeological community, museums and cultural heritage management bodies by developing a management plan for collections to assist archaeologists excavating in the Near East are significant. It will include strategies for the short and long-term care of artefact collections with a range of organizational and operational strategies which will help to maintain the research significance of collections. Greater precision can be expected by adopting procedures which promote more consistent decision making, thus ensuring the quality, repeatability and integrity of primary and secondary data. Finally, greater co-operation will be fostered between archaeologists, conservators and curators which would result in better access to data and collections for researchers' and the wider community.

This paper has been independently peer-reviewed.

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About the Author

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New wine in old bottles – presenting natural history collections in the 21st century

Dr J. Patrick Greene
Museum Victoria

Natural history has had a place in museums for a very long time. From the cabinets of curiosity of the seventeenth and eighteenth centuries, collecting evolved to become systematic in the nineteenth century. In Australia the trail blazers were the Australian Museum in Sydney and the museum of the Royal Society of Tasmania in Hobart (Kohlstedt 1983), and from 1854 the National Museum of Victoria was busy collecting and displaying (Rasmussen 2001). The directors of the museums were also adept at exchanges with museums overseas, none more so than Frederick McCoy in Melbourne. His international networks brought specimens from all over the world, sometimes as purchases and often as exchanges for Australian fauna. Acquisitions were sometimes spectacular, most notably the gorillas that McCoy purchased in 1865 that became a sensation in the press and amongst the public. At the same time, research and description of the natural world occupied the attention of the museum directors. McCoy produced 20 volumes of his Prodromus of the Natural History of Victoria with their superb lithographic illustrations. He was wedded to the concept of a comprehensive display of specimens in the museum but his successor, Walter Baldwin-Spencer, who moved the Museum to Swanston Street in 1899, was influenced by the theories of Sir William Flower, director of the British Museum (Natural History) who advocated a separation of reserve collections from those intended for instruction of the public: 'The ideal public museum of the future will require far more exhibition space than has hitherto been allowed; for though the number of specimens shown may be fewer than often thought necessary now, each will require more room…..to show it in such a manner as to enable the visitor to realise something of the wonderful complexity of adaptations which bring each species into harmonious relation with its surrounding conditions. Artistic reproductions of natural environments….require much room for their display. This method of exhibition…..is proving both instructive and attractive, and will doubtless be greatly extended' (Flower, 1889, 19). When the National Museum of Victoria opened in its new location in 1899, and especially after expansion resulting from the construction of a new building adjoining the Library in 1906, the displays of animals were inspired by new thinking. Rocky mounds constructed from wire frames covered by papier mache supported tiers of animals that rose in spectacular fashion in McCoy Hall. There were also naturalistic settings for some specimens, such as the lyrebird habitat that Spencer's assistant, James Kershaw created. The Annual Report for 1906-07 stated that: 'Each group has been carefully arranged to illustrate as naturally as possible the habits of the animals among their natural surroundings, and together they form a very valuable and instructive addition to the Museum collection' (Annual Report, 1907, 29).

The papier mache mounds lasted until about 1930 when dioramas began to be installed in the National Museum, following the trend in naturalistic displays set by the American Museum of Natural History. These were even more long-lived. The polar bear diorama was installed in 1930 and lasted until 1984. A consequence of the installation of dioramas, especially during the 1940s and 50s, was that there was even less room for other specimens and many stuffed animals were consigned to the stores where they were to remain for eighty years. By the 1960s the conditions in which the collections were stored were deplorable and it is a wonder that any of the fragile mounted specimens survived. Repeatedly, through the decades, comparisons were made with the Australian Museum in Sydney, always better resourced and better staffed. Despite the lack of space, the National Museum of Victoria continued to acquire additional collections and thank goodness that room was somehow found for them. By the 1960s, natural history museums were gripped by self-doubt as stuffed specimens, even in the best dioramas, could not compete with the vivid detail of television. The Natural History Museum in London responded with exhibitions that were heavy on display techniques with hardly a specimen to be seen. The basement stores of museums all over the world were crammed with

stuffed and mounted animals that had evoked awe in the years before the television age but which seemed to have outlasted their relevance. In some museums the animals stayed locked away in the stores, in others they were taken out and burnt with the excuse that they were infested with insects, which given the conditions in which they were kept was probably true. In the 1970s the tide began to turn. Natural Science collections started to be seen through new eyes as interest in the environment and advances in molecular biology gave meaning to material once again. Progress was slow to begin with, but with a quickening pace during the 1990s.

A particular turning point was the opening, in 1994, of the refurbished Grande Gallerie de l'Evolution of the Museum National d'Histoire Naturelle in Paris. Here was a museum in which collection-based displays reigned supreme, reborn in a form that was appropriate to the nineteenth-century building but presented with style, panache, and excellent lighting. Above all there was a narrative, the evolution of life, that provided the bedrock of the exhibition. The parade of animals, on open display, that swept across the ground floor resembling the embarkation point of Noah's Ark, was a highlight. So too was the programmed sound and light experience in which the building darkened and the space was filled with the sounds of the African night, thunderstorm and all, before dawn returned. It was an effective piece of theatre that sat comfortably, if surprisingly, alongside the science of evolution that informed the displays. The website of the Museum describes it thus: 'As much a theatre of life itself, the Grand Gallerie de l'Evolution displays thousands of animal specimens. Larger than life, they tell the astonishing story of evolution: presented in three acts in a grandiose stage set' (www.mnhn.fr). Exhibits were back, valued for the scientific interest but also for their power to communicate when supported by effective display techniques and multimedia.

When the new Melbourne Museum was conceived, after decades in which what is now Museum Victoria was shamefully underfunded, and after false starts to create a museum worthy of a city of Melbourne's scale, Nature and Culture were the twin themes that would guide the displays. At the centre of the Museum was a bold experiment, the Forest Gallery, complete with trees and shrubs, a stream and waterfall, a cave and birds, fish and reptiles. Ten years after the Museum opened, it remains a highlight, taking visitors into Victoria's temperate rainforests yet in the heart of Melbourne. The Natural History displays in 2000 were less successful. The influence of Paris was evident in a parade of mounted specimens of Australian animals on a much smaller scale but audience research showed that visitors were confused about the focus- was it about Victoria or the whole of Australia? And what was the polar bear doing there? The dinosaur gallery, in a spectacular space, contained an exhibition that failed to live up to its impressive setting. Many other topics were not covered or barely mentioned, a paradox in a country with such rich, unique species. Above all, the exhibitions had not capitalised sufficiently on the expertise of the staff of the Museum. To address these shortcomings it was decided that new exhibitions should be created to replace those installed in 2000. The first to be developed was *Bugs Alive*, that opened in March 2004. The combination of fascinating specimens from the collections, live insects and spiders, authoritative entomology and showmanship was an immediate hit with our visitors. It was followed by *Marine Life, Exploring our Seas* which took visitors on a journey from the riches of Port Phillip Bay to the depths of the oceans. Then we embarked upon the Science and Life Project to present a comprehensive account of the natural world within the context of our strategic plan *Exploring Victoria; Discovering the World*. We were successful in persuading the Victorian Government that this was a venture worth undertaking and appropriate funds were provided to enable the exhibitions to be created. The development coincided with a renaissance in natural history museums internationally during the first decade of the twenty-first century. Behind the scenes in the stores and laboratories, collections amassed over long periods of time were recognised for their potential to address contemporary issues of habitat loss, threats to biodiversity and climate change. In 2007 a meeting of 93 natural history institutions in Paris produced the Buffon Declaration that affirmed

their commitment to working together to confront the environmental crisis. In London, the Darwin Centre at the Natural History Museum opened in two phases in 2002 and 2009. It represents a dramatic statement of the importance of collections (42 million specimens housed in good conditions for the first time) and laboratories that enable research by 200 scientists. A major achievement is public access that opens up these, usually hidden, activities to the public. New galleries on the theme of biodiversity have appeared in museums across the world. The American Museum of Natural History in New York, that thankfully had retained its dioramas, developed new ones to inform topics such as climate change and brought wonderful specimens out of storage for displays on biodiversity. Other museums to open biodiversity galleries include the Royal Ontario Museum; the Great North Museum in Newcastle (UK), both in 2009; the Smithsonian's National Museum of Natural History and in San Francisco, the California Academy of Sciences opened an entirely new building in 2008. Last year I attended a meeting of directors of natural history museums from around the world in Shanghai, where a large addition to the enormous Museum of Science and Industry is being planned.

At Melbourne Museum, over a period of two years we have nearly completed the Science and Life project. First came *Dinosaur Walk*, in which extraordinary dinosaurs and megafauna are displayed in a way in which the visitor can interact with them, supported by panels of accessible information delivered in a variety of ways including the voices of the scientists themselves. Next came *Wild: Amazing Animals in a Changing World* with no less than 770 specimens on display, interpreted using panoramic navigators that had been designed for this purpose. All those animals that had been consigned to the stores decades earlier provided a wonderful resource to discuss issues of species survival, human population pressures, a changing climate, bushfires and more. We are in debt to our predecessors in the Museum who had amassed the specimens and given us the opportunity to use them in new ways to illustrate issues facing us today- truly, new wine in old bottles. In July 2010 we opened *600 million Years: Victoria Evolves* that provides insights into how Victoria comes to be the place it is today. Finally, next month, we open *Dynamic Earth* in which our extensive geological collections will be the basis of an exploration of the history of our planet, supported by a spectacular immersive experience as the exhibition's centrepiece.

Museums have enormous potential to provide authoritative information that can help us understand important issues facing us (Greene, 2010). Much of that potential is still untapped. In the case of natural history museums, great strides have been made in displays but there is also intensive work to extract as much scientific value from the collections as possible. Whereas even a couple of decades ago information on collections was tightly held in databases of varying quality and compatibility, with some making it to print in scientific journals and a few books, now the internet has transformed the knowledge base and the size of the audience. Putting the old wine in new bottles requires huge efforts by curators and collection managers to adapt databases to standardised systems such as KE EMu and to engage in enormous registration programs to address decades of back-log. In Australia, OZCAM led the way as a collaborative venture between museums across the nation. Currently, initiatives such as the Atlas of Living Australia, the Biodiversity Heritage Library, the Global Biodiversity Information Facility and the Encyclopaedia of Life are providing invaluable platforms on a national and international scale. The Atlas of Living Australia, which has participation from CAMD museums including Museum Victoria, the Australian Museum, the Queensland Museum, the Western Australian Museum, the Museum and Gallery of the Northern Territory and the Tasmanian Museum and Art Gallery as well as CSIRO, herbaria, universities and government departments, goes live next month. It will make information on biodiversity freely available online to an Australian and global audience. These international initiatives provide an unparalleled opportunity to use authoritative scientific knowledge to inform decision making and public policy in order to safeguard our environment. We can also act locally – Museum Victoria, in collaboration with the Department of Department of Education and Early Childhood Development has just launched

Biodiversity Snapshots. It provides students with firsthand experience of current environmental survey techniques. These are exciting times in natural history museums.

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About the Author

Dr J. Patrick Greene was appointed Chief Executive Officer of Museum Victoria in August 2002. The museum comprises the Melbourne Museum, Scienceworks and the Immigration Museum, as well as the World Heritage listed Royal Exhibition Building and IMAX Theatre.

Patrick has led a process of change in which Museum Victoria has been transformed into a networked organisation. The strategy 'Exploring Victoria; Discovering the World' has resulted in new exhibitions, public programmes and websites that draw on the Museum's strengths in research and collections.

The Eco Museum; reimagining exhibition production

Carole Hammond
Immigration Museum, Museum Victoria

Preamble

In mid 2008, the interpretation of visual culture was the core function of 1,184 Australian museum and gallery organisations. The results of $36 million dollars spent on delivering exhibitions in the 2007/08 year was enjoyed by millions of visitors from across the world, and generated nearly one billion dollars. Yet, despite this being an enormously productive and dynamic industry, there has been little research undertaken in the area of environmental sustainability for organisations who engage in the care and display of precious and rare objects. Cultural organisations, like many others, are addressing their impacts upon the environment, but the question has to be asked: how does this social revolution take place?

Paper

As museum professionals working within the context of cultural exhibitions, a great deal of time and energy is focused on deadlines, budgets and quality. Unfortunately these three things often herald the death knoll to incorporating environmental sustainability into the exhibition framework. Because we operate within such a unique field – layering a contemporary 'visual-narrative' across the precious, the rare, and the authentic – we have mechanisms to deliver this mix that are completely unique to the cultural industries. Graphic production, specialised cases, e-media display, temporary walls, lighting, plinths and the online environment – all these elements, and many more, are rare within the corporate, business and commercial worlds, but serve to support and interpret exhibition themes to audiences.

Unfortunately however, exhibition design has followed a similar trajectory as contemporary product and retail design, flouting a growing understanding of a fragile environment in a quest for easy perfection. Graphics containing PVC and toxic inks are dumped in landfill; cheap visual display units are purchased regardless of their colossal energy ingestion, less expensive lights and projectors desired even though their globes burn out in a fraction of the time of other brands.

To avoid being trapped by negative rhetoric – ie. trying to be sustainable is too expensive, takes too long and will give us results that are aesthetically terrible, an holistic idea of what environmental sustainability actually is, and how to address it within the context of exhibitions, demands further exploration. Before embarking on incorporating eco-measures into an exhibition framework, move away from the fall-back position of 'equalising' through offsetting your carbon impact with cash. Though there are a host of worthy organisations working to sequester carbon through socially and environmentally valuable projects supported through offsets, offsetting should not be something we constantly resort to (even if we can afford it).

Crucially we must understand that developing an exhibition means we will make an environmental impact. As William McDonough and Michael Braungart stated in their seminal publication 'Cradle to Cradle' in 2002, there is no such thing as being 'less bad'. Trees that inhale CO2 and exhale oxygen may have been planted at our expense on a South Australian farm, but it doesn't make our beautiful, graphics, printed and then mounted on Polyvinyl chloride (PVC) 'less bad'. Offsets do not cancel out the carcinogenic effect of the vinyl chloride monomer used to make PVC[i], nor make 'better' the toxic dioxin emissions from its incineration, which are known through epidemiologic evidence to increase the risk of developing non-Hodgkin's lymphoma.[ii] Better to do your best to minimise your impact in the earliest stages of exhibition development.

As mentioned, not everyone can afford to pay carbon offsets, and eliminating the use of toxic, damaging materials and processes has to be the sustainable priority of most museums, galleries, performance halls, festivals and a host of other metropolitan and rural event-based organisations.

Obviously this stance means conflict between role and environment, thus the solution lies in first deciding what's actually realistic and attainable. One of the biggest difficulties museums and galleries, and in fact society faces, indisputably lies within the human psyche. Motherhood statements like '*minimise your resource consumption'* epitomise the meaning of the word 'frustration' to exhibition staff and contractors. Unless they can clearly see why and how it should happen, then the eco museum will just be a dream, for it cannot possibly be achieved through the efforts of only a few.

Activating and smoothing the difficult process of change in your museum or gallery can be concentrated into to a four step process that – crucially – engages all levels of the organisational hierarchy in different ways.

For management, as William McDonough and Michael Braungart express it, ***recognise the design faults***.[iii] In an exhibition context, there is one standout thing to look for – waste. Waste is not just bits of wood that go into the skip. Recognising where you waste money, effort, time, and energy is an effective analytic method to prove why the organisation must move forward on the sustainability issue. Where exhibitions are concerned, what goes up eventually comes down. Simple comparisons make sense to even the most impatient of colleagues. Some key things to consider here are:

1. Can you go through your galleries now and see any exhibition furniture from ten years ago still with a role? How many temporary walls have you sourced the material for, built, decorated, pulled down and thrown in the skip in those ten years? How much would it weigh? How many hours in labour-time and materials did it cost?
2. Design for future exhibitions. Screw don't glue, and for exhibition 'staples' like walls and plinths, make them modular. Modularity doesn't kill off creativity and exhibition identity – a wall is merely a wall. Ensure designs are flexible enough to adapt to additions, subtractions, and can accept interchangeable sections that can be stored and retrieved for use at any time.
3. Map how many years it will take for you to recoup the time, energy and cost of designing for the future, and the savings post that.
4. Gauge the human savings the organisation will enjoy using a modular exhibition shell and furniture. OH&S, time, and workplace satisfaction all factor in this calculation.
5. Consider if there is a viable opportunity to build a network of cultural organisations who can loan and offer alternative exhibition staples.

Also falling under management's umbrella, the second step is to ***design a strategy of change***. For instance such a strategy will take into account a number of organisational mandates;

1. to create a healthy workplace and be free of known eco-villains, like toxic paints, adhesives, and particleboards with high VOC emissions;
2. to commit to reduce, reuse and recycle, through clever product and materials choices, and new designs enabling easy disassembly and reassembly as stated above;
3. positioning and regular evaluation of exhibition eco targets and benchmarks from which to base evaluation upon;
4. to evaluate the 'life-cost' of exhibition elements, such as e-product, graphics and built structures;
5. to incorporate information and training into the organisation that gives staff the latest information and evidence that environmental sustainability has been incorporated into the organisational schema.

Like all change, eco-change must be carefully and incrementally managed when designing a strategy. Colleagues will need to be inducted into the strategy and targets, and given clear insights into the impact of the organisation's activities. Motherhood statements belong elsewhere in this process. The induction process must adopt a somewhat technical and scientific approach into

health effects, the impacts of waste, and the complex process of making resources into products the museum commonly uses. Such an induction not only offers opportunities to understand why a strategy is required and what the advantages will be, but activates the investigational human element that an organisation undergoing innovative change so desperately requires.

The strategy of sustainable change is a major organisational activity. It involves reimagining every single thing we do, and has the potential to be an extraordinarily exhilarating and transformative process for everyone involved. If conducted sensitively using trustworthy data, individuals will find themselves affected on a personal level, unable to ignore information that informs how they live – not just decisions made in work-time.

The next step, which will in effect make or break the ability to accomplish your environmental strategies, is to ***locate the tools of the trade***. There is a plethora of tools for product designers, architects and so on, which can be interpreted to your cultural needs. They range from polished online measurement tools, to simple checklists. There are online product databases, numerous wiki's and blogs, and a wealth of information fed through local, state, county, federal and international government websites and committees. In addition, take advantage of design magazines, trade shows, funding opportunities and conferences. A snapshot of 2010 examples include;

http://www.ecospecifier.org/
http://www.gbca.org.au/
http://www.greenflyonline.org/
http://www.productecologyonline.com/www/
http://gex.org.au/
http://twitter.com/#!/theEcoMuseum

Soak up the information and encourage innovation within the organisation. Programming wizards will surprise you with their insights into the development of tools that measure the good, the bad, and the ugly. Museum Victoria in Melbourne, Australia has done just this, developing an easy to use tool that calculates the three crucial elements of 'initial', 'eco', and 'ongoing' costs of museum electrical products used in each exhibition development. Lighting, projectors and visual display units all feature heavily. Information is gathered from the manufacturer's data sheets, Victoria's various electricity tariffs, as well as the product and consumables' lifespan – knowledge that is gathered through the museum's experience. This is then output graphically as tonnage of greenhouse gas emissions, kilograms of e-waste, dollars per m^2 of operating costs, and the daily power consumption – with kilowatts separated into lighting and multimedia usage. The result is an easy to use and insightful tool that compares products against one another allowing the project team and venue to weigh up those costs, and so make their final, informed choice.

One of the most important tools an organisation can create and participate in is the development of tools that disseminate knowledge, research, and activities to internal, local, national, and international colleagues. This ensures that cultural organisations no matter their size or annual budget will benefit, and creates an ever-evolving network of specific and collective benchmarks. Without benchmarks and measurement practices, the organisation's strategies, checklists and guidelines will begin and end as conjecture, and ultimately find no purchase internally. Without in-house collaboration, cultural establishments will be doomed to flounder as they strive to meet organisational and political key eco targets. The way ahead is to communicate – internally and externally – an easy feat in the age of global communications.

The last guide is to ***create and activate the green, grey and black list***. The green list contains products and materials that are known as positive for the environment, and importantly work well in the context of your organisation's cultural activities. The easiest way to discover environmental credentials is to look for certification and endorsement by professional eco organisations. Their role is to stay abreast of changing industry standards, upstream and downstream implications, and of course sourcing and testing eco products. Our job is to observe these endorsements and be bold enough to trial them. Bringing the individual pieces together using techniques that will not destroy or nullify

their positive effects is the real challenge in terms of environmental success. For example, you wouldn't contaminate your precious emission zero MDF with toxic adhesives, and then attack it with a nail gun, would you?

The grey list contains, as McDonough and Braungart affirm, *problematic* substances – those materials and products that cannot be subjected to a phase-out ... yet. They may have nominal toxicity and waste issues, or no alternatives have yet been created to replace them. In an exhibition context this list might include 'grey' materials such as vinyl lettering (as it cannot be recycled but plays a huge role in contemporary exhibition graphic design), or products like lights that exhaust a higher rate of globes than other brands, but no other brand can currently produce the exact colour temperature you require. If you have to use items from the grey list, at least the exhibition team will be aware of its ambiguous eco-status, and understand that their agreement to use them may mean an exhibition outcome *below* the desired eco-benchmark. Importantly, the grey list should be reviewed regularly and cross-matched to the green-list when comparable product and material alternatives appear on the market and are found to perform well.

The black list is more straightforward than the grey and pinpoints substances that are known or highly suspected to be harmful to human and ecological health. The World Health Organisation offers current information on substances that are teratogenic, mutagenic, carcinogenic and so on, and includes basic analytical toxicology for hundreds of substances – from caffeine to phosphorus.

Though the green, grey and black lists may assist in streamlining and offering a quick-reference to those on the ground working on exhibition developments, there is no downhill ride without an uphill climb. There must be a commitment to a constant search for alternatives to items on the grey list, and this commitment means more than waiting around for manufacturers to invent something. There are opportunities to conceive new products yourself, and there are many opportunities to partner with designers, manufacturers, and other producers to create what you require. The review process of the 'lists' is something that would ideally occur on a national level, and then be disseminated to peer organisations. This is one way cultural organisations can have an enormous impact on the elimination of eco-villains and the further research into eco-products and materials.

Whilst organisations will acknowledge that their mainstay is collecting, research, education and display, and not the invention of eco-product, as a consumer its support of the eco-efforts of its suppliers through ideas, advice, testing and so on, is crucial. The advantages of doing so will be far more than a mere feeling of moral righteousness.

Four guidelines doesn't seem a lot considering the enormity of the changes facing cultural organisations that adopt an environmentally sustainable philosophy. In essence these guidelines are designed to begin a self-perpetuating process of individual and organisational interest in financial, environmental and social health.

An exhibition where these interests are in process is at Melbourne's Immigration Museum where a permanent gallery, *Identity: Yours Mine Ours* is readying to launch in 2011. Although it encompasses a mere 250m^2, as a graphically and technically rich display, it has the potential to utilise vast energy and material resources initially, and across its ten-year life.

Communication and interactivity are key features of the exhibition and the online environment figures prominently, with visitors offered the ability to use personal devices at home or in the museum to communicate their experiences, and to gain deeper insights into the exhibition's stories. Making use of a virtual environment may seem to offer a solution to the exhibition's material and energy usage, however the museum is painfully aware of the growing research surrounding virtualisation and cloud computing, the term for services that store online information such as images, emails, music, movies and so on. With cloud computing now more common major companies who host online services – like Google, Apple and Yahoo, are using more and more energy for their data centers. According to Greenpeace, at current growth rates data centers and

telecommunication networks will consume about 1,963 billion kilowatt hours of electricity in 2020 - more than triple their current consumption and more than the electricity consumption of France, Germany, Canada and Brazil combined.[iv]

This of course poses the question of where the energy comes from. Is it dirty coal power or sourced from renewable energy, like hydroelectricity? Coal is the largest contributor to the human-made increase of CO_2 in the air and generates hundreds of millions of tonnes of waste products, including fly ash, bottom ash, flue gas and desulfurization sludge, which contain mercury, uranium, thorium, arsenic, and other heavy metals. *Identity: Yours Mine Ours* will largely utilise the museum's own network, but link into networks such as Facebook and Twitter to complete it's communication aims. Although there is little it can do to force international networks to base their data centres in locations that offer renewable energy, the museum can elect to increase its investment in renewable energy through the state of Victoria's GreenPower initiative.

Continuing with the thematic of e-media, the *Identity* exhibition also features a 6-metre touch table, and a large number of interactive touch screens. With not a lot of alternatives in the e-media market when it comes to eco-touch screens, the *Identity* project team focused on the cost of life issues of a range of product they considered best suited for their purpose. Using the Museum Victoria Cost of Life tool (MVCOL) the team input statistics collated from product data sheets, power usage, and the expected product and consumable lifespan. They compared all-in-one touch screens to the alternative screen-to-computer model, and found that overall, the all-in-one model would utilise far less energy than the alternative. Not only that, the impact of e-waste is also reduced through using a more streamlined e-product, and the initial and on-going costs to the museum in terms of power consumption significantly reduced. Similar comparisons will inform the choices of projectors and lighting.

The exploration of identity in Australia primarily through ethnicity, spirituality, language, citizenship and ancestry in a 250m^2 space demands a dynamic visual approach and a bold graphic design. Modern museums and galleries utilise a range of graphic outputs to create the slick, crisp finish they desire. In recent years industrial sized printers have been relied upon to do this, but the inks, paper, substrates and laminates utilised are highly toxic to the environment, and cannot be reused or even recycled. PVC is a key component of many graphic treatments in museums and galleries. In addition, the delicate nature of expensive printers leaves little room for eco-paper and ink substitutes.

The *Identity* exhibition will require 70m^2 of its surfaces to be treated graphically. A further 150 m^2 of text panels and labels will also be required. The project team, after acknowledging that this would eventually equate to some 1½ tonnes of toxic landfill or incinerated airborne particulates, has decided to look into the past to gain insights to an eco-graphic future. At least half of the graphics will be output with the help of professional sign-writers, who utilise a range of contemporary tools in order to gain the fresh, polished finish that the project team is loath to give up. Projectors and stencils will play a role in this, and of course no-VOC paint is a feature. As with the e-media, the ongoing savings of sign-writing far outweigh the alternative, with repairs requiring a quick lick of paint as opposed to a time-consuming and expensive reprint of a 6m^2 panel that might have a miserable two-centimetre scratch. Care will be taken to retain the paint specifications across the 10-year life of *Identity*. Maybe artists and their brushes will have a place in the museum workshops of the future.

To reduce the unnecessary layering of the laminate-on-print-on-substrate-on-wall-scenario, the museum is also trialing the less expensive alternative of direct printing onto emission zero mdf. Once the inks have cured they are extremely hardwearing. Recent display trials by the Immigration Museum found colours and texture highly comparable, and marks are generally easily removed with the help of a common eraser.

From these examples it is evident that the contemporary reality of 'green' exhibitions consists of far more than wooden structures, papier-mâché

and hairy cardboard. The explosion of these misunderstandings and the antiquated, negative rhetoric around change, cost, time and energy, gives project teams the freedom and support to achieve meaningful sustainable goals. In time, the term 'eco-exhibition' will hopefully become redundant as cultural organisations and their networks transform 'environmentally sustainable' practice into 'common' practice.

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About the Author

Carole Hammond works as an Exhibition Manager with Museum Victoria, Australia, and completed her Master's thesis in 2009 on the development of environmentally sustainable exhibitions. Carole is very active in the development of processes that give cultural professionals the ability to implement changes necessary for a green exhibition industry. Carole regularly presents at conferences and workshops, and has contributed to a number of publications both in Australia and internationally.

What price passion? New ways of contextualising volunteerism in the museums sector

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Introduction

In recent times there have been murmurings from the museums community that the enthusiasm that volunteers give to their pastime is perhaps being diluted by an ever increasing avalanche of administration, compliance, OH&S and risk management tasks, competitive tendering, fundraising and obligatory reporting and paperwork on the part of both volunteers and those who manage them; not to mention the growing fixed costs associated with running a volunteer-led museum, gallery or heritage organisation. The shift in emphasis from a cultural sphere underwritten by the government to one that has been largely reallocated to the market – and thus increasingly resembling the business world – may be traced to the introduction of economic rationalist policy settings in Australia during the early 1980s. This paper surveys how economic rationalism has influenced the cultural landscape in Australia and suggests that both 'volunteers' and 'professionals' may be at risk from a conflation of roles, expectations and responsibilities. Further research is clearly mandated on this issue, particularly as the differentiation between the 'amateur' in a museum or gallery and the paid 'professional' becomes more and more blurred and the meaning of term 'volunteer' arguably shifts under the auspices of economic rationalist policy settings.

No man is an island, entire of itself; every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend's or of thine own were: any man's death diminishes me, because I am involved in mankind, and therefore never send to know for whom the bell tolls; it tolls for thee

John Donne Meditation No 17 from Devotions upon Emergent Occasions: 1642

A winter's day
In a deep and dark December;
I am alone,
Gazing from my window to the streets below
On a freshly fallen silent shroud of snow
I am a rock,
I am an island

Paul Simon, lyrics, 1965

When John Donne penned his celebrated work in 1642 the social world was in evolution (some say revolution) from an environment where the social, political, economic and cultural milieux were firmly glued together within communities of location.

Three hundred and twenty years later, Paul Simon's meditations reflected an entirely different worldview; Simon's lament that he could safely navigate the world alone demonstrates the significant changes that had been wrought in society, where the concerns of freedom, individuality and community had taken on quite different meanings. Where Donne's vision of humanity is collective, Simon perceives the social world from his position as an individual.

This dramatic change in the shape of the social landscape between 1600s and the 20th century is thought to have been ushered in by The Enlightenment period where rational, scientific thinking developed precedence over more numinous ways of life; and the onset of the Industrial Revolution where traditional communities, previously held together by economic, social and cultural dependencies were released from these involuntary bonds and could elect to reform into more modern, organically

derived communities with more opportunities for complex interactions. As people were released from the strictures and structures of traditional community life, kinship and economic ties became weaker and the urge for an individual to choose one's own life course became stronger.

This rise of individual consciousness from the late 1960s/early 1970s, evidenced by the feminist, gay rights and anti-war social movements in the west and characterised as the final triumph of individualism, coupled with globalisation, the further separation of the social, cultural and political spheres within nation states and the massive levels of economic restructuring that accompanied these upheavals all contributed to major social reforms, the call for 'small government' and the reframing of government policy to support more rational, market-based approaches to areas previously immune to the influence of the market.

Indeed, where government had previously been the primary source of funding for many social, cultural, sporting and welfare programs the new social order promoted coalitions of business, government and non-government organisations to develop and distribute these formerly *public goods* (Pusey 1991). Radbourne (1998) contends that despite the relative stability of government funding to the nation's cultural agenda (up until 1998 at least), policy settings have shown a clear change in direction as '...governments search for a rationale for reducing their traditional welfare role in supporting the arts and nourishing the soul of the nation through cultural enrichment' (1998:67). This change in direction advocates marketing the cultural product to achieve the widest possible audience and to follow an 'almost authoritarian dictate of 'survive in a market economy'' (Radbourne 1998:67).

The economists of the late 20th century hailed the new globalised market-based society as a great success and encouraged governments to adopt the liberal strategies and classic economic theory espoused by Adam Smith and the early Scottish philosophers that was based on freedom, individual rights and a deregulated marketplace. In this new regime the state stood back and allowed the 'invisible hand of the market' to operate to maximum effect, allegedly ensuring automatic increases in efficiency and accountability (Pusey 1991). The political economists however were not so sure about the long-term effects, or indeed efficacy, of this 'invisible hand' that was left to its own devices without reasonable levels of government intervention and they argued that neo-liberalism, or economic rationalism[10] as it become popularly known in Australia, did not live up to its expectations. Pusey (2003) claims that rather than advance the way of life of the majority of Australians as promised by the politicians, the public servants and the economists of the time, economic rationalism has, in reality, been a bitter disappointment to 'middle Australia'.

Pusey's work (2003a, 2003b, 2004, 2007, 2008) found that while 'middle Australia' may be wealthier in monetary terms as a result of the economic rationalist policy settings of the last thirty years, the *experience* of the economic and accompanying social and cultural reforms has largely been unconstructive. He made this abundantly clear in a public address to the Senate (2003b),

> In this warped view of the world society reappears only as a generic externality of the economy, as a frustration to the market that must somehow be overcome, as an idiot host, or just simply as a dump for the unpriced human and social costs of operating corporations—overwork, unemployment and underemployment, degradation of the public domain, scrambled time-horizons, unsettled expectations, personal aggression, disrespect, stress related illness, depression, and the list goes on—with all of this 'collateral damage' amply

[10] Pusey popularised the term *economic rationalism* and defined it thus: (Australia's) economic rationalist prescription proceeds from the extreme assumption that economies, markets, money and prices can always, at least in principle, deliver better outcomes than states, governments, and the law. And, further, that the market provides the only practical means for setting values on anything (Pusey 2003:9).

> confirmed by international comparative studies. So we should not be too surprised to find that middle Australia has been unnerved by economic reform (Pusey 2003b: lecture).

While its proponents continue to argue for ever smaller governments taking a 'hands off' approach and handing more over to the market, managerialism (appropriated from the business world) paradoxically requires governments taking more active roles in the management of areas previously immune to state administration; areas such as volunteering, community sport, childcare, the arts and cultural heritage. Certainly, the museums and galleries sector has not been exempt from the structural and economic reforms that have shaken other areas of community concern, and in time has learnt to deal with the greater administrative and economic focus required by the introduction of managerialism, professionalism, marketing and tourism, and in particular on evidence-based practices such as verifying the economic 'success' or otherwise of the nation's cultural spaces, its institutions and organisations.

Prior to these structural reforms, much of Australia's cultural initiatives had been funded by untied government subsidies (Throsby 2003) and was less obliged to compete in the open market. The new requirements however included competitively derived funding arrangements, market-driven initiatives such as corporate sponsorship, constant diligence around visitor/audience satisfaction and visitor/audience numbers to support and substantiate the use of the public purse, a casualised workplace and an increasing reliance on *volunteers*[11] to 'fill the gaps' left by staff who are perhaps too thin on the ground and focused on issues around management, marketing, reporting and administration (Hicks 2008). Volunteering went, almost overnight, from being largely invisible to becoming the focus of government and non-government organisation attention; research suggests that volunteers are being used to make up for shortfalls in government spending (Oppenheimer and Warburton 2000).

So despite policy drives for mass economic participation and increasing social and economic pressures, volunteers continue to make up a large component of the museums and galleries sector[12]. Perhaps due to local and state governments seeking to increase cultural services while both managing their risk and reducing their costs, these volunteers are encouraged to be progressively more and more 'professional' in their 'work'. It seems that the days of rolling up to the local historical society, art space or restoration project simply for the joy of it may be numbered as more and more community based organisations are required to attend to the significant administrative hurdles that can include financial and organisational reporting, training, OH&S, insurance, rents and resources, recruitment and marketing; for some in this newly efficient world, paid work outside the sector can seem an easier option.

Early signs of this movement towards government managerialism, economic rationalisation and the ever present drive for 'outcomes' can be seen in the initial work of Throsby (1983) who has since retreated from his former enthusiasm for strict user-pays and nonmarket outputs in the arts and

[11] ABS 4441.0 2006:72: The definition used for all three surveys... has four criteria for unpaid work in the community to be regarded as voluntary work, namely that it be:
- unpaid, (reimbursement of costs or an honorarium are not considered as payment);
- willingly undertaken, (not as the result of a legal or institutional direction);
- help in the form of time, service or skills (it does not include assistance in the form of money, goods or biological donation such as blood or organs – these are seen as other forms of altruism in their own right);
- formal as determined by its being carried out for, or through, an organisation or group, (informal help, given to relatives, friends, neighbours or others, is not included in voluntary work, but this type of assistance is recognised as unpaid community work and participation in this type of work is separately measured in the 2006 GSS).
- See also Appendix 1 for a full definition of 'volunteering' and its principals produced following extensive collaboration by Volunteering Australia in 2006.

[12] Volunteers in museums and galleries: 23,426 volunteers during June 2008 worked a total of 444,749 hours, an average of 19 hours per volunteer for the month. Volunteers were more prevalent in museums with nil or low employment. Museums employing less than 20 people accounted for 77.4% of all volunteers and 83.8% of volunteer hours. The high reliance on volunteers in the museum sector is reversed in the library and archiving sectors (ABS 4172.0 2008)

instead now argues that *value* cannot simply be economic in character.

Throsby (2003) reports that he and Withers (1984), seeking to explore the idea that 'the arts' were a case of market failure, conducted one of the first ever applications of the economically motivated 'contingent valuation methods' (CMV) when they measured 'willingness to pay' (WTP) on the part of regular patrons of the subsidised arts in Sydney – 'literature, visual arts, music, theatre, dance, etc' (Throsby 2003:275) – in 1983. Throsby maintains that this study was undertaken in the context of,

> ...the political and economic trends affecting Australian cultural policy at the time: a sense that the arts needed to demonstrate their economic importance, and the fact that public expenditure programs were coming under sharper scrutiny in times of increased budgetary stringency (Throsby 2003:276).

The study entitled 'What Price Culture?' (Throsby and Withers 1984) confirmed that, in the view of the researchers at least, an economic value could be placed on the nonmarket output of the arts; they argued that 'art has its price: for those producing it, for those consuming it, and for those required to contribute to it by way of compulsory taxation'.

Throsby (2003) has since softened his position, declaring that classic economic frameworks that were being instituted in the 1980s were thought to provide the whole story of the value of 'cultural goods' and now concedes that economic measurement is only part of the value story and that a range of less qualitatively derived values may be attributable to 'cultural goods'. As an example of his refreshed thesis, Throsby (2003) urges policymakers to consider the cultural heritage value of the sacred rock paintings of Kakadu to indigenous Australians or of TS Elliot's work 'The Waste Land', often described as one of the greatest works of the 20th century from which we, as inheritors of industrial capitalism, may engage with the darker side of that landscape and reflect on its cultural heritage. The French language too, Throsby argues, is symbolic of the inheritance of the French nation and cannot be valued in Euros alone. Cultural value he maintains cannot be reduced to simple economic formulae.

Furthermore, in her recent empirical research Scott (2009) found that professional and community perspectives of value in museums and galleries was significantly wider than the instrumental and utilitarian outcomes that have been used to 'measure' organisational success over the past twenty five years. Scott (2009) has developed a values typology where 'The value of museums can be described across and within four dimensions. These dimensions are *instrumental*, *intrinsic, institutional*, and *use* value. The typology can be used to develop a common language to describe the value of museums (Scott 2009:2).'

The Australian Bureau of Statistics (ABS) however has chosen to define museums and galleries within an economic framework. Historically, the first foray by the ABS into museums and galleries was with an 'Industry Classification' published in 2001 (and updated in 2008) that sought to classify 'business units' within the culture and leisure 'market', being (1) Heritage (2) Arts (3) Sports and Recreation and (4) Other Culture and Leisure. According to the ABS, the main focus of this undertaking was economic, designed to measure 'activity-based' leisure pursuits, and arguably to underpin planning for tourism, business and other development initiatives (ABS 2008:4902.0).

In 2006 the ABS commenced the task of aggregating the considerable data held by Australian museums, galleries and collections into a comparable and useful data set – commencing with an Information Development Plan – that would 'support informed decision making and community debate across the arts and cultural field, including cultural, social, economic, and quality of life issues (ABS 2006:4915.0.55.001:p1). The base data used to inform the preliminary 'Discussion Paper', the subsequent 'Issues Discussion Paper' and final 'Information Paper' that contributed to the 'Arts and Cultural Heritage Information Development Plan' was drawn, however, from the original 'Industry Classification' material which had been

specifically formulated to quantify economic patterns and instruct economic policy.

In a recent article Paul Bentley, Executive Officer of Museums Australia NSW Branch, concurs that the definitions adopted by the ABS need further discussion.

> This definition needs to be debated. Categorising museums, archives and libraries as 'cultural heritage' agents runs the risk of distorting their overall purpose and value. While cultural heritage is a central aspect of their function, it is important to emphasise their converging roles in providing access to information, producing cultural content and experiences, and contributing to educational, social, scientific, technological and economic agendas. Although arts and cultural heritage share common ground, it is important to differentiate some of the elements in case they call for different approaches (Bentley 2009).

Throsby too asserts that in a market society economics are central to cultural policy however criticises the 'ascendancy of the economic paradigm in the conduct of national and international affairs.' (2001:137) Moreover, economic policy and public policy have become almost one and the same; for instance social policy settings in areas such as education, welfare, public health and community development are measured in terms of 'service delivery' and with particular 'emphasis on efficiency and cost-effectiveness' (Throsby 2001).

One of the unintended effects of economic rationalism (Pusey 1991) has been the conflation of the altruistic intentions of volunteering with the rational notion of *social capital*[13] and its partner, the *participant*. This new hybrid notion of volunteering has in effect destabilised the original meaning and re-contextualised it to suit the agenda of the economic rationalist project. My preliminary research in 2008 - a critical discourse analysis (CDA) of both the 'Work for the Dole' program and the Official Volunteering Program of the Sydney 2000 Olympic Games – indicated that at least in two key policy areas – sport and welfare – the signs are there that the conflation of the terms *volunteer* and *participant* has produced a slippage of meaning from *social* to *economic participation* and thus value is ascribed to only those activities producing a measurable economic output. In fact managerialism was well and truly evident in both the case studies with the volunteer workforce being recruited, trained, managed and discharged by Human Resources departments.

In terms of museums and galleries, a cursory look at the www.seek.com.au volunteer database on a particular day in June 2010 found at least four volunteer roles being advertised for professional level research and curatorial positions in government supported museums. In fact a job advertised on the Collections Australia Network (CAN) in April 2010 sought an Assistant Curator for a major national military museum based in Melbourne; the salary was advertised as 'volunteer'. Of course two case studies and a perfunctory analysis of an employment market do not a theory make; however they do raise red flags and point to the need for more work in this area.

Conclusion

In these early days of my research I suspect that the role of the 'volunteer' in any museum or gallery is based on the principles of passion for the subject matter and the joy of participating with other like-minded people in a common project of uncommon value. This passion and joy for the task at hand of course needs to be nurtured and encouraged and indeed much of our work would be impossible without the wonderful support of our volunteers however it is also critical that we, as an integral part of Australia's social, cultural, political and economic spheres, work to delineate and protect both the vocation of the volunteer (or amateur) and the museums professional. The volunteer (or amateur) needs to have the opportunity to freely and altruistically express their passion for the task without conforming to

[13] The ABS has adopted the Organisation for Economic Cooperation and Development (OECD) definition of social capital: "networks, together with shared norms, values and understandings which facilitate cooperation within or among groups". This OECD definition is emerging as a common basis for international comparability (ABS 1378.0, page 5).

the rigours of the paid workforce, and the professional worker needs to be assured of a future with adequate recompense for their training and experience and the assumption of responsibility that is mandated in the professional workforce. Perhaps, in order to clearly differentiate between the volunteer (or amateur) and the professional roles and to diffuse the economic associations with volunteering as they stand, it might be wise to rethink the relationships and the dynamics, as well as the terms that we use to describe the volunteering and the professional functions in museums and galleries.

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Memories of Sarawak – An investigation of archival photography and social memory in the upriver communities of Malaysian Borneo

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Abstract

Context
This project proposes the use of a photographic archive at the Sarawak Museum, Malaysia, to investigate the notion of social memory and shifts in identity in the wake of development. The Sarawak Museum in Kuching, Malaysia, is one of the oldest museums in Southeast Asia. It keeps an extensive photographic archive of the various ethnic groups living in the state. Summarized in this paper are the different parts of the project, the material and its analysis in terms of social and temporal context, provenance and circumstances of creation, the fieldwork and finally the analysis of the outcome in terms of the theoretical methodology.

Objectives
The first part of the project consists of digitizing the images in the archive and creating an indexed digital database. Fieldwork takes two different approaches. Members of the communities will be interviewed about their memories and understanding of the photographs. The photographs will also be made available online as part of a web-based crowdsourcing project, where viewers can give feedback and information on the images. The analysis of the results of the fieldwork represents the theoretical aspect of the project.

Key messages
Focus is on images taken from 1949 to 1978 in the remote upriver areas of the Upper Baram and Tinjar rivers. The communities at the centre of the research are small distinct ethnic groups with their own languages and traditions – Kenyah, Kayan, Kelabit, Penan etc.

These communities have undergone rapid development through rural-urban migration, large-scale logging and plantation projects and Christianisation. The ways these changes have impacted the local cultures can be traced through the photographic material taken from the archive.

Conclusion
The museum photographs in this project are not only tools for anthropological and museological documentation but also historical documents within a community. This project contains a strong emphasis on re-appropriation and transferral of ownership. Interactive media and new technologies find emerging use in museum practices. This project proposes the use of new media in the course of the conducted research, alongside with more traditional research methods.

Memories of Sarawak
An investigation of archival photography and social memory in the upriver communities of Malaysian Borneo

Background

This project investigates notions of communal memory and the construction of ethnic identities in Sarawak, Malaysia by looking at archival photographs at the Sarawak Museum. In other words, it seeks to illuminate, through the photographs, how memory is created, passed on and communicated.

The project 'Memories of Sarawak' centres on photographs from the archives of the Sarawak Museum in Kuching, Malaysia. The project proposes the use of this material to create a discourse on development and change and, above all, memory and identity. As a PhD-project work on the material has started in early 2010, with the project due for submission in March 2013.

The project can be divided into three phases:

1. Viewing, selection and digitization of the original photographic material from the archive to define the scope of the research

2. Systematic collection of background information of the images, the museum and the

archive including field work to the original locations the photos were taken but also through web-based approaches, in particular crowd sourcing

3. Analysis of the collected material in terms of theoretical approaches to communal and social memory

The proposed approach to investigating the photographs in terms of communal memory and identity raises a number of question. Where should we look for "the social, economic, political, and historical" so as to account for how local ethnic identities are invoked and shaped? What are the opinions and where lies the relevance about who identifies themselves as Iban, Bidayuh, Orang Ulu etc. under the context of present-day social maladies, industrial malaise, and the economic and social costs of the timber industry, oil palm and other plantations and industries affecting the environment, health, housing, education, and so on? How does the understanding of change and memory intersect with local understanding of poverty, identities, and history?

The originality of this project lies in its nuanced approach to the question of memory and history, and its foundation in the wealth of archived material. The larger notion of social stereotyping of identities is here reduced to a manageable size; one which will allow the researcher to treat it with the subtle detail necessary in order to present the diversity amongst these ethnic communities.
The project is placed within a developing field of digital museum work. Numerous archives and collections, both of objects and photographs, are already available for online viewing. The Pitt Rivers Museum in Oxford, United Kingdom, focussing on archaeological and anthropological images and artefacts, maintains a large database of objects and images. All images comprise a zoom function for viewing of details, and the user is requested to help the museum keep its records accurate by contributing to the information available using a small form. The State Library of Victoria, Australia, has made its large collection of photographs available for viewing, and prints of the images can be ordered for a fee. The library also allows for comments and feedback on the images. The Powerhouse Museum in Sydney provides a diverse range of online services including different well-documented online exhibitions and collections, such as an electronic swatch book for fabric patterns, different photographic collections along with blogs and articles by and from curators, photo of the day and object of the week, podcasts and many other resources. It is an excellent resource for visitors and educators. The Victoria and Albert Museum in the United Kingdom is taking its online database yet a step further. In taking up crowdsourcing techniques, it invites the viewer / user to work on the collection and its online representation.

These different approaches taken by the museums all have common emphases. The first is the attempt to involve, educate and entertain the viewer, to drag them in and generate interest in the collection. The other is to generate viewer involvement with the collection. This may be just to give comments or use social networking or web 2.0 techniques like Facebook or Twitter to get involved with the items. The user may also give direct feedback about the item, should he or she have additional information relevant to the collection. Crowdsourcing, derived from the words 'crowd' and 'outsourcing', involves asking a large group of volunteers to contribute to working on a specific task. The principle is used in web 2.0 organisations such as Wikipedia, where the users generate the content.
In asking users to contribute feedback on a collection, the museums or archives address important developments in the distribution of information. Museum are keeping track of and using new technologies that can tie in the various sources of knowledge that have become available through new media. Museums can use these new methods to bring together and evaluate the different sources of information.

This project proposes to use "crowdsourcing" methods to collect information on the content of the images from the Sarawak Museum archive. In a combination of methods used by the institutions mentioned above, different groups of participants will be asked to contribute information on the images used in the project. Rather than addressing the general public, it is organisations like cultural societies and individuals such as headmen,

schoolteachers and others that will be requested to take part in identifying locations, objects and people in the images. This digital part of the field work is juxtaposed with the work within the communities. This part is constituted of bringing prints of the original photographs back to the villages where they were taken, and recording the reactions they produce in terms of evoking and retelling memory.
At the moment, the Sarawak Museum is in the process of digitizing its collection. However, the digitisation of the photographic collection is slowed down by concerns about copyright issues that remain unaddressed. The project will include a best-practise proposal for the digitisation of the collection based on the case studies named above.

The museum

The Sarawak Museum was first established in 1888. One of the oldest museums in Southeast Asia, it was founded by the 'White Rajah' of Sarawak, James Brooke, with the encouragement of Alfred Russel Wallace[1]. After the Brooke regime over Sarawak, the state, and the museum along with it, continued through years of Japanese occupation and British colonial rule before finally becoming part of the federation of Malaysia. After an era of communist uprising from 1948 to 1960, Sarawak was claimed by Indonesia from 1962 to 1966, resulting in a time of undeclared war between Malaysia and Indonesia locally termed 'Konfrontasi' – all in all turbulent times for Sarawak[2]

As a government institution under the different consecutive types of local and federal government, the Museum has been reflecting diverse ideas on ethnology, anthropology and nation building. When Sarawak joined Malaysia in 1963, it did so with some special arrangements - rather than being one of the thirteen states that make up the federation, the contract was made between the Federation of Malaya, North Borneo (Sabah), Sarawak and Singapore, recognizing the differences between the partners in ethnic setup, economy and historical development.

In recent years, there has been much criticism of the status of Sarawak and Sabah within Malaysia. The two Bornean states contribute much to the country's wealth as they are rich in resources, mainly oil, gas and timber, but still rank as the poorest and least developed. Adding to this, the religious and ethnic distribution of mainland Malaysia is different from that of the East Malaysian states. The percentage of ethnic Muslim Malays, which form the majority on the peninsula, is exceeded in East Malaysia by a mixture of different cultural groups such as Iban, Bidayuh and others, who are mostly Christian. The '18-point Agreement' concerning the status of Sarawak within Malaysia, a treaty signed during the establishment of Malaysia, stipulates that the state would not have to declare Islam as state religion and would have control over immigration, civil service, education and development funds. Some of these points were made to expire in the 1970s, while others - such as sovereignty over immigration - are still valid.

The Muzium Sarawak (Sarawak Museum) operates and is funded under the federal 'Department of Museums Malaysia', the 'Jabatan Muzium Malaysia'. As a place of representation and heritage, it must operate at a position between the state and the federation, managing different political interests.

The museum is one of the oldest research institutions in Southeast Asia. Its functions and responsibilities are manifold. Following the Sarawak Cultural Heritage Ordinance from 1993, the museum's role is to be the custodian of all historical documents and artefacts of the people of Sarawak. Its many sections include Archaeology, Ethnology, Zoology, Conservation, Enforcement, and it has nine separate museums all over Sarawak, such as the Islamic and Chinese, Textile and Petroleum Museum, the Niah Archaeology Museum and others.

The earliest curators of the museum usually specialised in Archaeology, Ethnology or Zoology. Eric Mjöberg, Curator from 1922 to 1924, was eventually ousted under the suspicion of illicit acquisition of artefacts. A later curator, Tom Harrisson, organized a guerrilla uprising in the upriver communities in Sarawak during the time

[1] http://en.wikipedia.org/wiki/Sarawak_State_Museum (accessed 09.09.2010)
[2] Poulgrain, G. (1998). The genesis of konfrontasi: Malaysia, Brunei, Indonesia, 1945-1965. C.Hurst & Co. Publishers.

of Japanese occupation in the Second World War, and remained in Sarawak as the Curator of the museum from 1947 to 1966. He was active as an ornithologist, explorer, journalist and broadcaster, ethnologist, archaeologist and visual anthropologist. The time of his curatorship coincides with the earlier photos used for this project, and I feel that it is likely – although there is no proof of this – that he was the instigator of the position of the photographer at the Museum. Both he and his wife Barbara were interested in the practise of visual anthropology, including photography and film.

The Archive

This project consists of two distinct phases, the first of which is concerned with the digitisation of the material and the collection of information available on the photographs. The second phase is the analysis of the material and the collected information. The project started in March 2010 as a PhD project for the Institute for Social Research at Swinburne University of Technology, and is due to be completed in March 2013. Preliminary investigations in the field have been carried out in 2009, with more intensive fieldwork to be undertaken in early 2011.

The Photographic Archive of the museum contains a large collection of material covering the whole of the state. It is housed in one of the side buildings of the museum, which is used as storage and office space. The earliest photos in the archive are glass slides dating back to the turn of the 20th Century. Documents range from the glass slides through medium format black and white photographs and 35mm color film to, since the last few years, digital photographs.
Although constantly accessed by students, researchers and the museum staff, the archive has no centralised catalogue or indexing system. Most of the photographs are filed under specific categories according to ethnic group or location. Some examples of this are the Kenyah/Kayan photos used in this project, two ethnic groups that share a similar geographical area and who therefore and for reasons of cultural similarities are often grouped together. For this project, medium format black-and-white photographs filed under 'Kenyah / Kayan' between 1951 and 1978 are used – this makes up all of the material on this specific group using medium format photos, around 1.500 images.

The negatives are kept in small booklets each containing 100 to 150 photos. Booklets are named according to subject matter, such as 'JC – Kenyah Longhouses' or JF – Agriculture, Husbandry & Fishing'. Up to around 1970, these are small format booklets with envelopes made out of acid-free, transparent paper. For most of the medium format negatives in the archive there is a corresponding A4 sized folder holding contact prints of the negatives, for easier review. While on the negatives only a reference code and a registration number and the date of capture are marked in ink, these contact print folders often contain other remarks written on the side, although it is unclear who made these comments and when – often there may be more than one pen color and varying handwriting, so the comments were probably made over time by different people.

Since the Sarawak Museum employed only one photographer at a time, it is likely that most of the pictures used in this project were taken by Junaidi Bolhassan, who was the Museum photographer for over 30 years. However, this is often not marked and thus hard to verify.

I think that the Photographic Archive of the Sarawak Museum contains a major resource for research in anthropology, history, linguistics and other fields in Borneo. At the moment, the Museum has not made the archive or its conservation and development a primary concern, and little conservation or restoration work is done in the existing archive. As a part of this project, I am trying to establish a system and working model with a small part of the collection that could potentially be applied to the rest of the collection, should the situation arise where funding becomes available.

Working with the material of the archive requires first of all the construction of a searchable archiving system. A good practise guide for digitisation needed to be established based on feasibility considerations such as slower scanning speed at higher resolutions, problems of digital storage at higher file sizes and questions of color

modes. Is the sepia tone of the images, which is caused by aging, part of the object or can the negative be scanned in black / white format? Fortunately, many very well documented projects provide advice and expertise[3].

When facing the task of making sense of the photographic material, it became clear at the outset of the project that more and especially more consistent details of the content, the location and circumstance of the creation of the photos needed to be collected. Since the photos are covering small ethnic groups with a population of 200.000, and none of the photos were taken earlier than 1949, the assumption was that it could be possible to find witnesses and informants that remember the people and places in the pictures, and preliminary field work has shown that this is the case.

These ethnic groups involved in the project live in remote upriver communities. The villages and longhouses are spread far apart, and the specific objects as well as traditions can vary a lot. It is necessary to find the exact location of a photo to find out who and what the photo represents; members of the next village up- or downriver are often not able to confidently provide information. The only information consistently provided on all the negatives is the date. Locations are only marked on very few images. While digitizing the images, dates and all available information are collected in a database. This makes it possible to trace the itinerary of the photographer, who would usually go on photographic excursions of several weeks and who would rely, as a mode of transport, on river travel. If one location is known, it is possible to extrapolate possible locations up- or downriver within the next few days, too. Until now images had been kept in different folders according to subject matter. This meant that images of the same dates, and the same communities, would not be stored within the same folder. In a digital database, this problem does not occur. Any search criteria keyword, such as a village name, or a date, will bring up the relevant images.

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Tutorials and good practical advice for digitizing projects: http://www.jiscdigitalmedia.ac.uk, knowledge network on digitizing content: http://www.minervaeurope.org

This knowledge makes it possible to retrace the route of the photographer and find out quite accurately the most likely locations of the images. Specific buildings or very well known personalities like headmen provide additional hints. Once the location is ascertained, a visit to the community in question will bring to light a wealth of information on the photos themselves and their content as well as specific traditions, legends and oral history, tales of genealogy and the old religions and much else.

Analysis

These photos and the memories that they refer to and make emerge is what this project intends to investigate. Sol Worth, pioneer in the use of film in anthropological field research, explains that '…meaning cannot be inherent within the sign itself, but exists rather in the social context, conventions, and rules within, and by which, articulatory and interpretive strategies are invoked by producers and interpreters of symbolic forms' (Worth, 1981, pp.166)

In the originating communities, what do the photos evoke, what memories do they bring back, and who is able to access these memories? Do the images contribute to the identification with a specific ethnicity? Or, if the memory of the subjects of the photos has faded away, how can the images be related to?

Images offer interesting ways of investigating these questions. An image can be read and understood in many different ways:
'…Pictures can mean almost anything. The limits placed upon our interpretation in attributing meaning are dependent mainly upon our individual psychological, social, and cultural histories.' (Worth,1981, pp.181)

In these photos, the images are interpreted depending on who is viewing them, and their own knowledge and understanding – the headman, the retired schoolteacher or the secondary student who only comes back to the village in the school holidays.

When trying to interpret reactions to the photographs several factors need to be taken into

consideration, which came to play in the creation of the images. The identity and ethnicity of the photographer and the technology used in the creation of the images both had an impact on the creation of the images. In some instances, it is evident that the photos are staged or composed, reflecting traditions of anthropological photography. This also reveals some of the objectives behind the commissioning of the images and thus a distinct bias that may detract and mislead the viewer. As mentioned above, the Muzium Sarawak in its role as a government institution and the implications of this also must be investigated and put into context with the content of the images.

In the recent past there have been several attempts to look into archival photography in order to reunite the material with the place and community it came from (Appleton, 2008).

An overview of the developments within visual anthropology and memory studies helps to understand the process of creation of the media covered. Several internationally published articles and exhibitions show the shifting use of this kind of material within the field of visual anthropology, for example the work by Ann Appleton and Annette Kuhn. Archival photographs turn from documentation into documents in their own right. As such, they need to be analyzed in a different way[4].

On the subject of identity material on the selected ethnic groups will be reviewed thoroughly; this is necessary as background knowledge for the researcher only. The Sarawak Museum Journal, first published in 1911 and one of the oldest resources in the region will be taken into consideration along with other books published nationally and internationally. This also highlights changes in anthropological discourse over the past 50 years.

In the last decades, modern memory studies have taken an increasing interest in the way communal memory is generated, and how this memory is modified in communities that have not retained the social structures that enable social memory. Communities deal with the loss of social memory in different ways. Memory may be substituted by commemoration and the strategic remembering of specific dates and events. This point is a point of transition between memory and history, as Pierre Nora writes:

> Memory is life, borne by living societies founded in its name. It remains in permanent evolution, open to the dialectic of remembering and forgetting, unconscious of its successive deformations, vulnerable to manipulation and appropriation, susceptible to being long dormant and periodically revived. History, on the other hand, is the reconstruction, always problematic and incomplete, of what is no longer. Memory is a perpetually actual phenomenon, a bond tying us to the eternal present; history is a representation of the past. (Nora, 1989)

One of the question this project is trying to address is, then, how do these communities depicted in the archival photographs construct their own history around the memories that are still available? How are images of the past used in the process, and how do the memories of the past compare to the photographic documents of it? The images that are the base for this project bear witness to changes in society, but also to all that remains constant. They offer an opportunity to discuss identity in terms of shared traditions and customs, and they also can serve as ways to salvage and retain and, eventually, repossess and recover.

Conclusion

This project sets out to work with archival photographs from the Sarawak Museum in several different ways. The practical side of the project involves the digitizing of the images and the adaptation of interactive media to complete a body of information around the images. This allows an evaluation of the use of modern media and audience involvement in the effort to archive cultural heritage. At the same time, the repatriation of the images to their original source

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Morphy, H (1997) 'Rethinking Visual Anthropology' or Nordstrom, Alison Devine 'Persistent images: photographic archives in ethnographic collections'

communities establishes an insight into how the changes that are occurring in the communities are reflected in the individual and social memory of the members of the communities.
The project combines a practical and a theoretical aspect, focusing around notions of memory. The small scope of the ethnic groups involved allows for a nuanced and in-depth investigation, covering different approaches to the material. Memory studies tend to be eurocentric, with some of the main contributors such as Pierre Nora or Maurice Halbwachs, who first put forward the notion of communal memory, mainly looking at the French or European environment. The recontextualising of the theory in the remote upriver communities of Borneo offers the possibility of applying these theories to a microcosm, and one in which social processes of development and modernisation have been happening in acceleration.

At the same time, as the communities in developing societies are changing fast, this project is an attempt to investigate how memories, customs and traditions are adapted to suit the inevitable changes within a community. As it appears that many changes -— to apply the classifications put forward by R.A. Rogers — can be understood as caused by cultural domination rather than cultural hybridism or transculturation, the repatriation of archives may have an impact on the opportunities to establish more democratic modes of representation for indigenous groups. These questions of the role of modern media in supporting indigenous and individual agency are at the heart of many museum initiatives to digitise their collections.

The project presented in this paper has developed out of a long term involvement with the photos of the Sarawak Museum Photographic Archive and an interest in their conservation as part of the state's heritage. It profits from a contemporary interest in new methods for museum collections and archives, and is situated in a growing field of similar projects. As a PhD project, it is an attempt to work on a little known collection to preserve and open up the material while at the same time rethinking the role of the archive with the possibilities offered by new technology.

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Art Collections and Art Curatorship: the professionalization of the art curator in Australia

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The cumbersome word 'curatorship' is derived from the more familiar word, 'curator', a title used traditionally to describe a person who manages, administers or organises a museum or another type of collection; thus, art curators are responsible for art collections. Today the term 'art curatorship' appears in the subject description of various tertiary degree courses in Australia, where it refers to the provision of training in the skills and 'knowledge base' required for this specialist job position. Of course, the roles and responsibilities of the curator can extend far beyond the parameters of the traditional art museum and collection, and these relatively recently established postgraduate courses have needed to constantly adapt to reflect the diverse and evolving nature of art curatorship in Australia. Certainly, the various manifestations of contemporary art curatorship have received considerable scrutiny in this country, ranging from scholarly analyses to newspaper columns. However, the historical background to the term, 'art curator' and the professionalization of the role in Australia has been accorded far less scrutiny and it is this lacuna that this paper will seek to address.

Who were this country's earliest art curators? And before going further, it should be noted that this paper is limited to a discussion of the period that followed white settlement in Australia - i.e. 1800-2000. It is not surprising to find that at the forefront of people most interested in the care, display and interpretation of art during the early colonial era were the resident artists. Not deterred by the relatively limited opportunities offered to artists in these fledgling societies, they sought by every means, to exhibit their work before the colonial public. Artists such as Conrad Martens, Eugen von Guerard and Nicholas Chevalier initially had to rely on their studios as a display space – with limited success – or else they exhibited their pictures in shop windows (Bonyhady, 1985). Even when situated far from civilisation, such as was the case with Glover on his farm in northern Tasmania, it is clear from the evidence of his own painting, *A View of the Artist's House and Garden, Mills' Plains,* c.1834-35, that his home also included a purpose-built 'exhibition room and studio' (Hansen, 2004, pp.214-15).

When the earliest colonial museums began to be established, it was inevitable that the leading local artists would seek greater financial security by taking up posts within these institutions. For example, when the newly incorporated Public Library, Museum and National Gallery of Victoria established the National Gallery School in 1870, the first Master of the School of Painting was von Guerard, while Thomas Clark was placed in charge of the School of Design. As Terence Lane has pointed out: 'von Guerard was also appointed "Curator" of the Gallery, and was, in fact, its de facto Director (as far as the ever-present [Redmond] Barry – President of Trustees – would admit such a role)' (Lane, 2003, p.66). It would have been von Guerard, presumably, who was given responsibility for organising the exhibition of paintings in the new gallery space (later known as the McArthur Gallery) when it opened in 1875. This custom-built space in itself represented a growing sign of museum professionalism in Victoria, with its sophisticated surfaces and orchestrated lighting.

Significantly, however, von Guerard's name is absent from the lavish *Catalogue of the Oil Paintings, Water-colour drawings, engravings, … in the National Gallery of Victoria* that was published in 1879. Instead, mention is made of the Trustees requesting the President of the Royal Academy in Britain, Sir Charles Eastlake, to select the first collection of paintings for the collection. The text continues: 'The Trustees were then enabled to hang … the Pictures selected by Sir Charles …' (National Gallery of Victoria, 1879). The catalogue's focus on the Trustees making the major day-to-day decisions within the Gallery (i.e. selection, acquisition, cataloguing, etc.) is reinforced in other documents of the period. The Trustees not only determined the Gallery's agenda, but also in the case of Redmond Barry, decided quite minor details of display; and whenever possible, they turned to Britain for

advice and models. For instance, Barry's London agent consulted the South Kensington Museum in the 1860s, writing back to Melbourne: 'Captain Fowke and Mr Redgrave recommend that the walls of the room, in which the statues are placed, be coloured sedge green; this is the result of their experience at the Museum' (Galbally, 1988, p.37).

A similar blurring of the roles of Trustee and Director occurred in Sydney, where one of the prime movers behind the National Art Gallery of New South Wales, the artist and business man, E. L. Montefiore, was appointed one of the five inaugural Trustees of the Gallery in 1874, and acted as President from 1889-91. He then went on to become its first director in 1892 (Bergman, 1974, p.269). Significantly again, following this Trustee-Director's death in 1894, the position of Gallery Director would have to wait to be filled for almost 20 years, until the Trustees promoted the Gallery's superintendent and secretary to Trustees, Gother Mann, to the position.

The management of public art collections by Committee rather than professional staff was, in fact, quite common in Australia during the nineteenth and early twentieth centuries. In the case of a regional gallery like Geelong, for example, the Geelong Art Gallery Association (made up of public spirited citizens) was formed to establish an Art Gallery in their township in 1896. This duly occurred – but it was not until 1936 that the first director of the Gallery – A. E. Anderson – was appointed and he had been before that time an active member of the Gallery's Management Committee. Prior to that date, there are only references to civic-minded artists, like Walter Withers, giving 'valuable assistance in the arrangement of a selection of pictures [in 1900]' (Shears, 1989). According to Susie Shears' history (1989) the Gallery, it was not until 1972 that permanent paid staff were eventually employed. Indeed, one of the important findings of the Pigott Report into *Museums in Australia* in 1975 (the national study commissioned by the Commonwealth) was that with respect to Provincial Galleries, 'the first priority is staff, trained staff, who are capable of … caring adequately for the existing collections' (Committee of Inquiry on Museums and National Collections, 1975, p.20).

In fact, when one searches for the origins our modern day understanding of the curator as someone predominantly involved with the staging of exhibitions, it is frequently more rewarding to look beyond the colonial art museums and instead investigate the local artists' societies and commercial art venues. For instance, in an account of the committee organising the Victorian Society of Artists in 1859, Nicholas Chevalier is given the title 'curator' (*Argus*, 11 February 1859, p.5; 31 March 1859).[14] Similarly, the extensive circuit of international touring exhibitions during this period also required someone to take responsibility for the curatorial role. An individual like Alexander Fletcher, the photographer, art dealer, framer and restorer, emerges as an identifiable curator-like figure in Australia during the 1880s and 1890s. Fletcher's 'varied practical expertise' persuaded a number of Great Exhibition organisers in Australasia to secure his services as 'a Superintendent of Courts' (Jordan, 2005). As Caroline Jordan has shown, Fletcher's was a 'hands on role, which involved sourcing works of art from private lenders … assembling them in the [Exhibition] Gallery, and overseeing the general management of the floor, the decoration of the courts and the complex hanging of pictures salon-style' (Jordan, 2005). At the 1880 Exhibition in Melbourne, he was officially employed as a 'curator' of the Fine Arts department, and was responsible for hanging most of the paintings in the European courts – an enormous task given the size of the venue.

From the above examples, it is possible to identify certain trends in the evolution of art curatorship – in particular, the care, display and interpretation of art – in this country. Firstly, during the colonial period, artists were viewed as having the most appropriate training to undertake the curatorial role in public art institutions and on the touring exhibition circuit. At the National Gallery of Victoria, we find a procession of artists (like G. F. Folingsby and L. Bernard Hall) filling the dual positions of Gallery Director and Master of the School of Painting. In Adelaide, a slightly different but parallel situation existed with the artists Louis Tannert and Harry P. Gill acting as

[14] The author would like to thank Alisa Bunbury for drawing this reference to her attention.

honorary curators of the Art Gallery, while the latter was simultaneously the Master of the School of Design, and later Director of Technical Art (Art Gallery of South Australia, 2000). Thus, the roles of Director and Gallery School Master only gradually became separate, while the label 'curator', which began by being almost interchangeable with Director, increasingly comes to denote a specific expertise (such as curator of coins, curator of antiquities, and occasionally 'keeper' of prints).

Secondly, it should be noted that these artist-directors worked under powerful Boards of Trustees, who often were actively engaged in the running of the gallery. The employment of further staff, in addition to director and/or curator was very limited – it was more often the case that Trustees would take on honorary roles as curators, with the paid staff somewhat limited to a director, a receptionist, an exhibition officer and guards. For example, H. W. Kent and Leonard Cox were both Trustees and Honorary Curators of Oriental Art at the National Gallery of Victoria during the middle of the twentieth century (Poynter, 2003, p.434).

From this brief background to the history of the staffing of art museums and the evolving role of the curator, one can now turn to the mid-twentieth century when, it can be argued, a number of factors (such as greater access to tertiary education; increased funding to museums; and shifts in the governance of public institutions (Reed, 2010) meant that art curatorship in this country began to come of age, with a stronger emphasis given to qualifications and professionalism.

One person who epitomises this sea change is Dr Ursula Hoff, who was appointed as 'Assistant Keeper of the Prints' of the National Gallery of Victoria in 1944. Hoff, whose qualifications included a Ph.D in Art History, was described by the Director at the time, Daryl Lindsay, as a 'brilliant find' – 'a trained colleague who knows how to go about things with the right flair for the research side of things – I've never come across it before' (Palmer, 2008). This comment needs to be placed against the context of the Gallery's staffing at that time. Hoff represented Lindsay's first curatorial appointment – with his other staff made up of the Master of the Art school, a guide lecturer, and assorted volunteer family, friends and academics.

Certainly, Hoff herself upheld the belief that 'the professional status of a gallery curator is greatly enhanced by an academic training' and as her biographer, Sheridan Palmer observes: 'Hoff had always measured herself against eminent scholars, historians and curators working in the greatest galleries in Britain' (Palmer, 2008). But Hoff did not confine her activities to the researching and exhibiting of European art; she also turned her attention to important Australian artists of the past and present day, such as Charles Conder, Arthur Boyd and John Brack.

But the emergence of a role model like Dr Hoff did not mean that the older tradition of the artist-curator had ceased to have relevance – as can be seen with the appointment of the artist, Tony Tuckson, to the Art Gallery of New South Wales in 1950. While initially employed as an attendant, Tuckson's abilities were soon recognised and he was reassigned, as Daniel Thomas has recorded, as: '…Hal Missingham's only professional assistant with a wide range of curatorial duties', which eventually led to an appointment as 'first curator' and then 'Deputy Director' (Thomas, 1989). In this role, Tuckson was responsible for number of 'curatorial innovations', including the reappraisal and expansion of the gallery's Aboriginal and Oceanic Collections. Indeed, his collecting and exhibitions of these works during the 1950s and 1960s are now recognised as making a major contribution to the reassessment of Indigenous art as art rather than ethnography.

Interestingly, however, Tuckson himself placed great importance upon academic scholarship when it came to the appointment of further staff to work under him, which marked a turning point in the Sydney Gallery's professionalism. It was his decision to employ Daniel Thomas and Renee Free, who had trained as an historian and an art historian respectively - significant additions when one considers that the only previous appointment by the institution of a qualified art historian was Bernard Smith, but he had been employed in

1946 as an 'Education Officer'. Thomas would go on to become one of this country's most influential scholars of Australian art history, while Free became internationally recognised for her revisionist exhibitions of nineteenth-century British art.

It was Daniel Thomas' reputation as a leading historian of Australian art as well as an experienced senior curator that led James Mollison to invite him to head up the Australian Art Department at the new National Gallery of Australia in Canberra in 1978. Adopting a comprehensive acquisition policy, Thomas developed an integrated collection of paintings, sculpture, drawings, prints and decorative arts. He also selected and trained many of the brightest graduates as his curators, including Roger Butler, John Jones, and John McPhee. The idea of scholarship nurtured at the institution is reflected in the appointments of graduates Tim Bonyhady and Mary Eagle to solely undertake research and to publish. As another young staff member, Alan Dodge, later recalled: [in late 1970s] 'Graduating art students were hired to work in the Repository, cataloguing and hanging works of art when necessary. … In fact the Gallery, as it developed as an arts institution itself, served as an excellent training ground where staff could obtain professional skills, so adding to the nationwide pool at a time when specialisation was increasingly required of art museum personnel' (Dodge, as cited in Green, 2003).

While the National Gallery of Australia set new standards in offering extensive professional development for its highly qualified curatorial staff *in situ*, a further indication of the increasing sophistication of the art museum sector was the emergence in the 1970s of the first dedicated tertiary education courses for the training of specialist museum professionals. As Jennifer Barrett has shown, in 1973, a UNESCO seminar, 'Training for the Museum Professional' was held in Melbourne, and this led directly to the establishment of museum studies courses at the University of Sydney in 1976 (Barrett, in press) and at the Prahran College of Advanced Education in Melbourne (accredited in 1977).[15] Various other diploma and degree courses (ranging from Graduate Diplomas to Masters degrees) were developed over the following two decades, with dedicated 'Art Curatorship' postgraduate programs commencing at the University of Melbourne in 1980 and the University of Sydney in 2009. Finally, the University of Adelaide - in conjunction with the Art Gallery of South Australia - offers a graduate degree in Curatorial and Museums Studies since 2007, representing an amalgam of the previously distinct university-based and museum-based training models.

The time limitations of a conference paper prevent any comprehensive overview of the practice of curatorship in this country. Clearly, a number of important developments that emerge in the later twentieth century are deserving of detailed scrutiny – not least the emergence of Indigenous curators and their role in shaping the curation of Indigenous and Pacific Art; and also the impact of the digital age, and the challenges it presents to the training and experience of contemporary curatorship. But these are outside the parameters of this paper, which has sought to focus quite narrowly on a few particular issues: the history of the term 'curator' and its application within the art museum; the parallel career paths available to the artist-curator and the scholar-curator that continued well into the later twentieth century; and the increasing availability of professional development within the art museum itself, as well as the steady rise of university-based museum studies and curatorship courses within this country, that offer a range of specialist training programs and qualifications for the would-be art curator. These factors all underpin our current understanding of this 'professional' role.

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Meerreeng-an
Here Is My Country: the Story of Aboriginal Victoria told through Art: A Collection-based Resource for the Victorian Aboriginal Community

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Abstract

This presentation discusses how the book *Meerreeng-an Here Is My Country* uses collections to tell community stories and portray the richness and diversity of Aboriginal culture in south-eastern Australia. Artworks and artefacts from the 19th century through to the present are interpreted by statements from artists and stories from Elders. To demonstrate the continuation of culture, old and new works are mixed together, from shields and cloaks to contemporary paintings about issues such as the Stolen Generations and land rights. Works were sourced from public collections around the world. Cooperation from community and from collecting institutions was essential to the success of this project.

Presentation

Vicki Couzens is listed as co-presenter today but she is currently in Delhi as part of an Indigenous arts project coinciding with the Commonwealth Games and so is unable to be here.

As we begin this part of the session, I wish to acknowledge the traditional custodians of this Land, the peoples of the Kulin nation, particularly the Wurundjeri and the Boonwoorroong, the people belonging to this Land which we know as Melbourne. I also convey my respects to the Elders, both past and present.

For the last two years, I have had the great privilege of being Project Manager and co-editor of the *Meerreeng-an* project at the Koorie Heritage Trust.

Meerreeng-an is a unique published resource on material cultural heritage produced for Aboriginal communities in south-eastern Australia, particularly Victoria. *Meerreeng-an Here Is My Country: The Story of Aboriginal Victoria Told Through Art* was released by the Koorie Heritage Trust in June.

The Koorie Heritage Trust is a not-for-profit Aboriginal community organisation based here in Melbourne. The Trust was set up in 1985 and its aims are to protect, preserve and promote the living culture of Aboriginal people of southeastern Australia.

Its collections include 3,800 artefacts and artworks, both traditional and contemporary and everything in-between, oral histories, photographs, and a specialist research library. We have exhibitions on-site and off-site, community arts and education programs, and a family history service.

In Aboriginal Victoria, there are 38 cultural groups, whose members share kinship, a language heritage, stories, songs and spirituality through connection and belonging to a defined area of Country. The Indigenous population of Victoria is currently more than 30,000.

In Aboriginal Victoria, traditional art designs reflected identity, clan group, Country, totems, stories and ceremony. Designs were based on line, in geometric patterns or more free-form flowing curves.

Wooden weapons were decorated with carved geometric patterns of diamonds, chevrons, zigzags and crosses, or stripes and blocks of the same shape incised in repeating patterns. Designs could be in-filled with red, white and yellow ochres.

Each individual stroke of the carving tools can be seen on many weapons.

Ochres and repeating patterns were also used in rock paintings and on carved trees, together with human figures, hand stencils, animal shapes and other symbols. Scenes of ceremony and hunting were drawn on the sheets of bark used to build houses.

Each skin in a possum skin cloak was, and is, incised with intricate designs, in geometric

patterns or curving symbols, representing Country and identity. Coiled baskets were, and are, decorated with repeating patterns, woven into the body of the basket using reeds of a different colour.

Contemporary Victorian Indigenous artists have had very few resources to consult about the art traditions of their own cultural groups. Access to collections is limited and the only published comprehensive works relating to Victorian Aboriginal art date back more than 100 years and are not easily accessible. As well, these century-old books are largely based on information supplied by non-Indigenous settlers and missionaries.

Staff at the Koorie Heritage Trust have been acutely aware of the need for a modern-day published resource on Victorian Aboriginal artworks and artefacts, a resource for the Victorian Aboriginal community itself.

We wanted to pull together images of works held in the Trust's own collections and in other collections in Australia and overseas, so that artists and craftspeople had an accessible visual resource which they could use as a reference for traditional methods, techniques, materials and designs. We also wanted to show how art traditions down here are so different from the current dominant art-form of dot painting, a comparatively recent art-form derived from sand drawings in the western desert of central Australia.

In 2008 we were successful in receiving funding for project staff from Arts Victoria and the Helen Macpherson Smith Trust granted sufficient funds to cover photography, design and printing. We also received small amounts of funding from the Felton Bequest and a private donor.

Initially our idea had been to concentrate on traditional-style objects, shields and clubs, possum-skin cloaks and baskets and the like from the early-mid 19th century, with some contemporary works included to show that Victorian Aboriginal art is a living entity.

Our idea was to have several artefacts per double-page spread, a bit like a Sotheby's catalogue, beautiful images with basic captions, organised in a fairly didactic way with pages of shields, pages of clubs, pages of baskets etc.

However, as work on the project progressed, the book transformed into something quite different.

There were so many links between the 'old' and the 'new' that contemporary artworks became more and more important. We found such a wealth of beautiful and emotive quotes in our oral history files that the statements and stories derived directly from Aboriginal community members also became more central.

Many in community said to us that traditional language should be included so that became an added element to consider. We were also trying to represent every region of Victoria and as many cultural groups as possible and this also affected the selection of content.

Whilst this change of emphasis was occurring, Vicki Couzens joined the project as community Project Officer. Vicki is a senior Keerraay Woorroong Gunditjmara woman, a well-known artist, a language worker and with contacts everywhere in the Victorian community. Her role became pivotal to the success of the project in terms of community cooperation and support and her input was central to the final structure of the book. Vicki's skills and knowledge complemented my background as a curator, collection manager and publications manager with links to staff in many key institutions.

Comments and contributions by other Indigenous staff at the Trust were invaluable, particularly our CEO, Jason Eades, and several Elders who have been associated with the Trust for many years acted as advisors (particularly Jim Berg). And every time an artist or Elder came into the Collections Unit, we'd sit down and show them the latest draft of the book and get their comments and feedback. Support from staff, both paid and voluntary, within the Trust's collections Unit was inexhaustible and invaluable.

What we ended up with was a number of disparate elements which had to be woven together into one coherent structure. It was a bit like putting a

jigsaw puzzle together, only with an infinite number of ways in which it could be done.

We had collected together images of over 600 artworks and artefacts from 16 different museum and library collections and several private collections. We eventually cut that down to 340 works. We had works, stories and quotes from more than 140 individuals spread over time from the 1830s to 2009. We had language words from 16 of the 38 Victorian cultural groups.

Sometimes the focal point of the particular section of the puzzle we were working on was an artwork and we looked for a quote or a story to match it. Sometimes the focal point was a story and we looked for artworks or artefacts to illustrate that.

After many, many attempts at trying to force our puzzle pieces together, the right story cycle appeared, presented in nine themes, each with a title drawn from a quote by an artist or Elder.

Each of the 9 themes begins with a double-page spread featuring detail shots of artworks showing distinctive patterns and designs of Aboriginal Victoria, language words related to the content of the theme and an introductory quote from a community member.

These are the nine themes and the quotes from which the titles came.

Here Is My Country: Creation and Country

The first theme reprises the title of the book - Here Is My Country –I'll come back to the source of that title shortly.

Laws For Living: Culture and Kin

Knowledge is given to us by our ancestors as custodians and is passed on through stories. The relationship of the land and its people is told through the generations. This knowledge gives the laws for living, for relationships, for healing in song and dance.
Dr Doris Paton, Gunai

Remember Those Ceremonies: Ceremony and Dance

Barak painted the living things. He wanted people to remember those ceremonies.
Joy Wandin Murphy, Wurundjeri, speaking of her ancestor, William Barak

Wrap Culture Around You: Cloaks, Clothing and Jewellery

For me the possum skin cloak is symbolic of wrapping love and that culture around you, it's symbolic of the warmth and the safety of belonging and of knowing who you are.
Vicki Couzens, Keerraay Woorroong Gunditjmara

The Earth Is Kind: Foods, Fishing and Hunting

The earth is kind and constantly replaces what is taken. Richard Mullett, Gunnai, writing of the cycle of life.

A Strong Arm and A Good Eye: Weapons and Tools

Before we had guns and traps and that, we used to make bundies, hunt with sticks, bundies. The only thing you needed with them was a strong arm and a good eye - if you didn't have those you went hungry. Theo Saunders, Gunditjmara

Our Hearts Are Breaking: Invasion, Conflict and Resilience

The title for this theme was adapted from more than one quote. In this instance I will read to you the quote which appears on the theme introductory page, written by singer and songwriter, Archie Roach, Tjapwurrong.

And mother land has shed her tears
For lives that never stood a chance

Our Past Is Our Strength: Culture and Identity

We all come from our Aboriginal Ancestors and we all come from a traditional past. This is our bond, this is our strength.
Lyn Thorpe Yorta Yorta

My Spirit Belongs Here: Country and Kin

I am a boorai (child) of this land
My old ones tell me my spirit
Belongs here
Joy Wandin Murphy Wurundjeri
The title of the book and of the first theme comes from a quote recorded by George Robinson, Chief Protector of Aborigines in Victoria. On 20th June 1841, Robinson was in Jardwadjali Country in

western Victoria where he met 4 people including Yeremungmurrergy, a young man aged about 21 years. Robinson writes: *When I asked their names and where the country was they belonged to … the man with emotion struck the ground and said, 'Here is my country, deen deen - here here'.*

Meerreeng-an means My Country in Jardwadjali, the language of Yeremungmurrergy.

Each double-page spread in *Meerreeng-an* has four layers – images of artworks and artefacts, text/and or stories from artists or Elders, language words related to what is shown on the page, and artwork captions. As much as possible, we show 'old' and 'new' items of the same type on the same pages. All interpretive text comes directly from community.

Instead of a completely didactic and academic presentation of images of clubs, shields and baskets as originally envisaged, *Meerreeng-an* became the community's own story of Aboriginal Victoria from traditional times through to today, told entirely through the artworks and words of artists, Elders and other members of the Victorian Aboriginal community. A far stronger publication and resource for the community than it would have been if we had stuck to our original ideas.

We published 3,500 copies, 3,000 in paperback and 500 in hardback. Three months after publication, we have less than 1,000 left. The Victorian state department of Education bought over 1,500 copies and is sending one copy to every Victorian government school, both primary and secondary.

Each contributing community member or cultural organisation received at least two free copies of *Meerreeng-an*. This means that nearly 500 free copies are out there and available within community.

An exhibition based on *Meerreeng-an*, and funded by the Helen Macpherson Smith Trust, opened at the same time as the book launch on 18th June 2010 and is on show at the Koorie Heritage Trust until the end of October. The exhibition features about 100 of the works primarily from the Trust's own collection.

Three years ago, if someone had asked me to manage a project which needed words sourced from 16 languages, require contributions and permissions from 140 artists and Elders, seek images and permissions from 16 museums, galleries and libraries, several private collectors and 8 Victorian Aboriginal cultural organisations, I would have said, 'no way, that's impossible'.

But it wasn't. Community members came to see this project as an opportunity to tell their own story in their own words and through their own artworks and everyone we approached (bar one) gave us permission to use their artworks or their words. The level of cooperation we received from museums, galleries and libraries was outstanding, especially from our working partners, Museum Victoria and the National Gallery of Victoria.

Staff at the Victorian Aboriginal Corporation for Languages gave us unstinting help in sourcing language, and, thank goodness for the digital age, where low-res images can be emailed from the other side of the world and make the selection of artworks infinitely quicker and easier. Plus we had a project staff with complementary skills and a good working relationship. What the Trust achieved with this project was far more than any of us ever anticipated.

At the start, we hoped that the images and information in *Meerreeng-an* would provide inspiration for artists and craftspeople. Before the book was even published, Len Tregonning, a Gunai man, had made reproductions of three 19th century tools from images collected for the book. The original tools are the three on the left of this picture – an engraving tool with double kangaroo teeth in a wooden handle, an engraving tool with the lower jaw of a brush-tailed possum in a wooden handle, and a bone awl. The originals are housed in Museum Victoria and the Pitt Rivers Museum.

The second bone awl, the one on the right with the little piece of string, is the one Lenny made last year. Lenny's reproductions are part of the *Meerreeng-an* exhibition currently on display at the Trust.

Wood-carvers such as Mick Harding, a Taungurong man, are now wanting to try out these reproduction engravers and see if they can reproduce the type of carved decoration we can see on this 19th century wooden shield. This is exactly the sort of spin-off we had hoped for when we began this project.

About the Author

Chris is currently Assistant Curator at the Koorie Heritage Trust in Melbourne and was the Project Manager and co-editor of the *Meerreeng-an* project from 2008 to mid-2010. She also curated the KOORIE exhibition at Museum Victoria for the Trust back in 1988. Chris worked as a collection manager/curator in the Indigenous Cultures department of Museum Victoria for 11 years, curated two major Bicentennial exhibitions in the late 1980s, lectured in Museum Studies at Deakin University for 6 years and managed the publications program at the Cancer Council of Victoria for 2 years.

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Vital Connections - Increasing Interest in Museums amongst University Students

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Abstract

It is evident that one of the most important issues for museums is to ensure community awareness and provide a valuable meaning within the community. The student run "Museum Appreciation Society" (MAS) at Macquarie University demonstrates a way that this link between students and the University Museums can be achieved. The MAS association attempts to achieve this by creating student activities including museum visits, hands on object lessons, talks, and networking through Facebook. MAS has been successful in developing a strong support network between students and the University museums. This was in accordance to MAS's original purpose but recently has been altered to include external museums due to an expression of interest from its members. The MAS membership has substantially increased since its commencement in January 2009 .MAS members have diversified to include first to fourth year and international students. This has resulted in challenging MAS to including a broader spectrum of events that occur on and off campus . Due to this challenge MAS has become more successful at achieving their aim to raise awareness of museums amongst Macquarie university students.

Introduction

Originally the Museum Appreciation society was designed to address some of the issues that students were facing in finding support and consolidating knowledge about their chosen course. This demonstrated a lack of communication and sharing of information amongst students in the museum studies degree. This resulted in many of the students transferring to more structured degrees as they did not find support in knowing the direction of the course. Although University students need to become more independent about their courses and choices this often does not occur to the later stages of their undergraduate degree. For many the transition from a fully directed high school academic career to the self catered and flexible style at university can proven to be overwhelming. MAS attempted to be a support group that would help ease the transition for these students strengthening their positive experience of Campus life.

The second concern that the society attempted to address was the amount of students that were leaving the university without any knowledge of the existence of museums and galleries on campus . In this way MAS attempts to promote Campus museums and act as a sort of " friend group" (Dingle 1999) to this collection, reaching student body in ways that have not previously been utilised. with these two concerns in mind the society was created and expanded upon. Today it does not only raise awareness and facilitate communication between faculties and students undertaking the museum studies degree, it also accommodates a wide variety of audience needs and incorporate many trips to external museums as well as providing a variety of on campus events.

Humble beginnings

When MAS was first found in January 2009 it truly had very humble beginnings with an executive team of three and a membership of forty. The primary aim of the group was to create a network between museum studies students facilitating a forum for discussion and promotion of university museums and related issues. This is a key fundamental principal for the successful running of the student group. Through repeated attempts that both failed and were successful to unite the two populations of the university it was clear that while the original vision of the group was a good initiative a lot more ground work was needed to increase members active involvement and interest in the group. The mission needed to be expanded in its objectives to incorporate more events that catered to its members' needs more effectively. The recognition of this was only achievable when events were organised and attendance could quantified. In the first year of MAS, it was

noticed that the majority of attendees at events were from International students and those with no academic background in museums. With this realisation it was clear that MAS need to readjust its approaches to firstly better cater to its main active audience and to reconsider how to outreach to its originally intended audience.

Understanding Audience Need

After a year of limited numbers and response from members the MAS group decided to revise it approach to the group . As many response from members was in regards to the lack of weekend events and at times that were practical to those who worked, MAS decided to branch out to weekend trips. As many of the campus museum staff were unavailable on a weekend basis and most members were unlikely to attend campus museums that had already been visited MAS decided to trial an external museum event. With research we found various events that could have been of use and once having a vote from members decided that the Egyptian Artefacts tour at the Australian Museum was the best event to host . Due to the good response and good turn out and continual comments that more events like this should occur MAS decided to adjust its aims and mission to a broader focus of Museums in Sydney. This is an excellent example of how continual revision of the groups performance and surveying of group members and feedback are vital to help make a group successful(Dingle 1999 :39-45). After these revisions and noting the clear need for external visits as well as internal campus museums the second year of MAS operations was substantially more successful. Now MAS has now become a prominent social group amongst International and academic audiences, increasing it's membership from 40 to 181.

By reviewing the successful and failed events that occurred in MAS's first year a number of determining trends could be recognised. The first being those events that involved food and hands on or personal experiences were more successful than just visits. The second was that the more popular events were novelty and special events . The third was that the majority of active members were international students. These three trends greatly influence the success of events and by recognising these trend the MAS Group was able to better cater further events to the audience to ensure greater success for the group in the future.

Using Technology

Through the building, and strengthening of the MAS group it has been evident that social networking sites and emails can be used as powerful resources when promoting events. Through effective a frequent use of social networking sites such as Facebook the group was able to collect members and update them to events in forum that is familiar and popular. By using this form of social networking we were ensured that updates invites will reach students in the most effective way. As it common knowledge that the present population of youth and students frequently use Facebook as a way to social connect and organise their calendars by having the student group also use the site meant that responses to events were greater. In comparison the previous year where email was the primary form of contact there was a noted increase of attendance and responses when the increased use of the group page was utilized and encouraged. Also the Facebook page helps to meet another one of the groups objectives. It helps to increase interactions between members about information and events that they find of interest. The Facebook page allows for members to actively communicate with fellow members providing a space to facilitate a forum for discussion. This has been a substantial success as the page is regularly active with members posting up news reports, latest exhibition, questions and suggestions on the page. We also see a reaction from members who will comment or "like" certain posts to the page. The groups willingness to have members be actively involved and engaged in the process of organising events have lead to certain members to be given honorary administration positions. This allows these members to have access to create events that suit their needs and invite members along.

Two specific examples of this are the German exchange student and a external Macquarie student. In the first case the exchange student is

very active in Sydney and regularly looking for things to do and people to go with. Due to his high attendance to MAS events and regular suggestions for other events he was given access to the page to load up and organise events that suited his needs. This was the most effective way to ensure that one of our most active members needs were adequately meet. The second case study has to do with external and distance students. These students live in other areas of Australia and in this case Newcastle due to their low attendance to Sydney events MAS team decided to allow admin aces to this student so she could notify members of events that occur in her area . This way certain students that may lie near her or have an interest in more regional museums could have the opportunity to visit sites that catered for their interests and needs. This also helped MAS to broaden our scope and reach our members more effectively.

Creating Vital Connections

As the student group has expanded and the purpose has been revised ,the networking and creation of important links between students and the museums has become evident. A key example of this is seen through the unique partnership that has developed Between MAS and the Australian National Maritime Museum. Due to one of MAS's members working for the Maritime Museum we were able to forge an important partnership resulting sharing of advertisement spaces and enhancing of events. The link included the Maritime access to our members through Facebook advertisements in exchange for enhancing basic visit to an extensively informative day. The Visit to the Maritime Museum Mythical Creatures exhibition was enhanced through contact at the Maritime providing specialist tour guides and complimentary tickets to all the boats that are normally an additional cost.` As this was one of MAS's first events for the year the success of this event was vital for laying the expectations and increasing the interest of students in the group and visiting museum events organised by the group. It is links like this that have helped to develop and strengthen the group helping it reach its aims and goals of providing links and between students and the people that worked in the industry.

Another example of how the group is attempting to facilitate communication between university students and the museum staff is through the organising of a Careers Heritage panel. By individually approaching Museum institutions and inviting them to participate in a open forum where students will have the opportunity to ask questions about " breaking in to the industry. This is essentially an event to promote sharing of knowledge to the next generation of curators, conservators and historians or scientist alike. This will hopefully bridge the gap that has developed between studying museums studies and working in museums making the transition after university a less daunting task. It also helps address the lack of focused support and attention received by this area of study in comparison to the other popular degrees in law, economics, business, finance etc. By providing these services to the students we are able to promote museums as unified viable career path. Which in turn increases the outreach of museum institutions and their effectiveness in encouraging and directing students from early on in their degrees. This type of focus group does not only benefit museum studies students as has been discussed and identified earlier.

It has also been noticed that members desire more of these types events that . They specifically wanted information about employment, volunteer and career advancement opportunities and advice. Due to this recent realisation that was predominately discovered through our online feedback forms we have become aware that a new goal and focus for the upcoming year will be developed. As a executive team we have decided that for the group to expand its purpose it should aim to enter into professional partnerships with museum institutions. It is MAS aim for the future to have a variety of connection with museums throughout Sydney. It can be assumed due to these connections the group will be better informed of events that are occurring in Sydney. The group also sees that these connection will help to Facilitate the vital communication between students, staff and museums.

Conclusion

Since last January the Student Group MAS (Museum appreciation Society) has grown and developed in to an incredibly successful group. Its aims and objectives have changed and adapted to incorporate some of the unexpected trends that occurred in the first year of formation. Some of these changes included catering for international student needs as well as museum studies students; expansion of promotion and events to off campus Museums as well as on campus and the increase of social interest events. As a result of these alterations MAS has strengthened its membership increasing it from 40 to 181 in a matter of six months. It has become one of the most active groups at university holding over 28 events this year alone. The success of the group has made it clear to better cater for the needs of our students and in order to achieve this MAS aims to develop professional affiliations and partnerships with museums throughout Sydney. As reflected through the case studies of the Maritime Museum and the Heritage Careers Panel. This type of partnership benefits not only our members but the museums and institutions involved as they able to directly access an audience that consists of international contact and the next generation of museum professional. This allows for a unique chance to share knowledge and information that can only benefit the direction of Museum in Sydney in the future.

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Look, Think, Respond: Simple RFID technology helping students engage at the Museum of Australian Democracy at Old Parliament House

Helen McHugh & Deb Sulway
Museum of Australian Democracy

Imagine an exhibition being able to know who you are, where you have been and what you think.

The Radio Frequency Identification (RFID) system, developed by the Museum of Australian Democracy (MoAD) at Old Parliament House with EDM studios, provides these exciting opportunities. This new system is a flexible learning tool, allowing us to deliver engaging interactive experiences to student groups in three exhibition spaces, *Australian Democracy - more than 2000 years in the making*, *Living Democracy – the power of the people*, and *Prime Ministers of Australia*.

The Museum of Australian Democracy was launched in May 2009. The Museum traces the development of democracy from its earliest origins and captivates visitors' imagination. The Museum uses the heritage fabric of Old Parliament House and new exhibitions that tell the stories of ordinary people achieving extraordinary things. These new exhibitions presented the Schools Learning team with a challenge. How do we engage students with the idea of democracy? With 80 000 students booked for 2010, this question became an imperative.

Our key aims

1. Assist students engage with and understand the exhibitions independently

Our observations of students self guiding in exhibitions revealed that most students found it difficult to 'read' an exhibition. They were often unsure of how layers of information in the exhibition were related. Often students did not find and relate object labels to the object. Secondary students particularly were observed to move quickly through exhibitions. If engaged by an object they would only rarely look for information related to the object. If the information was not found quickly students would lose interest.

2. Provide a democratic learning experience

In 2002, the *International Education Assessment Civic Education Study* found
"Schools that model democratic practices are most effective in promoting civic knowledge and engagement." As the Museum of Australian Democracy, we wanted our student programs to provide choice and opportunities for students to consider and voice their opinions in a safe and supported environment.

3. Use technology to provide variety in programs

We want our programs to provide a diverse student experience. We already use role play, facilitated discussion, and our wonderful building to engage, but we could see the potential of technology to enhance and extend the student experience in our new exhibitions.

4. Disperse students within the exhibitions

Students and other visitors share exhibition spaces simultaneously. We wanted this to be a positive experience for both. Our onsite research suggested dispersing students in small groups would help achieve this.

The RFID experience: How does it work?

Using a Radio Frequency Identification card as a key, students access hidden activities to engage with the exhibition in a meaningful way.

Working in small social groups, students make decisions, discuss, negotiate, have a say, and record their thoughts on the exhibition touch screens. The RFID system navigates students through the exhibition, directing students to find and look closely at specific objects and stories. Using maps and target images, students find their way through the exhibition on a unique learning path. At key points, students choose what objects and stories

they would like to explore next.

The RFID experience is facilitated by a presenter who controls the length of RFID exploration, and facilitates a concluding discussion, making connections and consolidating students' learning. The RFID system stores student group responses. After the visit, teachers and students will be able to download a PDF of each group's learning journey and post-visit activities from the MoAD website.

RFID may sound complicated but many of us have used something like it before. We are all familiar with barcodes and bar-code scanners at the grocery checkout. The student cards have an embedded antenna which announces its barcode by radio waves to a receiver. In the Museum, RFID readers have been added to the existing network of 43 touch screens in the exhibitions. When students swipe a card near a reader, the RFID card sends out a unique code which triggers activities and navigation to appear on the screen. The cards given to students are cheap and easy to replace if broken or lost. RFID is a robust and tested technology. While it has been used since the 1950's, its application in MoAD for visitor interpretation is unique within Australian museums.

Onsite Control and Editing of Content

An onsite Content Authoring computer was developed as part of the project. This allows Schools Learning to write, edit and remove student activities and programs. This ensures that our activities are always up-to-date and accurate. For example, we were able to update and add activities within 30 minutes of Julia Gillard being announced Prime Minister. Students and teachers get very excited by being able to engage with such topical material.

Evaluation

Testing and evaluation by students was vital to the development of the RFID experience. Their observations and feedback ensured that the program met our key objectives and that it did actually engage our target audiences. We observed

- Primary and Secondary students felt rewarded to have instant feedback on their answers. They were strongly motivated to get the right answer.
- 60% of secondary student groups would engage in deep discussion on opinion based questions.
- Our presenters increasingly spent more time seeking student opinions, challenging students and helping create deeper meaning and less time giving information as they became more comfortable with the technology.
- Younger students still need help from the presenter to know how to use the exhibitions to find answers.
- Primary students found some of the opinion-based questions difficult. As a result 90% of the questions in the primary program, *Who's the Boss?,* are fact-based.
- Secondary students valued voting and recording their opinion.
- Students are disappointed when it ends.

Teacher and Student exit surveys

Currently RFID is used as a component of two programs*; Who's the Boss?* for year 5-8 students, and *Our Voices, Our Choices* for year 9-12 students. In formal evaluation of the RFID experience, 101 primary and secondary teachers and 30 secondary students completed exit surveys.

What do teachers think?
Teachers were impressed with the level of their students' engagement with history and democracy through the use of technology. When asked about the use of technology to engage and learn, 99% ranked the use of technology as Good or Excellent, 1% ranked the use of technology as Satisfactory and none of the teachers ranked the use of technology as Poor.

Teachers surveyed were excited about RFID as a learning tool. When asked "*Any other comments?"* 20% of teachers made positive comments about the RFID experience, writing that the experience was 'Sophisticated and motivating. It sucks you in!' and the 'Use of technology inspiring – delivery of information in short 'chunks' well designed for students.' Secondary teachers have been impressed with the depth and maturity of student discussion

provoked by the questions and activities. Primary teachers commented on the benefit of practising cross-curricular skills such as researching answers in the exhibition, negotiating differences of opinions in their team and navigating using a map.

What do students think?
In exit surveys, 96% of secondary students ranked the use of technology as Good or Excellent. When asked, *"What do you like best*", 50% commented positively on the interactive technology. One student commenting that they 'Liked the fact we were able to walk around independently, doing activities on all the different touch-screens. There was a good balance between activities and listening to the presenter.' Anecdotal evidence from our presenting staff support comments like these.

But our favourite comment, from a year 6 student would have to be "Can we keep going with the touch screens activities? I don't want to stop, I want to see it all!"

'Monumental' Sculpture and Institutional Identity at The National Gallery of Victoria: From Here To Eternity, And Back

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Abstract

Alex Potts has recently characterized the 'anti-sculptural' turn of later twentieth century art as based upon the avant-garde's rejection of the monumentality and permanence of traditional sculpture "in the interests of highlighting the vivid ephemerality of the living moment or of escaping the reifying logic of the collectible artifact". This paper will consider the institutional implications of this shift as it manifests itself in the collecting and display history of the National Gallery of Victoria. For museums based around the notion of a permanent collection, the transition from fixed monument to open-ended process based art can be a difficult one to negotiate. This is particularly so for those instances in an institution's history when a decision is taken to commission, acquire or temporarily display a 'monumental' three-dimensional artwork that will attract widespread public attention and henceforth stand as a kind of anchoring, 'figurehead' statement of the museum's own projected sense of itself as an institution.

Throughout its history, the National Gallery of Victoria has moved through a number of these kinds of institutional marker moments, ranging from Bernard Hall's 1905 commissioning of Emmanuel Frémiet's *Joan of Arc* for the forecourt of the NGV, through to the 2003 acquisition of

In a certain sense, though, the most interesting recent example of a monumental/institutional acquisition of this kind is the 2008 acquisition of Robert Klippel's *No. 709* for the NGV:A. In terms of its materiality and construction this work is as respectfully 'traditional' as Rodin's *Balzac* in the Grollo Equiset Garden at the back of the NGV:I. Yet, the decision to acquire this work encouraged the NGV to develop one of its most ambitious and process-oriented exhibitions. *Klippel/Klippel: Opus 2008* evoked a sense of the ongoing life and creative processes informing works in collections by commissioning a soundscape to accompany the exhibition by Andrew Klippel. It also devised a series of immersive, display installations that speak powerfully, in turn, of the NGV's developing interest in encouraging ways of engaging with art that are more experiential and open-ended than is generally encountered in art museums dedicated to the collecting and display of traditional art media.

Paper

Alex Potts has recently characterized the 'anti-sculptural' turn of later twentieth century art as being based upon the avant-garde's rejection of the monumentality and permanence of traditional sculpture "in the interests of highlighting the vivid ephemerality of the living moment or of escaping the reifying logic of the collectible artifact".[16] This article will consider the institutional implications of this shift as it manifests itself in the collecting and display history of the National Gallery of Victoria (henceforth the NGV).

For museums based upon the notion of a permanent collection, the transition from fixed, collectible monument to open-ended process based art can be a difficult one to negotiate. This is particularly so for those instances in an institution's history when a decision is taken to commission, acquire or temporarily display a monumental three-dimensional artwork that will attract widespread public attention and act as a kind of anchoring, 'figurehead' statement of the museum's own projected sense of itself as an institution. The prominence and permanence of these displays, moreover (in appearance at least, if not always in actuality), would also seem to cast them as the very opposite of the fluid, open-endedness described by Potts. Nonetheless, the NGV has engaged with this sculptural shift increasingly and on a number of occasions during its history, although its motivations in doing so have generally been markedly different from those ascribed to artists by Potts. In examining this process, I will seek to identify three main phases in

[16] Alex Potts, "Introduction: The Idea of Modern Sculpture", in Jon Wood, David Hulks and Alex Potts (eds), *Modern Sculpture Reader*, Leeds: Henry Moore Institute, 2007, p. xiv.

the NGV's engagement with monumental sculpture as it shifts towards a state of increasing 'antimonumentality'. I will also begin to suggest ways in which these different phases of development reflect different stages in the changing identity of the NGV more broadly.

From Sculpture as Emblem of Civic Pride to the Ideal of the Collection in Waiting

Lack of funds within the fledgling colony of Victoria during the opening decades of the NGV's history precluded the early acquisition of major sculptural examples. The first manifestation of institutional collecting in this area lay, rather, in the field of cast collections, an emphasis that was only partly successful in accordingly aligning the NGV with the air of eternal permanence and canonical significance afforded by the monumental sculptural holdings of prestigious museums internationally.[17] An opportunity to improve on this nonetheless occurred on the occasion of the landmark Centennial International Exhibition of 1888. From this exhibition, the Trustees acquired Joseph Boehm's *St George and the Dragon*, a work that still holds pride of place outside the State Library's entrance. Twenty years later Emmanuel Frémiet's *Joan of Arc* was added as a Francophile pendant to the quintessential Anglo-Victorian emphasis of *St George and the Dragon*, *Joan of Arc* having been commissioned by the NGV's Director Bernard Hall directly from the artist during the first round of acquisitions undertaken for the Felton Bequest.[18]

Such acquisitions, while prominent, were nonetheless prohibitively expensive. It accordingly took many decades for further comparable works to find their way onto the NGV's forecourt. In fact it was not until 1937 that the NGV acquired Charles Sargeant Jagger's monumental figures of *The Driver* and *Wipers.* These were re-castings of work that the artist had recently completed for the Royal Artillery Memorial on Hyde Park Corner (1921-25) and for the Hoylake and West Kirby War Memorial (1922).[19] So it was that Victorian Anglophilia and Francophile sophistication was now combined with ANZAC memorialization, albeit via a memorial linked umbilically back to the Mother country.

These early acquisitions reflect the particular nature of the institutional identity of the NGV during its initial stages of development. Integrated as it then was with the Public library and the National Museum (as the Museum of Victoria was then known), the NGV was very different from the stand-alone, campus-based institution we experience today. Functioning rather as an embedded wing within what we would now identify as a fully integrated cultural centre, it was natural that it accordingly play the role in these instances not so much of a collecting institution as rather that of an institutional patron seeking to add lustre to the grand ceremonial entrance to the city encapsulated by the State Library's forecourt.

The eventual 1968 relocation of the NGV down St Kilda Rd nonetheless brought a major shift in emphasis. Even prior to this, though, the change in agenda towards an assertively modernist approach to collections development and institutional identity was signaled by the appointment in 1956 of Eric Westbrook to the Directorship of the NGV. As a committed modernist with a strong background in international touring exhibitions, Westbrook wasted no time in making his new agenda felt. One of the key statements of this new focus came in the 1960 purchase of Henry Moore's *Draped Seated Woman*, a landmark acquisition that was met with a barrage of press, both positive and negative. I have discussed elsewhere the importance of this acquisition "as an emblem of the National Gallery of Victoria's modernity" as based particularly on the NGV's desire to use the acquisition as the centre piece to a new emphasis

[17] For discussion see, *The First collections: the Public Library and the National Gallery of Victoria in the 1850's and the 1860's*, exh. cat. ed. Ann Galbally and Alison Inglis, University Gallery, The University of Melbourne, 1992.

[18] For the acquisition of Boehm's *St George* and Frémiet's *Joan of Arc* see Jaynie Anderson with Paul Paffen, 'The sculptor writes: Rodin in correspondence with Melbourne', *Rodin: Sculptures and Drawings* (exh. cat), National Gallery of Australia, Canberra, 2001, pp. 131-5; and Ted Gott, 'Stowed away: Emmanuel Fremiet's *Gorilla carrying off a woman', Art Bulletin of Victoria,* no. 45, 2005, pp. 7-17.

[19] For the acquisition of Jagger's sculptures see John Poynter, *Mr Felton's Bequests*, Melbourne: Melbourne University Press, 2003, p. 514. For further discussion see Ronald T. Ridley, *A Walking Guide to Melbourne's Monuments*, Melbourne: Melbourne University Press, 1996, pp. 88-90.

on collecting contemporary sculpture.[20] It certainly represents the archetypal instance of what I shall here identify as the second stage in the NGV's engagement with monumental sculpture. Now the NGV sought to use a single masthead work to register its aspirations to build a permanent collection of contemporary sculpture, a point underscored by Westbrook in a letter to the artist:

> …the purchase marks a very important change in the policy of both the Felton Bequest and my own Trustees and we hope that it will lead to the building of a very fine collection of recent sculpture. Everything in Australia points to it being a country where sculpture should be presented, not only from the character of the people, but also from our superb light which is as close to that of Greece that I have yet found.[21]

The dream of creating in Melbourne a new Acropolis-like ensemble of monumental international contemporary sculpture proved challenging, as it transpired, and the collection in waiting idea registered so prominently by the *Draped Seated Woman* remained more or less a chimera at the NGV in the years to come. A great deal of the reason for this was financial. In 1959, the Felton Bequest's allocation for its entire year's acquisitions of International contemporary art was set at £2,000, a meagre amount that represented only a third of the funds required to secure Moore's *Draped Seated Woman,* let alone all the other items that might have been purchased in that year. No amount of minor incremental increases to this allocation in subsequent years could resolve what was to remain a fundamental and growing gap between the NGV's collections policies and its rapidly diminishing ability to purchase major works in a rapidly escalating international market. Gaston Lachaise's *Torso*, for example, cost the NGV US $25,000 in 1967 while Arnaldo Pomodoro's *Column of the Traveller* (at one stage positioned in the NGV's moat, as an indication of its early prominence) was purchased for US $30,000 in 1969 – this only three years after the work's completion.[22] The extent of inflation that occurred over this relatively short time is further illustrated by the example of Jean Ipoustéguy's *Death of the Father* of 1967-68. This cost the NGV a massive A$60,000 just three years later in 1972.[23] Yet all of these prices were nonetheless eclipsed by the purchase of Willem de Kooning's *Standing Figure* of 1969 for US $375,000 (A $590,000) in 1987.[24] The Felton Bequest was quite simply unable to accommodate such price rises (which is why the last two purchases were funded from other sources – admission funds in the case of the Ipoustéguy and the Art Foundation of Victoria for the De Kooning).

From Collection in Waiting to Masthead Icon: Sculpture as Institutional Shorthand

These obstacles did not, however, stop the NGV from pursuing monumental sculpture acquisitions from time to time when circumstances allowed. In particular, the exterior of the NGV remained an unresolved issue that demanded ongoing consideration. Described as 'forbidding' even at the time of its opening, it did not take any great imaginative leap on the part of a Director to see the potential to be had by placing monumental sculpture in the Gallery's moat and forecourt. Indeed, Grounds' initial brief had allowed for this, as is indicated by a presentation drawing of early 1960 that shows him toying with the idea of relocating Frémiet's *Joan of Arc* from outside the State Library to the exterior of the new building.[25] This, though, did not send the right messages concerning the NGV's commitment to the

[20] Christopher R. Marshall, "Between Beauty and Power: Henry Moore's *Draped Seated Woman* as an Emblem of the National Gallery of Victoria's Modernity, 1959-68", *Art Bulletin of Victoria*, 46, 2006, pp. 36-49, 72-73.

[21] PROV, 804/0004/33, letter from Eric Westbrook to Henry Moore dated 10th December 1959, for discussion see Marshall, pp. 42-43.

[22] NGV curatorial files, acquisition recommendation report of G. Thomson and C. Elwyn Dennis dated September 1969. Other acquisition prices quoted above are similarly taken from the Curatorial files of the NGV.

[23] Ted Gott, *20th Century Painting and Sculpture*, Melbourne: National Gallery of Victoria, 2003, p. 104.

[24] Ibid., p. 122.

[25] Grounds, Romberg and Boyd, *National Art Gallery and Cultural Centre*, Melbourne: J. Creffield Pty Ltd, 1960, for discussion see Marshall, pp. 42-43.

dynamism of modern art (and it also involved conservation issues, since the plan involved gilding the statue to make it stand out more from Gallery's bluestone exterior).[26] It must have seemed a backward step upon further reflection. As an alternative, Eric Westbrook hit upon the idea of using in its place another major work by Henry Moore that had been included in an exhibition at the Art Gallery of New South Wales held at the end of 1964. Predictably, though, this plan also foundered through lack of funds and so it was that the NGV had to wait a further twenty years before acting upon this ambition.

Various externally funded schemes finally became available in the early 1980s. In 1983 and 84 the Ian Potter Foundation funded monumental works by Geoffrey Bartlett and Fiona Orr.[27] Shortly thereafter, a Federal scheme for sponsoring major public sculpture commissions in advance of the Bicentenary enabled the NGV to commission Deborah Halpern's *Angel* for the moat.[28] As visitors to the NGV during the 1980s and 90s will know, Halpern's *Angel* became a popular feature of the NGV's exterior and did much to soften and humanize the building's harsh bluestone façade while at the same time helping to project the NGV's commitment to an appealingly direct and accessible form of contemporary art. This new emphasis was then given further visual form by the commissioning in 1987 of two massive flanking red gum sculptures by Bruce Armstrong to be situated on either side of the NGV's much loved water wall. The works, which measure 2 meters high by 3 meters wide, were installed as part of a Bardas family commission named in honor of the philanthropic support provided by a family who were at that stage closely associated with promoting sculpture more generally via the initiative of the Australian Sculpture Triennial to which I shall return presently. [29]

Armstrong's commission was an inspired choice that effectively condensed the NGV's institutional aspirations into two accessible masthead artworks. Boehm and Frémiet had signaled the old NGV's adherence to a strongly colonialist model of adherence to Britain and France as the twin epicenters of progressive cultural values. Armstrong, by contrast flagged the NGV's shift towards a more confidently Australian version of the universal survey museum ideal that had given birth to the institution one hundred years earlier. The Australian, one might even say vernacular, elements within the sculptures are evident particularly in the works' relationship to Melbournian traditions of modernist figurative expressionism stretching from Vassilieff's small-scale sculptures of the 40s and 50s through to the untutored exuberance of the work of Roar Studios in the early 80s and onto Peter Booth's large canvases from the end of the decade. This was then combined with Armstrong's strong interest in the strength and vitality of ancient and tribal sculpture. The combination thus enabled the NGV to evoke for the visitor at the Gallery's threshold its intention to combine its foundation brief within the universal survey tradition of the Victoria and Albert and British Museum, while at the same time expressing an Australian sense of contemporaneity more in keeping with modern and contemporary art institutions then coming into prominence internationally (such as the Tate Gallery that served as a continuing point of reference also during the NGV's repartitioning of its collections at the end of the 1990s, a decision that led, ironically, to the eventual removal of both Halpern's and Armstrong's works from the forecourt of Grounds' building prior to the NGV's redevelopment).

Another important shift in emphasis created as a result of the 1968 relocation of the NGV to St Kilda Road was to dramatically increase the new NGV's emphasis on the atmosphere of excitement and increased visitation created by must-see

[26] For the plan to gild Frémiet's *Joan of Arc* see Emily Gray, "Spirit and Purpose: Eric Westbrook and the Modernization of the National Gallery of Victoria (1956-73)", PhD dissertation, the University of Melbourne, 2009, p. 150.

[27] For discussion see Michael Hedger, *Public Sculpture in Australia*, Sydney: Craftsman House, 1995, p. 112 and *Geoffrey Bartlett: Silver Cloud*, exh. cat. ed. Caroline Field, Stonington Stables Museum of Art, Deakin University, Melbourne, 2001, pp. 4-5.

[28] For discussion see Geoffrey Edwards and David Hurlston, *Deborah Halpern: Angel*, exh. cat., National Gallery of Victoria, Melbourne, 2004, passim.

[29] For discussion see Ted Gott, *Savage Beauty: The Art of Bruce Armstrong*, exh. cat., Museum of Modern Art at Heide, Melbourne, 1999, pp. 11-12.

temporary exhibitions.[30] The notion of the dynamically exciting temporary exhibition was from the outset a strong feature of the new NGV's remit. Grounds' NGV incorporated for the first time a major dedicated space for temporary exhibitions and the opening of the new gallery coincided, as is well known, with the controversial and exciting new art represented within *The Field* exhibition of predominantly color field abstraction.[31]

In this environment, the idea of the expensive one-off commissioned or acquired work acting as an institutional masthead for the permanent collection, although it had played an important role in the pre-planning stages of the St Kilda Road development as we have seen, came inevitably to play a diminished role in the new NGV. There are a number of reasons for this. In the first instance, of course, significant acquisitions of monumental sculpture represented a major drain on resources, as has already been noted. In the rapidly evolving field of contemporary art it was easy, moreover, for today's large and high profile acquisition to become tomorrow's curatorial white elephant – at least as far as public interest in its continued prominent display at the NGV was concerned. A case in point is Philip King's *Span*, purchased from the British Pavilion of the Venice Biennale only months prior to the opening of the new Gallery, and initially sited in a place of prominence in Lindsay Court alongside Rodin's *Balzac* and Moore's *Draped Seated Woman* in order to represent current and more cutting edge developments in contemporary sculpture at that time. Before long, though, this work was removed from exhibition and consigned to storage where it has remained more or less ever since. The same relatively rapid process of critical downgrading of initially expensive and high profile monumental acquisitions occurred also for the previously mentioned work by Arnaldo Pomodoro, Pino Conte, and others.

Within this environment, then, the new NGV tended to focus not so much on key acquisitions as rather on large-scale works loaned or specially commissioned for temporary exhibitions. Prominent examples include the Melbourne showing of the Kaldor Art Projects, Christo and Jeanne-Claude's *Wool Works* of 1969 and Richard Long's *Bushwood Circle* of 1977.[32] Less well-known, although equally challenging for its time, was the *Rainbow* commission by the Amsterdam-based Eventstructure Research Group held in March 1973.[33] This work, directly inspired by the artist John Latham's theories in favor of process-driven 'structures in events' over finished works, consisted of a giant inflated plastic rainbow set up in Lindsay Court that created an artificial rain and mist to fall softly onto Rodin's *Balzac* and the Court's lone Persimmon tree. A further avenue for temporary work of this kind was the National Gallery of Victoria's component of the *Australian Sculpture Triennial* exhibitions following their relocation from Mildura to Melbourne in 1981. A characteristic example is Takamasa Kuniyasu's *Shape of the Earth* of 1990, a work that effectively critiqued the ideal of timeless monumentality and significance registered by the placement of Rodin's *Balzac* by piling up over-scaled temporary materials around the perimeter of Lindsay Court.[34]

From the Whole to the Part: Sculpture and the Institution as Sign

One of the most striking features of the previously described installations is their emphasis on initiating a dynamic temporary engagement with the architecture of the building itself. In this sense, the NGV's temporary contemporary installations

[30] For discussion see Emily Gray, "Spirit and Purpose: Eric Westbrook and the Modernization of the National Gallery of Victoria (1956-73)", PhD dissertation, the University of Melbourne, 2009, pp. 255-75.

[31] For discussion see John Stringer, "Cultivating the Field", in *Fieldwork: Australian Art, 1968-2002*, exh. cat. ed. Jason Smith and Charles Green, National Gallery of Victoria, Melbourne, 2002, pp. 16-25.

[32] *From Christo and Jeanne-Claude to Jeff Koons: John Kaldor Art Projects and Collection*, exh. cat., ed. Nicholas Baume, Museum of Contemporary Art, Sydney, 1995-1996, pp. 13 and 38; Frances Lindsay, "Left Field: Fieldwork in Context", in *Fieldwork: Australian Art, 1968-2002*, exh. cat. ed. Jason Smith and Charles Green, National Gallery of Victoria, Melbourne, 2002, p. 8.

[33] Graeme Sturgeon, *The Development of Australian Sculpture, 1788-1975*, London: Thames and Hudson, 1978, pp. 234-35.

[34] *Fourth Australian Sculpture Triennial*, exh. cat., ed. Sandra Bardas et al., Australian Centre for Contemporary Art, 200 Gertrude Street, Heide Park and Art Gallery, City of Melbourne and National Gallery of Victoria, Melbourne, 1990, pp. 61 and 102.

of the 70s and 80s seem to operate very much as precursors to what has subsequently come to prominence as the widespread trend towards temporary commissions of monumental, high profile contemporary art works in museum spaces, such as the Tate Modern's Unilever Series among numerous instances.[35] What comes to stand as the determining factor in undertakings of these kinds is not so much the work itself viewed in isolation as rather the engagement of the work with the notion of the institution more broadly. In the NGV the nature of this interaction has nonetheless tended towards a very particular form of institutional dialogue. Here temporary sculptural installation has tended to interact with the idea of the NGV expressed via a process of metonymy, whereby the institution is broken down into a series of parts each of which stands in for the whole. Roy Grounds' design lends itself particularly well to this emphasis. His simplified and overscaled forms and surface treatments are readily apprehended as almost modular components each conveying an impression of the institution in its entirety. They function in this sense as a series of iconic sections of almost sign-like simplicity: the moat, the forecourt, Lindsay court (now Federation Court), and most powerfully of all, of course, the waterwall, which since the time of the Gallery's opening has come to stand in for the institution as a whole.

All of these elements have been used as the backdrop for numerous temporary art installations and events including those previously discussed leading up to more recent examples, such as Chris Doyle's recent *Ecstatic City* project of 2008, an event that tapped into the biennale phenomenon by coinciding with the 2008 Melbourne International Arts Festival, and which was also framed by its creator in an explicitly 'anti-monumental' sense.[36] In fact, though, one of the very first usages of the NGV's forecourt for ambitious sculptural work of this kind came from outside the NGV entirely. In 1975 the contemporary artist Ivan Durrant staged his now infamous ritual action where he slaughtered a cow and then placed the carcass on the forecourt of the NGV draped in a white sheet as a protest both in favor of animal rights and against the Vietnam War. The Vietnam War context was created by the timing of Durrant's performance to coincide with the press preview to the NGV's archetypal early blockbuster exhibition, the Museum of Modern Art, New York's *Modern Masters: Manet to Matisse* that opened at the NGV on 28th May 1975. Speaking in response to Durrant's action, the exhibition's curator, William S. Lieberman, was quoted as saying that he felt it to be "a very odd way to make a protest" while the NGV commented, perhaps predictably, that Durrant had indulged in "a sick and disgusting" act.[37] In point of fact, though, the artist was doing no more than tapping into a marketing framework that had been created as a convenient platform for him by the NGV and MoMA themselves. Durrant's media-branding of his work with the NGV forecourt is thus not so different from subsequent NGV initiated site specific temporary contemporary art commissions that establish comparable connections between the sculpture and the institution via the water-wall. A characteristic example is the 2007 exhibition, *Cubic Structural Evolution Project* commissioned from Olafur Eliasson, an artist who is particularly relevant in this context since he has come to be synonymous with the spectacular temporary site-specific commissions staged at Tate Modern, the Venice Biennale and other increasingly high profile global exhibition contexts.

Conclusion: From Sculpture as Sign to Sign as Sculpture

As we have seen, then, the forty-year history of the NGV at St Kilda Road has been marked by numerous sculpture commissions and acquisitions that have responded to the institution in a manner that highlights the importance of antimonumentality and impermanence. In a sense, though, one could argue that the most prominent and even radical manifestation of this increasing trend towards a yet more spectacular form of

[35] For discussion see Philip Jodidio, *Architecture: Art*, Munich and London: Prestel, 2005, pp. 74-75.

[36] Chris Doyle cit. http://www.melbournefestival.com.au/program_2008?id=3158

[37] No author, "Dead Cow 'Art' at Gallery", *The Sun*, 27th May, 1975, p. 17.

temporary, media-responsive contemporary sculptural installation of this kind has occurred most recently in the context of sculptural work commissioned not as sculpture in a conventional sense at all but rather as part of the NGV's own marketing activities. Here I refer to the increasingly elaborate temporary hoardings created by the NGV's Exhibition Design Department to be installed prominently on the forecourt and façade of the NGV during each of the Gallery's annual Winter Masterpieces exhibitions.

This ongoing marketing campaign began in 2005 when the NGV took the decision to extend its on-site advertising beyond the conventional banner format followed in the past and to adopt, instead, a larger and more ambitious installation spread out over the Gallery's façade. The first of these was two-dimensional and took the form of a super-sized billboard of the façade of the Rijksmuseum to coincide with the 2005 *Dutch Masters from the Rijksmuseum* exhibition. From here, though, the idea soon evolved to incorporate progressively more ambitious sculptural commissions in all but name that have come to encapsulate the idea of Picasso spelt in giant neon letters reminiscent of the Hollywood sign (2006), a Deco-inspired hotel façade that was grafted onto the NGV's façade for the 2008 Art Deco exhibition, giant Dalì-designed neon lips and signature to accompany the Dalì exhibition of 2009, and a series of suspended neon names hanging off Roy Grounds' façade like a giant art installation cross between Scrabble and snakes and ladders on the occasion of the recent 2010 Städel exhibition.

Within the NGV too, the notion of antimonumentality and impermanence is equally present in many of the Gallery's most prominent recent acquisitions and exhibitions. A key example was the 2003 purchase of Sarah Sze's *Everything in its Place*. This was a particularly important acquisition for the NGV since it was part of the 2003-2004 exhibition, *world rush_4 artists*, that coincided with the re-opening of the redeveloped (and rebranded) NGV:I.[38] *Everything in its Place* embodies the emphases highlighted in this article since, although it is certainly 'permanent' and monumental, in one sense, by virtue of its towering 15 metres height, it nonetheless registers the notion of contemporary ephemerality also in terms of its low and every-day materials and construction as also, in a more specifically institutional sense, by the NGV's temporary installation of the work in an odd, corner angle of a non-gallery/transitional space leading from Federation Court through to the temporary exhibitions galleries.

Perhaps most memorable of all the recent examples that one could cite, though, as indicative of this widespread shift at the NGV was a recent exhibition held to coincide with an important sculptural acquisition for the new NGV:A building created at Federation Square for the Gallery's Australian holdings. Here, in 2008 the decision was made to commission a cast of Robert Klippel's monumental *No. 709* that had remained as a wooden pre-cast assemblage in the artist's studio at the time of his death seven years earlier. Positioned at the entrance to the new NGV:A, this new cast accordingly functions very much as an updated version of the now 120 year old tradition of commissioned monumental works here discussed, an updated version that is of the examples of Boehm and Frémiet at the old State Library and of Armstrong at St Kilda Road. The exhibition devised as an accompaniment to this acquisition, however, moved the notion of the monumental institutional acquisition into an entirely new direction. In a characteristically dynamic and anti-monumental response to the commission, and to coincide with the installation of this work, Frances Lindsay and the curatorial team of the NGV:A devised the idea for a particularly ambitious exhibition, *Klippel/ Klippel* based around the topic of Klippel's later work.[39] In collaboration with Daryl West-Moore and the NGV's Design Department, Lindsay and her team developed the idea of an immersive exhibition of Klippel's work accompanied by an interactive soundscape commissioned from Klippel's son and noted composer and music producer, Andrew

[38] Gerard Vaughan, "Foreword", *World rush_4 artists: Eija-Liisa Ahtila, Doug Aitken, Lee Bul, Sarah Sze*, exh. cat., ed. Kelly Gellatly, Charles Green and Jason Smith, The National Gallery of Victoria, Melbourne, 2003, p. 15.

[39] *Klippel/Klippel: Opus 2008*, exh. cat., by Frances Lindsay with essays by Deborah Edwards and Toff Wagstaff, National Gallery of Victoria, Melbourne, 2008. For further information see Frances Lindsay, "Perspective: Andrew Klippel", *Gallery*, September-October 2008, pp. 32-33.

Klippel. The result was one of the most innovatively staged and experientially dynamic exhibitions of Australian art in living memory. In terms of its materiality and construction the culminating work of this exhibition is as respectfully 'traditional' as Rodin's *Balzac* that has been moved as a result of the NGV's redevelopment from the old Lindsay Court to the Grollo Equiset Garden at the back of the NGV:I. Yet, the decision to acquire this work encouraged the NGV to develop one of its most ambitious and process-oriented exhibitions.

To convey this idea, visitors to the exhibition were led through three distinct immersive environments, each dedicated to a specific aspect of Klippel's late work. The first room was a darkened 'black box' environment that focused the viewer's attention on a series of extraordinarily inventive and intimate small-scale sculptures fashioned by Klippel from the discarded pieces from plastic model kits. This then led into a contrasting space based around the idea of a virtual reconstruction of a particularly innovative 1960s installation of Klippel's small bronze sculptures staged in an exhibition held at Bonython Gallery in 1968. Here the experience was the opposite to the room before, in a dazzlingly incandescent white space with sculptures seeming to float on minimal plinths. Finally, these two galleries were then situated as the preliminary lead up to the last space: a huge, echoing interior painted a sombre grey and dominated by what was, in effect, Klippel's last work, *No. 709*, rising some 3.2 meters high and based on giant wooden machinery patterns collected by the artist many years earlier. It was an unforgettable installation that constituted a major creative statement in its own right and that turned the monumental aspect of Klippel's work back in on itself to focus, instead, not so much on the finished and resolved as rather on the idea of art as process stretching, in this instance, across the generations between sculpture and sound and between father and son. In so doing, *Klippel/Klippel* raised the story of the NGV's increasingly open-ended engagement with monumental sculpture that has been here examined to a new level that augurs extremely well for further innovative and unexpected turns and developments in the years to come.

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Hidden leaves: Australian Botanical, Taxonomic and Economic Botany Resources in the British Library's India Office Records and Library

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Abstract

This paper examines the British Library's India Office Records (the archives of the East India Company and the India Office) and other resources relating to Australia and India in the nineteenth and early twentieth centuries. The paper looks at the little-researched connections between Australia and India in relation to the history of botany and botanic gardens; economic botany (including trade); plant taxonomy; horticulture; and agriculture and forestry. Resources for the study of botany and economic botany can be found outside botanical institutions. Collections that are identified with a particular discipline or geographic region, such as the India Office Records, often include material reflecting a much broader coverage of subjects and areas, than usually supposed.

The India Office Records and Library is not an obvious source for the study of Australian history and botany. In 1983 the British Library became the custodian of the India Office Records (the official records and archives of the East India Company and the India Office) and its Library. The records relate to India, Pakistan and Bangladesh (until 1947), to Burma (until 1936) and to British settlements in Southeast Asia (until 1867). Material relating to Australia's contacts with British India is dispersed throughout the collection.

Moir's (1988) *A general guide to the India Office Records* provides an introduction to the Records, and notes there are "occasional [Australian] connections with East India Company/India Office … chiefly in relation to trade, convicts and emigration" (Moir, 1988, 282). Axelby and Nair (2010) in *Science and the changing environment in India, 1780-1920: a guide to sources in the India Office Records* contains occasional references to Australia. The trade in Australian horses, known as 'Whalers', to India has been the subject of research (Yarwood, 1989), but the India Office Records have not been extensively used in relation to Australian studies.

The relationship between Australia and India in the nineteenth century has only recently started to be explored in depth. Broadbent's *India, China, Australia: trade and society, 1788-1850* highlights the contacts with, and dependency on, Calcutta (using Australian sources) in the early years of European settlement of Australia. (Broadbent, 2003, 87) The India Office Records and other material in the British Library could shed further light on the Calcutta-Sydney relationship in particular, and on India and Australia in general.

Further research into these Australian-Indian contacts could provide evidence of the importance of these intra-colonial connections, particularly trade; the dependence of early Australian settlements on India; the (ir)relevance of Britain in these intra-colonial contacts; and the concept of British empire loyalties (rather than loyalty to Britain) such as promoted through international and colonial exhibitions; the extent to which the Australian colonial palate was augmented by Indian spices, chutneys and pickles; the extent to which Australian flora has impacted on India, and Indian flora on Australia.

From 1800 there were growing family, business, military, missionary and judicial connections between Calcutta and Sydney (Broadbent, 2003, 75), and exotic, to European eyes, Australian plants are likely to have made unusual gifts to family and business contacts in Calcutta. In the early years of the nineteenth century gifts of Australian plants were made to the Calcutta Botanic Garden. Mrs Blaxland, the wife of the NSW landowner and merchant John Blaxland, and daughter of the Calcutta merchant, Jean Louis de Marquett, donated a swamp lily (probably *Ottelia ovalifolia*) to the Calcutta Botanic Garden in 1812. (Roxburgh & Carey, 1814, 23). Other Australian plants presented to the Calcutta Garden included *Metrosideros linearis,* Colonel Paterson, 1800; *Glycine bimaculata*, , Mr Bowie, 1801; *Casuarina distyla,* Dr Wallich, 1811; *Casuarina torusola,* , Captain Murray, 1811; *Zamia sp.*, Dr.

C. Campbell, 1801. (Roxburgh & Cary, 1814, 36, 55, 66 and 71)

Thirty years later, the number of plants introduced to the Calcutta Garden had increased considerably. Voigt's (1845) *Hortus Suburbanus Calcuttensis* contains c.750 pages compared to Roxburgh and Carey's (1814) catalogue of c.100 pages, and includes Australian plants such as *Araucaria excelsa [= Araucaria heterophylla]* [Norfolk Island Pine]; *Araucaria Cunninghami[i]* [Hoop Pine; Moreton Bay Pine]; *Cupressus australis*; *Gyrocarpus americanus* ; *Grevillea robusta*; *Salicornia indica; Rhagodia linifolia*; *Xyris pauciflora* and *Xyris denticulata*. (Voigt, 1845, pp. 306, 311, 322, 557, 558 and 731). Voigt makes no mention of *Eucalyptus* species, but by the 1870s there was a trade in *Eucalyptus* seeds from Australia. (House of Commons papers, 1871, 291) and by the early twentieth century *Eucalyptus* had become so established in India that Brandis in his work *Indian trees* cited 17 *Eucalyptus* species. (Brandis, 1906, 326-328) He also cites *Grevillea robusta* (Brandis, 1906, 544) that had become established as a shade tree in tea and coffee growing areas of India. A report in 1911 listed 34 species of *Eucalyptus* suitable for India, noting "there are Eucalypts which are suited to every kind of climate from the ocean to the snow lines of the Himalayas. (Booth-Tucker, 1911, 2) *Casuarina equisetifolia* became an important fuel wood in the Madras Presidency. (Commonwealth Forestry Bureau, 1928, 260)

Eucalyptus moloccana, Roxb. was first named and described by William Roxburgh in *Flora Indica* (Roxburgh, 1832, 498) and was "apparently described from a cultivated tree in the Calcutta Garden, … said to be a native of the Molucca Islands … the name wrongly attributed as the species does not occur naturally in Indonesia." (Boland, 2006, 460)

Throughout the nineteenth and early twentieth centuries an ever-more complex network of exchange of plants, seeds and information developed between Australia and India via botanic gardens, forest and agricultural departments, horticultural and agricultural societies, acclimatisation societies and commercial nurseries. The Calcutta Botanic Garden sent seeds to botanic gardens and private individuals throughout Australia (Royal Botanic Garden, Calcutta, 1890-1891, appendix iv) and received seeds from Australia. (Royal Botanic Garden, Calcutta, 1890-1891, appendix iii) Herbarium specimens were sent by von Mueller from Melbourne University in 1892. (Royal Botanic Garden, Calcutta, 1892-1893, appendix v)

Acclimatisation societies promoted "the introduction, acclimatisation, and domestication of all innoxious animals, birds, fishes, insects, and vegetables, whether useful or ornamental…" (Acclimatisation Society of Victoria, 1864, 20) The Acclimatisation Society of Victoria was founded in 1861; the South Australian and the Queensland societies in 1862. Societies were also formed in the 1860s in the Victorian towns of Ballarat, Beechworth and Portland. (Lever, 1992)

Ferdinand von Mueller's work *Select extra-tropical plants readily eligible for industrial culture or naturalisation* went through many editions, including an Indian edition published in 1880. (Von Mueller, 1880) Von Mueller had contemplated publishing a companion volume on tropical plants, to encourage their growth in Australia, (Von Mueller, 1880, vi) but this was never produced.

Eucalyptus seeds and other Australian seeds "could be exchanged for Himalayan seeds, particularly deodar and other conifers, from Dr F. Muller, Government botanist, Melbourne; or from Melbourne and Sydney seedsmen." (House of Commons, 1871, 291)

International and colonial exhibitions were seen as a major means of promoting colonial raw materials, produce and manufactures and securing new trade. (Hoffenberg, 2004, 4) Commenting on the Indian presence at the Melbourne International Exhibition of 1880-1881 the report to the Indian Government noted that "in addition to tea, jute and rice trades, there appears to be a growing demand in Australia for Indian coffee, spices, oils and cotton goods. Australia on her side can offer copper, horses, hops, wool, fruit, dairy produce and flour, and possibly ghí [ghee]" (Ingliss, 1882, 2). "There would seem to be an opening for a large trade in sleepers for railways,

piles for jetties and harbour works". (Ingliss, 1882, 23) … "Fresh and dried fruit might form another article of export to India." (Ingliss, 1882, 24) … "Tasmanian hops are already famous, being quoted at prices as high as the best Kentish." (Ingliss, 1882, 25) …"The hop-growers of Victoria and Tasmania were unaware of the establishment of large breweries along the Himalayan ranges for the supply of beer to British troops and residents in India, and that Britain and Germany are now competing for the supply of hops which there seems reason to believe can be sent of better quality from the colonies." (Ingliss, 1882, 55)

The Calcutta Tea Syndicate promoted Indian tea, so that Australian imports increased from 86,000 lbs in 1879-80 to nearly 808,000 lbs in 1880-81. (Ingliss, 1882, 53) and it was predicted that in three or four years it could increase to five million pounds a year … particularly as "the Australian colonies … take about twenty million pounds of tea from China, and of the poorest kind. … Class for class, Indian teas are greatly superior to all but the really fine classes of China tea, and they are, moreover, entirely free from all suspicion of adulteration."(Ingliss, 1882, 53) Imperial loyalties were a reason for the shift from China to Indian teas, but the growth of the dairy industry and the availability of fresh milk in Australia, together with the end of transportation meant an end to a demand for cheap Chinese green teas. (Diamond, 1999, 28)

International exhibitions were a major showcase for Australian and Indian products and raw materials, and played a prominent role in promoting trade. Exhibitions included the Sydney International (1879); the Melbourne International (1880-81); the Calcutta International (1883-84); the Melbourne Centennial (1888) and the Empire of India (1895) exhibitions. (Hoffenberg, 2001, 279-280)

The Calcutta International Exhibition, 1883-84, had numerous exhibitors from Australia. In his opening address the Viceroy of India stated "I believe there is a great future before the trade of India and Australia." (Calcutta International Exhibition, 1885, 15) At this exhibition New South Wales exhibited more than 100 species of timbers; gums and resins; wheat flour; ghee; wines including from companies such as Lindeman and Wyndham. From South Australia came olive oil; dried fruits; pickles and jams; timber; and wines (from Seppelt, Penfold and Thomas Hardy). From Victoria - wines; more than 60 species of timber; medicines (particularly Eucalyptus based); cheese "Victorian Stilton, made with vegetable rennet to suit the native Indian market." (Calcutta International Exhibition, 1885, 180) Hops grown at Coranderrk Aboriginal station (near Healesville, Victoria) were exhibited. (International Exhibition, 1885, 185)

Horticulturalists, gardeners and commercial nurseries, played a major role in distributing seeds and plants between Australia and India. Firminger in *A Manual of Gardening for Bengal and Upper India* mentions that *Grevillea robusta* had become established in gardens around Calcutta and that a specimen of *Grevillea buxifolia* was growing in the Calcutta Botanic Garden. (Firminger, 1869, 440) Sixty years later, in the 7th edition of Firminger, *Grevillea robusta* is "extensively planted in southern India as a shade tree for coffee." (Firminger & Burns, 1930, 382)

Firminger and Burns (1930) also note that several *Araucaria* species including the Norfolk Island Pine and the Hoop Pine are established in India and that "large numbers of young plants are imported from Australia." (Firminger & Burns, 1930, 238) Various Australian acacias are "found in south Indian hill stations." (Firminger & Burns, 1930, 585) Other Australian plants from cycads (Firminger & Burns, 1930, 281) to stag-horn ferns (Firminger & Burns, 1930, 264) were familiar to Indian horticulture.

Australian newspapers are a rich source of notices, news reports and advertisements about plants, including those imported from India. A notice under the heading "Ornamental plants" in the *Sydney Morning Herald* of 26 April 1851 states "that John MacMahon can supply plants growing in pots of the undermentioned rare and beautiful varieties, almost all being of very recent introduction" (SMH, 1851, p. 8)… the list included Indian plants such as.Pride of India (*Lagerstroemia speciosa*) and the Himalayan or Indian deodar (*Cedrus deodara*).

Queensland in particular turned to India for ornamental shrubs and trees, and the Queensland Acclimatisation Society introduced a range of Indian flowering trees and shrubs. (Beautiful trees and shrubs, *The Brisbane Courier*, 28 March 1924, 4) A report on the meeting of the Queensland Acclimatisation Society in February 1887 mentioned a wardian case of mango grafts and another of cycads were received from India. (Queensland Acclimatisation Society, *The Queenslander*, 3 February, 1877, 18-19). The Queensland climate was ideal for the cultivation of tropical fruit and India was seen as a source of tropical fruit stock, such as mangoes, to develop new industries in Queensland. (*The Brisbane Courier*, 1 April, 1855, 5) Better flavoured varieties of mango were imported from India - Mango *dodol* from Calcutta Botanic Garden in 1858; 'Strawberry' mango and 'Alphonse' from Bombay in 1861. Varieties were also imported from Java. (The mango of Queensland, *The Brisbane Courier*, 12 March 1870, 7) The main cultivar now grown in Queensland is the 'Kensington', believed to be a spontaneous hybrid between Indian and South East Asian cultivars.(Johnson, 2000, 87)

In its early years, the Swan River settlement imported a large amount of produce from Calcutta. The shipping inventory of the *Strathisla* from Calcutta, is typical: "Forty cases pearl sago, 8 bags black pepper, 16 ditto white, …25 bags nutmegs, 1 box mace and nutmegs, 2,160 bundles ratans, 793 boxes Manilla segars, 20 boxes cassia, 2 boxes joss-stick, 1 box arrowroot, … 33 cases castor oil, 25 bags almonds, 100 bags saltpetre, 800 bags Patna rice, … 3 boxes curry powder, ... 200 bags ginger, 8 ditto senna, 1,521 bags and 40 hogsheads. sugar, 1 chest tea…" (*The Perth Gazette and Western Australian Journal*, 8 April 1837, 4) The *Strathisla* regularly plied the India-Australia route. In 1839 it discharged a cargo from Calcutta in Sydney, including "93 bags of sago, 7 bags white pepper, 28 bags black pepper, 2,106 bags sugar, 245 bags coffee, 6 cases China preserved fruits, 3 x 10 catty [1 kati= c. 600g] boxes Pekoe tea, 3 x 10 catty boxes gunpowder tea, … 12 boxes Indian chutney, 7 boxes India preserved fruits and pickles , 200 bags Patna rice." (*The Sydney Monitor and Commercial Advertiser*, 15 May 1839, 2). What is interesting from these shipping records is how the early colonial diet was enlivened by curry powders, spices, chutneys, pickles and coffee as well as tea.

Although the Royal Botanic Gardens at Kew played an important role in disseminating botanical information and plant specimens, (Brockway, 1979, 7) its role as the centre of a British botanical empire, regulating the flow of botanical information, plants and seeds between colonial satellites needs to be reviewed. (Endersby, 2000, 326). The direct connections between India and Australian colonies and states, not just in the field of economic botany, but in all aspects, has been little investigated.

The British Library's India Office Records and Library, holds an important, if little-known, resource on Australia's interaction with India. This paper has highlighted some of those botanical and economic botany contacts. Factors such as empire loyalty and the promotion of products through international exhibitions in India and Australia, changed Australian tastes. Indian tea replaced Chinese tea as the Australian beverage of choice in the 1880s. The colonial Australian palate was enriched by Indian spices, pickles and chutneys.

This paper has just given a taste of the material held in the India Office Records and Library, that combined with resources in Australia – not least newspapers – that shows the connections between India and Australia in botany, forestry, agriculture, horticulture and trade were particularly strong in the nineteenth century, and that further research could further illustrate that the early European settlement of Australia was strongly connected, influenced and dependent upon connections with India.

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It could only happen in the North – Collecting in Darwin

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Northern Territory Nursing Museum

Abstract

This is not just another crocodile story from Darwin, but an introduction to a small nursing museum with sometimes, different stories. The Northern Territory Nursing Museum at Charles Darwin University started with two vacant display cases in Darwin in 1987. With a couple of porcelain bedpans to take away their vacant look, it was off and running.

Our museum has similar problems associated with other university-based collections, from the Cinderella Collection to continuing concerns today. There are however some important differences because so many of our stories and artefacts relate to an environment of remoteness, frontier life, many cultures and lonely nursing practice.

These are some nursing stories and pictures from that "Far Country" [Powell 2000]. They are selected from stories related to artefacts, from oral histories, from our Ladies [the volunteers], from NT Archives, letters, the 2009 old Darwin Hospital reunion and visitors' stories. New and unexpected skills are often needed, repair jobs for buffalo goring or extracting teeth. There are new patient experiences of a living, pet possum hair-do or new social and professional roles in indigenous life and in the active social life of stations and race meetings. Themes of transport and communication occur and recur, and include stories of no roads and exotic creatures.

There is the buffalo holding up the ambulance and of course to finish, a crocodile story: the home visit via dugout canoe, paddling past crocodiles basking on mud banks and hoping they will not investigate this small, flimsy craft!

This is not just another crocodile story from Darwin, but an introduction to a small nursing museum and its different stories. The Nursing Museum in Charles Darwin University collects artefacts, historical photographs and archival material which celebrate nursing and nurses in Australia's remote north and centre, with special focus on the Northern Territory. From the beginning, there has been an emphasis on stories in oral and written histories.

Beginnings

The Museum started in the 1987 with two vacant display cabinets bought in the original federally funded transition of nurse education. A couple of porcelain bedpans and a urinal took away the vacant look. It was the end of the era of the change from glass and red rubber to plastics and disposables. A couple of large private collections arrived as people and organisations moved on or died. Suddenly things arrived!

The head [Kevin Davis] of our predecessor institution thought all this was a good thing and provided a large football trophy cabinet. The Museum was identified for research into university-based museums and art collections and was part the Cinderella Collections report [AV-CC, 1996] and received conservator funding through that project [DCA/AV-CC, 1998]. Now the Museum was on the museum network and the Regional Museums Officer of the Museums and Art Galleries NT found us. We were on the local regional network and introduced to Museums Australia.

A university and community museum

Our museum has similar problems associated with other university-based collections, being continuance of the Museum and in a legally constituted governance within the University structures [MA 2008]. Exhibitions within University relate to its teaching function to show the old to the modern student, as well as displays with specific historical themes.

The 2010 International Nurses' Day in this International Year of the Nurse was celebrated with an exhibition focused on Florence Nightingale to Territory exemplars. A volunteer is a Nightingale and her hospital badge featured.

Sometimes a modern story needs to be told, as with the nurses' memorial at the Australian War Memorial. This is not an heroic and grand depiction of striving to conquer, to win. It is a contemplative series of glass screens though it does remind one Canberra taxi driver of a shower screen!

The Museum provides permanent and temporary displays in various community sites Too often it is found that teasing out the story related to the artefact can be difficult. Typically, names, dates, awards are provided but the humanity is lost. Sometimes the artefact can be linked to a recent issue like a huge blackout from Darwin to Katherine and built around the torch for use in the operating theatre in blackouts of the past.

Making change visible

If change is to be made visible, stories of who, what, how, must be tied to the artefact. A nursing museum however has extra hurdles in collecting stories. Nurses are good story-tellers but they rarely write it. Recorded information is usually in a restricted format, like a patient's medical history. Nurses also cannot believe that what they know is of interest to others or even the next generation of nurses. They make the extraordinary seem ordinary – the "ordinariness of nursing" [Taylor, 1992]. As day to day use and knowledge of an artefact disappears, its stories disappear.

Thus, our valuable teddy bear has meaning to the midwife of an era prior to electronic scales. Weighing babies was slower because the babe had to be still for balancing the scales. The midwife used a toy or rattle to catch attention and thus the babe stared, stilled, and the scales were balanced. This well-used teddy bear with milk advertising on its feet was used for just such a purpose, while serving as passive advertising for Bear Milk [Brodie, 1998; Mason, 2009].

A wide museum practice

There are however some further important differences for our Museum in its collecting and museum practices. It was very early apparent that just collecting artefacts and identifying them would not be sufficient for the collecting environment of our "Far Country" [Powell, 2000]. There was early collection of oral histories, and later training for oral history recording. Some activities are outside the usual museum practice, such as participating and assisting in the Old Darwin Hospital reunion or organising nursing war memorials.

A nursing plaque at the Darwin Cenotaph was set up in 2001. Friends of the North Australia Railway, Darwin's early railway to nowhere [actually Birdum], approached the Museum for a memorial plaque for the hospital [119th AGH] railway spur line. This was originally for cattle loading but after the bombing of Darwin [19th February 1942] as the largest defence base in the southern hemisphere developed at Adelaide River, the spur line became the transfer point from hospital to hospital train. This plaque was unveiled in 2007.

Collecting in a "Far Country"

Much of our collection relates to an environment of remoteness and frontier life, many cultures and lonely nursing practice. Stories attached to mundane artefacts and activities can surprise. These then are some nursing stories and pictures from that "Far Country". They are selected from stories related to artefacts, from oral histories, from our Ladies [the volunteers], from NT Archives, letters and diaries, the 2009 old Darwin Hospital reunion and visitors' stories. They provide some of the social, cultural and political context often overlooked [Nelson & Wall, 2010], which make nursing in the north unique.

To set the context: except for improved rates of maternal and infant mortality and morbidity pre-1940s, the Territory hinterland remained little changed from the 1860s to the 1960s – cattle stations, some mines, sporadic agriculture and Aboriginal communities [Riddett, 1991]. Into the 1980s, the same main themes emerge in the stories told – of new clinical skills often practised in unusual settings, other necessary skills for survival, isolation and distance, transport, other social and indigenous cultures experienced. These very Territory themes are not just from the bush. They hold true for nurses practising in Darwin and

Alice Springs hospitals and urban clinics. Even today, acute hospital practice can have some important surprises for the new arrival.

New clinical skills

New and unexpected skills are needed - from repair jobs for buffalo goring, suturing, splinting broken bones or extracting teeth. Tooth pulling remained an essential skill for the nurse into the 1970s. With the arrival of radio transmitters in the 1930s, morse code was briefly another essential nursing skill for operation of the new pedal-powered transceivers [Rudolph 2001 85]. There were also those other patients – pet dogs and cats, an occasional python or wallaby joey.

Above all, the stories indicate the loneliness of practice, deciding if help is needed, if it is available [Wood, 2009]. Standard treatment manuals did not exist - the first Bushbook only arrived in the 1980s and later in the 1990s, CARPA [Central Australia Rural Practitioners Association Standard Treatment Manual].

As late as the mid-1970s, an introductory workshop for the new nurse in an urban health centre, included two and four wheel driving skills and tests, setting up mobile radio and stringing out the radio aerial, suturing, diagnostic skills for malnourishment, child development assessment, inserting intra-venous and intra-peritoneal [abdominal] infusions, vaccinations and anti-venoms, prescribing of drugs [especially antibiotics]. These necessary skills are not on the usual list for an induction to urban clinical practice!

Often too, the practice setting even for the urban-based could be unusual and unexpected. Even within town in the 1960s, a home visit could be to a shelter "little better than a chook-pen". Nurses' diaries and letters tell stories of adaptation of practice and skills to the setting and to local cultural demands [Riddett, 1986, 1990; Rudolph, 2001]. Routines needed adjusting to cultural demands and tensions in order to run the clinic – even compliance in an expected order of tasks in an assessment for hookworm and anaemia could be a matter of importance.

Other necessary skills for survival, recreation

There were other necessary skills for survival. The nurse had to live in various accommodation, from derelict hotels to sharing with the mission religious [Moore, 2009; Rudolph, 2001, 2002] In many places, they learnt to grow vegetable gardens, keep goats and milk them, run chickens and reap the reward for cake making and entertaining [KNHG, 2008; Rudolph, 2001]. In running the bush hospital, they managed the washing and cooking for any patients as well as maintaining food and clinical supplies and even, too often having to perform running repairs on equipment and vehicles and the radio. Into the 1980s, the bush nurse was still expected to cater for the doctor's visit and occasional in-patient and traveler.

The bush hospital into the 1980s was clinic, hospital and social centre. Nurses, young white and single women, were an inevitable attraction [KNHG, 2008; Riddett, 1986,1990 & 1991; Ogden, 1994; Rudolph, 2001]. As Falconridge 1937-39 [Obden, 2008, p. 1] said:

> … because apart from being the hospital, we had to be the sort of social part of the place as well.

Often, it also housed the only radio transmitter. Stories abound of picnics, Christmas parties for patients and locals, afternoon teas on the verandah, dinner parties, dances, the races, rodeo, sports days.

For some, the monsoon brought quiet, with little social life. Nurses made their own recreation - walking or riding through wondrous country, of at last having time to read, of letter writing and keeping diaries. They also dealt with inevitable catastrophe - chickens giving up laying or the roof leaking, floods and impassible roads.

Isolation and distance

Isolation and distance dominate the stories. So - in 1924 [Ogden, 2005, p. 11]:

> The greatest excitement … on the station was 'mail day', without a doubt. … It arrives once in six weeks and is a gala day,

and in 1965 [KNHG, 2008, p. 63]:

> Wrote a letter! That's what you did – you wrote letters …You couldn't ring.

The arrival of the radio in the 1930s significantly eased the isolation and the radio became the nurse's and the housewife's new tool [Rudolph, 2001]. There were difficulties with reception, with transmission and even, with having enough pedal power. Sometimes the black staff did the pedaling [Ogden, 2008] or it was another nurse [KNHG, 2008, p. 62]:

> To pedal the wireless and speak to the operator for a lengthy period, such as when giving a medical report, was like pedaling a bike uphill and talking at the same time, so usually one sister pedaled while the other spoke.

and when in 1952-62 [KNHG, 2008, p. 62], pedal power was no longer needed, power could still be problematic:

> We had a pedal wireless in the office of the manager's house. You wound the handle and when the lights [of the mission settlement] were all out, we had enough power to use [it].

Transport

In the early days, horse riding or driving the horse and cart were necessary skills [Riddett, 1990; Rudolph, 2001] for the home visit! In the Centre, camels were used. There are extraordinary stories of travel and sometimes, lonely deathbeds, of days on the road to get to a birth or to an injured man [Riddett, 1990,1991; Rudolph, 2001].

Ambulance stories as more patients were evacuated also provide surprises. Travelling on the bitumen [Stuart Highway] between early dry season fires on both sides, the ambulance had to slow down as it fell in behind fleeing animals along the road – buffalo, dingo, wallaby, goanna. There is more than one story of a buffalo challenging an ambulance. Then there is breakdown on a lonely stretch of bitumen. Removing the patient to shade by the roadside, his attendants, driver and nurse, tried to thumb a ride back to Darwin from the infrequent passing traffic.

Some transport stories are of driving to get to a radio or telephone. The telephone after work hours was only available at the mine gate house, some fifteen miles from the town. Or where after floods, the town was re-built a couple of kilometres distant from the radio shack. Transport can be put to unusual uses. After a heart attack on an early tourist bus, the now-dead tourist was moved to the luggage boot until delivered to the nearest clinic, some miles further on.

Other social and indigenous cultures experienced

A final dominating theme in these nursing stories is the experience of other social and indigenous cultures. Many nurses found themselves in a new social role. The position as a nurse did not finish with close of business and small communities could have specific expectations of the nurse's role and behaviour outside the hospital confines. Then too, they could be seen as suitable dinner guests when the station manager entertained [Riddett, 1990; Ogden, 1994, 2005].

There are new patient experiences of learning to deal with Aborigines, to communicate and sometimes understand. From the living, pet possum hair-do of the patient in for a dressing to occasional difficulty in knowing who is the patient in the giggling, shy cluster of children sent over by the school during recess. There was [and still is] the first experience of appalling material poverty, of strange and exotic diseases, and of feeling alien in another culture [Riddett, 1996].

In the days before standard treatment manuals, nurses learnt as they went. There are stories telling of different midwifery and maternal practices and learning how to assess Aboriginal children. Child development and rearing could be surprising as the black child developed early in motor skills and often seemed unprotected and less, cuddled. Women's business for Aboriginal patients was a learning experience for the new bush nurse.

The stories tell of strangeness and frustration in working with Aboriginal staff and patients. As with the early Australian Inland Mission [AIM] Sisters however, they also show Aborigines emerging as "real" people. Riddett [1986] found:

> For the most part, letters written by intelligent, articulate and sensitive women … provide a … real source of contemporary comment

And often show loving and caring relationships with Aboriginal staff and patients [Falconridge diary 1937 in Riddett, 1996, p. 119]:

> Maybe, they all cared for each other and were as Sister Stewart had said "all sisters under the skin".

And a crocodile story to conclude

This has been a story of a nursing museum in remote Australia which as an important part of its museum practice has a focus on oral histories and written stories. The dominant themes of the stories, whether town or bush-based, emphasise frontier nursing practice in a "far country". Many stories make what is the extra-ordinary of nursing into the ordinary. Of course to finish, it must be a crocodile story. There is the home visit traveling via dugout canoe around the coastal mangroves, as there is no road. Two Aboriginal men paddle the small and flimsy craft past crocodiles basking on mud banks and the Sisters hope they will stay there!

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The renewed science: bridging the gap between museum scientists, museum practitioners and volunteers

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Introduction

In 'The Age of Enlightenment', at the inception of those institutions we have come to know as the great 'Museums of Natural History', the distinctions between museum scientists, museum practitioners and museum volunteers were slight indeed. Modernity, in this (and many other regards) has resulted in the fragmentation of disciplines with resultant barriers to effective communication and cooperation between these segments. It is timely for us to examine how renewing some old connections may result in new synergies in the museum sector. This paper considers historical and contemporary relationships between scientists, amateur scientists and volunteers and proposes some new ways of reinvigorating these important bonds.

Taming the 'wild bunch'...

We met up with Barry (not his real name!) on a recent field trip to the University of Queensland where he had been employed for most of his working life as a Technical Officer in the Faculty of Science. Barry's real passion however is seismology and in retirement has secured himself a tenured role as a 'Volunteer Seismologist' and proudly shows off his UQ business card.
And then there's young Andrew who works in the Macquarie University Library by day and by night practices the ancient black art of smithing. On the weekends he can be found exercising his craft as a blacksmith with the Sydney Heritage Fleet.
Jen is raising six children – you would think she was busy enough – nonetheless in her 'spare time' Jen is a 'lace enthusiast' at the Powerhouse Museum's Lace Study Centre in Sydney where she researches and repairs fine handmade lace from the late 1500s to more recent machine-made pieces.
Barry, Andrew and Jen are just three of many, many living models of Meyer's (2010) theory founded on empirical research with the Natural History Museum of Luxembourg. Meyer (2010) discovered that 'scientific collaborators' such as these three enthusiasts not only contribute in a meaningful way to advancing the collective knowledge of the sciences, they help to bridge the gap between professional scientists and amateurs in the field, nurturing community ties and arguably contributing to social health and community wellbeing (Putnam 1993, 2000).
Meyer (2010) tells the story of Guy, a locomotive driver in Luxembourg and Laurent, a passenger on a public train. On this occasion, Guy was driving the train and Laurent and Meyer were on board. As the train hurtled to its destination, Meyer suddenly heard the disembodied voice of Guy over the loudspeaker; in his announcement, train driver Guy suggested that passenger Laurent look out the window because a badger had been sighted in that very spot on previous occasions. What had triggered this curious event on a public train in Luxembourg?

It seems that Guy and Laurent were both amateur scientists at the Luxembourg Natural History Museum. Guy's interest was mycology, or fungi, and Laurent of course was interested in badgers, but despite their research interests lying in quite different fields and their day jobs worlds apart, Guy and Laurent, like other 'scientific collaborators' in the Museum knew each other and were colleagues, attending conferences, presenting posters, giving talks and writing journal articles. Indeed Meyer himself met Guy at a Mycology Conference at the University of Oslo some time later when Guy was presenting a poster.

Meyer reveals that many of the 'scientific collaborators' in his study were people whose day job did not 'bear a direct link with their active scientific interests' and included 'a bank employee interested in astrophysics and collaborating with NASA, a school teacher fascinated with beetles, a young student interested in and publishing about fossils' (Meyer 2010:1.4). Leveraging this shared passion for science benefits the professional scientist, the amateur scientist and the Museum, and certainly progresses collective scientific knowledge at an exciting rate; it seems that many people are very keen, given the opportunity, to volunteer their time in pursuit of great science.

In an outstanding example of community collaboration, scientists at the University of Portsmouth's Institute of Cosmology and Gravitation set up the Galaxy Zoo project and were inundated with offers of international public support. These scientists asked people, via a dedicated and interactive website, to help them categorise over one million extraordinary images that had been taken by a 2.5 metre telescope in New Mexico as part of the Sloan Digital Sky Survey. Within the first month over 85,000 people had signed up for the project with the final tally of 140,000 participants (Fowler ABC 2008). Professor of Astrophysics Bob Nichol (2008) commented on The Science Show,

> We really, I would say, didn't really give much thought to the people. What I mean by that was that we wanted their help, we didn't really fully I think originally understand how interested they were in these problems. So I think there's been actually a wonderful psychological evolution in this project in that we started out by having a science question and we wanted to ask that science question, but then what's happened is a whole community's grown up. The users want to talk to themselves, they want to ask us questions, they want to exchange information between themselves, they want to discuss it and we never really envisaged that would happen (Nichol 2008).

In Australia scientists are harnessing the power of 'scientific collaborators' to help them to understand coral bleaching on the Great Barrier Reef and to research micro bats in Melbourne. Bleach Watch, run by the Great Barrier Reef Marine Park Authority has recruited more than 200 people including tourism operations, fishermen and researchers to help detect early signs of coral bleaching. Dr Paul Marshall speaking on ABC News said that, 'it was the Bleach Watch volunteers that helped us realise that it was really starting to kick in that we were going to see a bleaching event' (Marshall 2009). The University of Melbourne's Dr Rodney van der Ree is recruiting amateur scientists to be part of the world's biggest survey of its type that is, to find and identify which species of bats are still living within a 40 kilometre radius of the centre of the city. Van der Ree says that, 'there's been one study that showed that one bat could eat 600 mosquitoes within an hour. So potentially they're really, really valuable and they play important roles in the ecosystem' (van der Ree 2009). Managed via the Earthwatch Institute's website, the project is one of many short 'expeditions' that invite students, adults and family groups to join professional scientists in field research activities.

Earthwatch was founded in 1971 with just four scientists from the Smithsonian Institute who formed four scientific teams from the first thirty nine volunteers who put up their hands. The program came out of, 'a need to invent a new funding model for scientific research became apparent, as dwindling government funding was combined with an increased urgency in the need for scientific information and action' (Earthwatch 2010). Last year Earthwatch sponsored over 140 projects in over fifty countries and collaborated with over 3500 volunteers. A look at the Earthwatch website shows that many amateur scientists are keen to support professional scientists in a range of interesting and meaningful projects. The amateurs are well briefed and well co-ordinated by the professionals and get to engage in some very exciting, groundbreaking scientific work.

We think that sometimes people forget that science, and particularly natural history, was founded on the principles of altruism and grand passions. Scientific luminaries such as Sir Hans Sloane (1660-1753), Joseph Banks (1743-1820), Mary Anning (1799-1847) and of course Charles Darwin (1809-1882), were passionate collectors of natural history specimens who had 'day jobs' or wealthy benefactors to fund their expeditions. Indeed Sir Hans Sloane whose collection formed the basis of the early British Museum and then the first Natural History Museum was a wealthy doctor and enthusiastic collector who gathered specimens from all over Jamaica in his spare time. So important was his collection that the British Government put in place a national lottery (now there's an idea) to fund its purchase, at well below its market value, for posterity. Joseph Banks, a colleague of Carl Linnaeus and an early trustee of the British Museum, was independently wealthy and used his fortune to fund his adventures

around the world. Mary Anning, whose fossil collections were critical to the establishment of palaeontology as a science, was the daughter of a poor working class family. She sold her fossil discoveries as curiosities and souvenirs in order to make a living. While she was never accepted by the scientific community, never published anything and died an outsider and a pauper; scores of scientists made their reputations on her discoveries. Charles Darwin, who was given a state funeral for his extraordinary contributions to science, tried other careers including medical doctor and Anglican parson (of all things) before his father, a wealthy society doctor, in frustration at Charles' lack of direction, financially sponsored him aboard the HMAS Beagle. The rest, of course, is history.

Notwithstanding their crucial contributions to the early sciences, amateurs have since been discouraged by professional scientists who 'have sought to demarcate themselves from amateurs' (Meyer 2010: 2.5) and 'historically, the development of the research natural history museum was an important stage in the professionalization of natural history work and an example of the changing relationship between amateurs and professionals' (Meyer 2010:2.5). In America, too, in the early 20th century attempts were made 'to 'expulse' amateur science from professional science' (Gieryn 1995:415 cited in Meyer) and zoologists in particular used the walls of the museum to 'establish their authority and autonomy through the construction of various boundaries around themselves' (Fournier 1999:282 cited in Meyer). The fallout from this historical pique between amateurs and professionals has been the ever more peripheral status of the amateur in the natural history museum, resulting in structural disincentives for these 'amateur experts' (Ellis and Waterton 2004 cited in Meyer) who have also been coined 'lay experts' (Epstein 1995 cited in Meyer) who indulge in 'serious leisure' (Stebbins 1992 cited in Meyer) pursuits and 'partial scientists' (Meyer 2005) to exercise their passions. According to Ellis and Waterton (2004, cited in Meyer 2010:2.12) the amateur and the professional spaces are 'two separate yet interconnected, antagonistic, yet mutually respectful worlds'. Yet, despite these sometimes fraught environments, Meyer (2010) has shown us in his work with the Luxembourg Natural History Museum, that collaboration between amateurs and professionals can be managed very effectively, producing significant benefits for both the scientific community and the community at large.

These collaborations can provide important social benefits; such as the notion that serious leisure pursuits may tells us a lot about the nature of 'work' and indicate how best to frame ideas of 'work' in the general community in order to engage and motivate individuals to achieve greater outcomes and higher levels of engagement and satisfaction; as communities of location become more dispersed, communities of interest may help provide the framework for rebuilding high levels of social cohesion and social capital which may then lead to improved social and economic rewards; amateurs feed in to the museum from disparate social, economic and ethnic environments and thus may fortify the benefits of diversity and social inclusion within the scientific community. Certainly from a specifically scientific viewpoint, more hands and feet in the field, or the sky, or the sea can contribute enormously to scientific knowledge; amateurs too, are led by passion rather than institutional, national or international agendas, thus offering the freedom of creativity, invention, exploration and discovery that may not be quite so available to the professional scientist. The fresh, creative perspectives that may be uncovered by the amateur may well spark new scientific ideas or directions that the professional scientists may care to explore and enhance and thus contribute to the greater scientific knowledge. These findings suggest that care must be taken to encourage and foster the fragile bonds between the amateur and the professional scientists if we are to take full advantage of this potentially beneficial relationship.

Meyer's findings demonstrated that the ties between professional scientists and amateur scientists tend to be 'partial and fragile, they have to be nurtured and cultivated with care'; museum professionals 'cannot continue to control – to use technical and 'cold' devices...but have to care by fostering a 'warm' world of people (Meyer 2010:1.2,abstract). The main disjunction between

the relatively liberated world of the amateur and the institutional environment of the professional is the drive for governance and control over the amateur. Meyer (2010:3.8) elaborates,

> Bringing individualistic goals in resonance with institutional goals is an ambition that runs through the development of natural history. Already in the early 19th century, those who practised natural history were, to the eyes of professionals, a rather 'undisciplined crowd' difficult to keep under control (Drouin and Bensuade-Vincent 1996:419).

Rather than attempting to tame the 'wild bunch' of amateurs, Meyer (2010) advocates professionals caring for the fragile relationship by using 'rather delicate methods' designed to encourage and motivate, as distinct from management techniques designed to control and discipline. Meyer (2010) indicates that some methods are more effective than others and suggests that officially 'naming' these individuals on an honour roll; calling them something more scientific than 'volunteer' which has a tendency to undermine their expertise and to add an economically pejorative level of meaning to their role (Hicks 2008); respecting their scientific contributions and rewarding them frequently with meaningful events and awards in conjunction with the professional scientists; to welcome them to participate in professional conferences or at the very minimum hold conferences dedicated to the amateur scientist; and to facilitate amateur journal publishing opportunities. We also suggest that providing a physical place of their own to meet and work, perhaps in a common room space; and interactive online facilities for meeting, sharing and contributing to the knowledge base. Universities too, can make strong contributions to the development of positive relationships.

In a previous paper Simpson (2006) discussed in general terms the history of the museum workforce in relation to tertiary training opportunities. He noted that there have been three methods of becoming a museum worker; firstly this involved, gaining a degree in an academic speciality and then undertaking on-the-job training within the museum; secondly, undertaking short courses and training options offered by professional associations and thirdly gaining a tertiary qualification in museum studies or a closely allied field of study. In recent years there has been an extraordinary growth in the number of tertiary education programs offered internationally and there is anecdotal evidence that suggests an increasing professionalization of the sector. These shifts are perhaps due to a massification of tertiary education in general and a flow-on to the workplace.

Simpson (2006) also demonstrated that the vast majority of the new tertiary education programs in museum studies are taught from an arts history or cultural heritage perspective and almost all are grounded in an Arts or Humanities Faculty. This is therefore a critical issue for natural history museums, where the majority of museum scientists would have entered the profession as a result of their discipline-specific training rather than through any exposure to tertiary education museological programs. Scientific specialisations in tertiary education programs focus, by necessity, on the most recent didactic content rather than the developmental history of that particular intellectual endeavour. As a result museum scientists feel more aligned to their scientific speciality rather than their professional or vocational orientation. Therefore, facilitating the interface between trained professional museum scientist and passionate amateur investigators in a mutually beneficial context in the natural history museum is crucial. Moreover, internships in real life museum environments and the teaching of natural history as a branch of learning in universities may also contribute to breaking down the barriers and nurturing the fragile bonds between professional scientists and amateurs in natural history museums rather than attempting to tame the 'wild bunch' that are amateur scientists. Certainly we are committed to researching and developing new pathways, tools and opportunities that will contribute to this important endeavour.

Conclusion

Innovative approaches in tertiary training in museum studies may afford increased opportunities to facilitate that cooperative enthusiasm that once pervaded the study of natural history. Amateur scientists and museum

volunteers offer enthusiastic service; it is up to museum professionals to recognise this and direct it for mutual benefit.

In the context of current global climatic concerns there has not been a period since those heady days of the establishment of systematic science that has offered a more critical focus to issues pertinent to natural history. We also have a generation of scientifically literate people who are personally concerned with the future of the natural world. Museums need to position themselves to properly respond to and harness this groundswell of potential support.

In general there is little research on the interplay between professional and amateur science in the museum. We believe the time is right to undertake a sector wide analysis. While examples of the interconnections exist, they are largely driven by distinct agencies, such as Friends Groups (institutional focus) and National Science Week (government focus), rather than one derived from the collective passion of individuals.

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New Conservation education and research roles for a Cypriot pottery collection

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Abstract

The Cypriot Collection at the University of Melbourne has traditionally been used as a reference collection in the training of archaeology students and for archaeological research. More recently the collection has been used for exhibition display and is electronically available as part of a Virtual Museum on-line database project. Now within the field of cultural materials conservation there is a new research role for the Cypriot Collection. A particular feature of many of the reconstructed vessels in the collection is that most have old repairs, which are failing, making vessels unavailable for exhibition. Since the advent of the ~~new~~ postgraduate course in cultural materials conservation, which commenced in 2004, the collection is being used to train conservation students using a 'Problem Based Learning' model. Teaching conservation involves facilitating a reflective practice, where students are required to explain and justify their decisions and evaluate their own conservation work and that of others. Treatments involve reversal of old repairs, desalination and re-integration using conservation grade adhesives. In addition, the Cypriot Collection has featured in an Australia Research Council Discovery Project, which has surveyed the collection to test an adhesive identification methodology, assess adhesive performance observed on the vessels and make recommendations regarding the use of adhesives on archaeological pottery. This paper will illustrate how the use of the Cypriot Collection has evolved over time, and how the conservation of objects complement research into adhesive testing methodologies, potentially altering decision frameworks and the types of adhesives used on archaeological pottery.

New Conservation education and research roles for a Cypriot pottery collection

The University of Melbourne has one of the most significant collections of Cypriot antiquities in Australia (Sagona and Zimmer 1988, Salter 2008). Representative of the human history of a strategically important island Cyprus in ancient times, it comprises an impressive range of Bronze Age and Iron Age artefacts dating from the late third millennium BCE to the fourth century CE. The Collection is largely the legacy of the late Professor James Stewart, Professor of Middle Eastern Archaeology at the University of Sydney, and director of the Melbourne Cyprus Expedition. Between the late 1930s and his untimely death in 1962, Professor Stewart conducted three excavation seasons in Cyprus, and, during these visits, purchased many vessels from Cypriot antiquities dealers and from the reserves of the Cyprus Museum in Nicosia (Salter 2008). Sponsors such as the eminent Melbourne businessman, Walter Beasley, who founded the Australian Institute of Archaeology (AIA) in 1946, financed the removal of artefact assemblages from Cyprus to Australian universities, museums and other institutions (Salter 2008). In 1987 the university purchased over 200 objects from the AIA, which had been excavated by Stewart, supplementing its already important collection. This purchase enhanced the Cypriot pottery collection acquired in 1972, thus forming an almost complete sequence of ceramic development from the island of Cyprus spanning some two and a half millennia (Sagona and Zimmer 1988, Salter 2008). Pottery is the dominant medium represented in the University of Melbourne's Cypriot Collection, which also includes stone, bronze and copper artefacts.

Archaeological Context at the University of Melbourne

Closely following the 1987 purchase from the AIA, the first exhibition of this now comprehensive collection, *Images of the ancient world: archaeology at the University of Melbourne*, was shown in the Westpac Gallery of the Victorian

Arts Centre, in Melbourne from 20 October to 6 November 1988. Organised by the university's Department of Classical Studies, in collaboration with the School of Art and Design, of the Chisholm Institute of Technology, the exhibition was accompanied by a publication edited by Sagona & Zimmer (1988). A decade later, The Virtual Museum Project aimed to transform teaching, research and public education in Classics and Archaeology and related areas by opening up access to the University's valuable collections of antiquities using state-of-the-art technology. The outcomes were significant: A fully searchable on-line catalogue (created October 1999), the first comprehensive documentation of the Classics, Cypriot and Near Eastern Collections; images at three resolutions; object movies; and various publications, including a catalogue of over 100 Cypriot objects (Salter 2008). Coinciding with this initiative was the opening of the Ian Potter Museum of Art (IPMoA) building in 1998. By April 2001 the Cypriot Collection was moved to the new Classics & Archaeology on-site store in the Classics & Archaeology Gallery, which opened at the IPMoA in April 2001.

It took more than nine years after the death of Peter Connor, curator of the Classics & Archaeology collections from 1965-1996, for a new curator, Andrew Jamieson, to be appointed to the Classics and Archaeology Collection. As the inaugural RE Ross Trust Curator, Jamieson curated, *The ancient Near East, Egypt, Greece and Rome: selected works form the Classics and Archaeology Collection*, (25 February – 27 August 2006). Its opening coincided with the re-opening of the IPMoA in February 2006. A year later the exhibition, *Cypriot antiquities*, (5 September 2007 – 16 March 2008), was dedicated to the Cypriot collection (Nel & Jamieson 2008). This exhibition presented key works covering the main historical periods of ancient Cyprus, primarily illustrated by stylistic developments in the ceramic record. This coincided with the publication of Salter (2008), *Cypriot Antiquities at the University of Melbourne*. While the collection had long been part of ongoing research interest by archaeologists from other academic institutions such as B. Hennessy, K. Eriksson, D. Frankel and J. Webb (Salter 2008), Andrew Jamieson's curatorship and with the facilitation of Holly Jones-Amin, a conservator with an archaeological background, teaching into Masters by Coursework in Cultural Materials Conservation, a new collaborative role emerged for the collection.

Materials Conservation Context at the University of Melbourne

Masters level conservation training and post-graduate research programs in cultural materials conservation were developed at the Centre for Cultural Materials Conservation at the University of Melbourne, in response to the closure of the University of Canberra Conservation of Cultural Materials undergraduate course in 2002. Established in 2004, as a joint initiative of the Faculties of Arts and Science and the Ian Potter Museum of Art, the Centre was envisaged as providing unique interdisciplinary collaborations in teaching and research. As a practice-based learning (PBL) experience subjects in the Masters by Coursework comprise both theory and practice. Students undertaking conservation treatment subjects are introduced to the philosophy, ethics, materials and techniques used in the interventive conservation of artefacts. The PBL methodology emphasizes an ability to analyse, identify, describe and explain conservation problems; propose, explain and justify appropriate intervention treatments; and review and revise methodology during treatment (Jones-Amin & Scott 2005). Objects for student treatment and research programs are drawn from the vast collections of the University of Melbourne. To date students have fully conserved / restored four pottery vessels in the Cypriot collection and initiated ongoing research into the collection. The collection is also used in the Centre's Graduate Certificate in Art Authentication.

Initial research conducted on the Cypriot collection

In 2005 the Cypriot collection featured as a minor thesis research project undertaken by Dr Petronella Nel (2005) as part of the requirements of the Masters by Coursework (Cultural Materials Conservation). The project focussed on six vessels, MU nos 1972.0121, 1987.0179, 1987.0194, 1987.0259, 1987.0291, and 1987.0308 (Figure 1) and aimed to clarify their

conservation status in terms of stability for research and display purposes. Various issues were identified, and included: the presence of salts and concretions; fragile surfaces and fabrics; the possible presence of organic residues in untreated vessels, failing adhesives damaging break edges; structural weaknesses; loss areas; and past reconstructions (Nel 2005, Nel & Jamieson 2008). However more significantly, it was recognised that old repairs on the vessels, for which there were no treatment records, would provide insight into earlier archaeological conservation practices and adhesive performance. An analysis methodology, based on visual observation, ultra-violet (UV) fluorescence, solubility tests, chemical spot tests and exploratory Fourier Transform infra-red (FTIR) analysis, was used to tentatively identify adhesive samples that were removed from three of the vessels (Nel 2005, Nel 2007). Experiments involved acquiring control adhesive samples and conducting control tests on these samples. A review of conservation research literature indicated that acetone reversible adhesives, commonly recommended by the conservation profession, were likely to form the basis for adhesives found within the Cypriot Collection. These are cellulose nitrate (CN)-based, poly(vinyl acetate) (PVAc)-based and the acrylic Paraloid B72 (Sease 1994, Cronyn 1990).

The examination and identification of adhesive samples located on artefacts, allows an assessment to be made of adhesive performance. In this study CN based adhesives associated with vessels, clearly illustrated the controversy that surrounds the use of CN based adhesives. CN based adhesives are popular due to their ease of use, good working properties, rapid drying to form a strong film, solubility in acetone and high glass transition temperature (Tg) of ~50°C, making these adhesives suitable for use in hot climates. However, they also yellow, dry out and become brittle with age (Buys and Oakley 1993, Horie 1987, Sease 1994). Access to in-situ aged samples, provided by the Cypriot collection enabled the documentation of these issues. This has provided invaluable illustrative case studies (Nel & Jamieson 2008, Nel 2009) for the conservation and archaeological professions (Figure 2). For example, it is now possible to show within the collection, evidence that the proposed limited lifespan of 6-20 years which should be anticipated for this adhesive (Horie 1987) is in fact correct. Further investigation showed that one brand of CN-based adhesive Tarzan's Grip had undergone a formulation change in 1997 making it no longer appropriate for use in reconstructing pottery vessels, as the new formulation is not reversible with solvent (Nel 2005, Nel & Jamieson 2008, Nel 2009). Poly(vinyl acetate)-based and acrylic adhesives do have good ageing properties, with an anticipated lifespan of more than 100 years (Horie 1987). However due to low Tg's of ~30-40°C, these adhesives tend to soften in hot conditions (Sease 1994), causing several vessels in the collection to sag or joins to fail entirely (Nel & Jamieson 2008). As a result they are of limited use in the field, and perform best in a controlled environment. However manufacturers have attempted to compensate for this, with for instance the brand UHU-all purpose, a poly(vinyl acetate) based adhesive where CN has been added to raise the product's Tg (Nel 2005, Nel & Jamieson 2008, Nel 2009).

A section of the 2005 minor thesis research included conducting chemical spot tests on a control set of adhesives. A surprising discovery was made from this simple investigation. It appeared that the HMG brand of the acrylic conservation grade adhesive Paraloid B72, possibly contained an additional resin (Nel 2005). In order to clarify this finding, CSIRO supported further investigations by the student in 2006 and the University of Melbourne commenced supporting the research in 2007, the results of which will be discussed a little later. A successful ARC Discovery Grant application (Sloggett, Sagona and Lau, with Nel as Research Associate) resulted in significant funding (2008-2010) to develop analysis and assessment protocols for adhesives used on archaeological pottery. The rationale for this grant was to enable conservators to better identify adhesives used on pottery, assess performance, and identify formulation changes when they occur. A case study demonstrated how a survey of the collection provided important outcomes for the conservation profession.

Conservation research into adhesives used on archaeological pottery

An important aspect of conservation training is linking scientific analysis with conservation questions. Numerous analytical techniques were used to definitively identify that the additional resin present in the HMG brand of the acrylic conservation grade adhesive, Paraloid B72 is CN. Although the formulation change occurred in 1995, it was not reported until recently by Nel & Lau (2009) once the assessment had been completed on adhesives in the Cypriot Collection. This finding highlights the need for conservators to be vigilant about monitoring formulation change in commercial products. Paraloid B72 is commonly used due to its thermoplastic properties, clear white appearance, good long-term ageing properties and solubility in acetone (Horie 19878, Buys and Oakley 1993). The introduction of CN into the formulation by the manufacturer (HMG), reflects the ongoing search to improve working properties and to elevate glass transition temperature (Tg) of ~40°C to reduce the risk of softening and slumping at high temperatures. However this may have compromised the conservation related performance of the adhesive. Further investigation is underway to assess this possibility.

From a comparison of different FTIR instruments and methods of sample preparation (Derrick, Stulik & Landry 1999; Nel et al. 2007) a methodology was devised for removing micro samples of adhesive and to measure infrared spectra using a small portable FTIR unit (rented for a week), which enabled analysis of the vessels in their museum storage space where the collection is housed. A survey in early 2009, of 164 adhesive samples used on 146 vessels in the Cypriot pottery collection, identified the use of the following polymers (Nel, Lonetti, Lau, Tam, Sagona, & Sloggett 2010): CN (67%), PVAc (23%), and acrylic (3%). In addition, protein based glues (1%) and polystyrene (PS) (3%) an unexpected result, were identified. It was also demonstrated that visual based identification of adhesives is unlikely to be consistently accurate. Analysis of a Kylix vessel (MU no. 1987.0181) for which the 2006 treatment is discussed below (Figure 3) was of interest, as adhesive samples removed, were not retained for analysis purposes. Despite this, a small residue of the old adhesive was found on the vessel and identified to be CN. In addition, although applied very neatly, a sample of the new adhesive used by the student to re-assemble the vessel was found, and the exact brand of Paraloid B72 used, identified.

Conservation treatments by students

Apart from research, the collection forms the basis for other challenging student conservation projects undertaken as part of the Conservation Assessment and Treatment subject in the Masters by Coursework (Cultural Materials Conservation). In 2006, a Kylix vessel (MU no. 1987.0181) (Figure 3a) was selected for conservation treatment by Kate Shepherson because the surface was being disrupted by salt formations, the result of soluble salts migrating to the surface, crystallising and lifting surface decoration and ceramic material from the main body. These salts were removed, in order to prevent further damage to the ceramic and to allow the decorative elements of the vessel to be viewed clearly. Exterior water-soluble salts were removed by immersing the vessel in a water tank over a period of nine weeks, with fresh changes of water two to three times per week. Interior water insoluble accretions were physically removed. Joins were pulled apart, with the aid of acetone and old yellowed brittle adhesive film residues were physically removed from the surface and join edges. The desalinated vessel was re-adhered with Paraloid B72 (Figure 3b) (Shepherdson 2006, Nel and Jamieson 2008).

In 2009 two incomplete Red Polished Ware Cypriot vessels: a milk bowl (Figure 4a-b) and an amphora (Figure 5a-c), were conserved by Zoran Kilpa and Carmela Lonetti respectively. A comparison of photographic evidence taken at the time of excavation with photographs produced recently indicate that several pieces of the milk bowl are either lost or have been misplaced (Figure 4a). Due to the low-fired amphora (Figure 5c) having a fragile slip and being powdery in nature, no aqueous based interventions could be introduced to the vessel. The above-mentioned survey of the collection (Nel et al. 2010) determined that CN and PVAc have been used to repair the milk bowl and CN has been used on the amphora. Acetone was used to dissemble and remove old adhesive repairs from the milk bowl. In relation to the amphora, highly visible stains

due to the application of adhesive tape that was never removed after the joins had set (Figure 5a) were reduced, dramatically improving the appearance of the interior (Lonetti 2009). In addition adhesive residues were removed using acetone (introduced via a vapour chamber and later direct application) and mechanical methods and an insoluble carbonate based salt was mechanically removed. Both vessels were reconstructed using Paraloid B72 (Rohm & Haas): 10% w/v to consolidate edges and 40% w/v for adhesion (Figures 4b & 5c). In view of the adhesive research being conducted by the Centre for Cultural Materials Conservation (CCMC), both students retained samples of the adhesives removed, for future analysis.

In 2010, an almost complete Bichrome Ware jug (Figure 6a), was selected for conservation treatment by Lauren Stragalas. Although the adhesive was in excellent condition, care was required when removing aged adhesive residues due to the presence of surface paint decoration. In order to obtain intact adhesive samples from the vessel for analysis and research purposes and to assist the decision framework process, new methods of adhesive removal, and a forensic grid methodology were proposed (Figure 6b). The 2009 survey of the collection (Nel et al. 2010), identified poly(vinyl acetate) on the vessel. However, when investigated in more detail, it was thought that an additional adhesive was present that had not been identified when the collection was surveyed in early 2009. During adhesive removal, using acetone (vapour chamber and later direct application), it was found that one join could not be released. This was, later found to be a aged protein based glue, which is soluble in warm water, and it was removed with the application of hot steam (Figure 6c). Samples were retained for future analysis, as building up an adhesive identification database will assist substantially with future identification. The vessel was reassembled using Paraloid B72 (Rohm & Haas): 5% w/v to consolidate edges and 20/40% w/v for adhesion.

Future conservation research and training

A portable FTIR unit was recently purchased by CCMC. This new piece of analytical equipment will provide students with more reliable data to aid treatment decisions and further research into old adhesive repairs associated with archaeological pottery collections. In addition preliminary work has commenced at the Australian Synchrotron Beamline Infrared microscope facility, to analyse adhesive films removed from vessels in order to characterise deterioration processes. This research is of ongoing value to University of Melbourne collections, the conservation profession, and for the future study and treatment of ceramic antiquities.

Conclusion

The use of the Cypriot pottery collection has evolved from its initial use as a reference collection for archaeological research and training. With the opening of the Classics and Archaeology Gallery access is being provided to the public through exhibitions and the online electronic database and to students and researchers in the Centre for Cultural Materials Conservation for research and treatment. As part of their training, students have conserved four vessels that can now be displayed for exhibition and interpreted more clearly. In addition, a sustained research program analysing old adhesives repairs has provided new information for the conservation profession into the use of adhesives on archaeological pottery. This interdisciplinary collaboration between archaeology and conservation has proved to be of ongoing value for the University of Melbourne collection, the conservation profession, and more importantly for the study and treatment of ceramic antiquities into the future.

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Internships: Students and Collections

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Abstract

This paper examines the benefits of students working with collections through the formal structure of internships in tertiary museums studies programs. . The sophistication of skills required to work in the industry means that not only do those aspiring to work in museums need tertiary qualifications but they also need a combination of skills and knowledge that increasingly come from outside formal learning paradigms. With the growth in popularity of internships as an educational tool, it is important to understand the relationship between the museum sector, the education providers and, of course, the students Internships provide a crucial bridge between formal and informal learning paradigms, but current practices in the profession are *ad hoc* and inconsistent, and in need of comprehensive debate across the sector.

Introduction

The skills needed by those aspiring to work in museums and heritage have become increasingly more sophisticated (ICOM 2000; ICTOP 2008). Historically, on-the-job training and within-institution mentorship offered typical entry-level career routes, but few museums remain able to allocate significant levels of funding to train the next generation of professionals through in-house apprenticeships or professional development (Abasa 1995; McShane 2001; Holmes 2005). Instead, would-be employees are expected to arrive as fully competent professionals ready to hit the ground running. Tertiary institutions thus play a significant role in formally educating the museum and heritage staff of tomorrow, both in disciplinary-based specialisations and through dedicated museum studies courses.

However, despite the internationally recognised need for cooperation between universities and collecting institutions in providing highly trained museum professionals, there has long been an element of contention between the relative emphasis to be placed on the values of the respective learning environments (Chen 2004), although the learning commonalities and the symbiotic relationship between higher education and museums are increasingly being articulated.[40] We see student internships[41] in museums as providing unparalleled opportunities to foster this relationship, and especially to act as a nexus between theory and practice. This paper describes the current internship practices at the Australian National University in the context of a broader understanding of the role of internships in professional education, and uses these practices as a platform to consider the potential for a more integrated approach to internships across Australia's tertiary and industry sectors.

Internships at the nexus of theory and practice

Museum and heritage studies are fields that fundamentally exist at the intersection of theory and practice (van Mensch 1990; Howard 2003; Baxter et al. 1999). Although characterised by a commitment to achieving collaboration across the university and museum/heritage sectors, as well as with governments, policy-makers, constituents, and audiences, such cooperation is notoriously difficult to achieve (Mason 2006; Macdonald 2006), and museum and heritage professionals commonly decry the over-theorised nature of research undertaken by university-based academics. This tension often becomes most evident in the context of student internships, where students fresh from the fields of theory clash with, or sail past, the professionals in the realm of practice. The UK's Museums Libraries Archives Council reported the persistent perception of a mismatch between employer needs and the skills and knowledge developed through higher education (MLAC 2008). This is a concern endorsed in American research (Chen 2004) and by American graduates, one of whom commented: 'the work was just what I expected, but the politics, management, and inter-museum problems were bizarre. I didn't have as much training … in dealing with this … real-world stuff' (Pyle-Vowles 1998:66). This concern—echoed in Australia, both in the limited research (Wallace-Crabbe 1992; Abasa 1995) and anecdotally—shows the importance of internships, which not only allow students to access the 'real world

[40] This was the focus of a recent UK conference: *Learning at the Interface: Museums and University Collaborations*, 1-2 July 2010, Victoria and Albert Museum, London.

[41] Also known as work placements, practicums, and work-integrated learning.

stuff' for themselves, but also creates the opportunities for this understanding to be taken back into the universities to fellow students and academics. It is thus no surprise that, in their book about museum careers, Glaser and Zenetou (1996:163) describe internships as 'essential to a complete and comprehensive [museums/heritage studies] program'.

The Australian story

While the potential value of internships may not be in question, the realities are that the placement of students into internships, and their successes or failures, are highly variable, inconsistent across both tertiary and collecting institutions, and best judged as 'curates' eggs' (i.e. good in parts). The three major stakeholders in the internship process—the host institution, the university and the student—each have their own agenda and motivations. Professional associations and individual researchers/academics in the sector have repeatedly argued for strategic change in the way museums/heritage internships are managed in Australia, including more awareness of appropriate internship management models, effective quantification of costs and benefits, and especially more consistency in curriculum development and assessment (Young & McIntyre 1991, Wallace-Crabbe 1993, Abasa 1995, Simpson 2003, Hinchcliffe 2004).

Nevertheless, the most recent research exercise by Museums Australia concluded that, while the internship processes in Australian cultural institutions were largely *ad hoc*, and the tertiary institutions had a range of differing requirements, "cultural and learning institutions are accommodating of each other's diversity and neither sector is placing unrealistic or irresponsible demands on the other" (Hinchcliffe 2004). Almost certainly, it is this very diversity and capacity to be accommodating, coupled with a level of competitiveness for both interns and placements, that has so far militated against any concerted attempt to work towards any form of quality control or serious debate at the sector-wide level.

The ANU Story

While at an individual level many Australian universities have developed high quality internship programs, the high variability that exists both within the Australian museum sector[42] and the higher education sector may be contributing to the recognised inconsistencies in approach. Museum internship courses sit within university departments as diverse as art history, social studies, environmental and heritage management, liberal arts, and museum studies, and internship focus and expectations vary according to institutional and lecturers' interests, personal enthusiasm and expertise. The ANU's postgraduate Liberal Arts internship courses are thus probably similar in many ways to those offered by comparable tertiary institutions, but also present some specific and unusual features that are worthy of discussion.

The profile of students seeking museum internships at ANU is one such feature. Most would-be interns are part-time students already employed within the 'local' museum sector, which, given ANU's location in the national capital, generally means a national collecting institution. Similarly, our 'local' placements are generally in national settings that other universities around the country also see as highly desirable for their own students. The opportunity to engage in authentic hands-on learning experiences in different national museum settings is clearly a crucial element in attracting students to our courses. However, far from being able to be complacent about this bonus of location, this situation has demanded that our museum studies courses provide a flexible, stimulating, cutting edge and innovative learning environment that will extend a cohort of interns who are essentially already museum professionals.

Educational designing with flexibility, constructivism and reflection in mind

With this perspective, in 2007 the ANU's Museums and Collections internship courses were reviewed, both to improve their internal design and learning outcomes and also to align them more closely with the university's agenda for greater flexibility in learning

[42] Museums Australia (MA Constitution 2002) and International Committee of Museums (ICOM) take the expansive approach to defining museums as institutions that include science centers, history and art galleries, keeping places, natural, archeological and ethnographic monuments and sites, botanical and zoological gardens, cultural centers and other entities that facilitate the preservation and management of tangible or intangible heritage resources.

design and delivery. This process inevitably led to a detailed examination and questioning of the placement, management and assessment structure framing the courses, with the bigger picture questions becoming centre-stage: what makes internships work, and how do we measure this from the triple perspective of student, academic institution and museum.

At the practical level, our 2007 review led Drs Beckmann and Peoples to redesign the internship courses to incorporate:

- flexibility to accommodate regional, national or international placements
- constructive alignment across all educational elements i.e. outcomes, activities and assessment (informed, *inter alia*, by Biggs 1999)
- guidelines for workplace supervisors to educational issues related to informal learning and professional competence (informed *inter alia*, by Chivers & Cheetham 2005)
- attention to ongoing three-way communication and reflection (i.e., between intern, workplace supervisor, and university internship coordinator)
- structured, guided reflective practice (informed, *inter alia*, by Moon 1999).

With an action research model in place to monitor outcomes, it is clear that this redesign has been very successful, with the courses now used as templates for internships across the ANU. Key elements that have emerged as crucial are the recognition that the experiential and constructivist learning paradigms underpinning internships are also relevant to museum interactions with their own audiences, and that each intern experience is both unique and additive, contributing to our understanding of the bigger picture of modern museum practice.

Learning paradigms

Clearly museums and higher education institutions employ different learning paradigms in terms of their relationships with audiences/students, and these paradigms of informal and formal learning may appear to constitute an irreconcilable divide. Yet more and more both kinds of institution are recognising that 'learning is a process of construction moderated by the learner's previous experiences, knowledge, skills and attitudes and by their social environment' (Brown 2010). Internships exist at an extreme end of the types of learning associated with university teaching. While there has been little research into the learning processes that occur during internships, we believe they provide a natural cross-over from the formal learning of higher education to the experiential learning (Boud 1993) and informal learning (Falk & Dierking 2000) that provide focus points in contemporary understanding of the way museum audiences learn. Making this explicit to students, by encouraging them to reflect on their learning as well as on their professional practices as interns, is potentially a more powerful approach to engaging students in the realities of social constructivism and the new museology's approach to audiences than simply addressing these ideas through lectures or readings.

Issues of concern

What factors affect the success of internships in Australia? We know from experience that internships can help develop formal ties and links between universities and museums, facilitating the exchange of specialised knowledge from both sides, and often creating stimulating research opportunities. Yet there is virtually no empirical data on student satisfaction, optimal educational design, or costs and benefits to museums to show us how to maximise good outcomes. In the absence of rigorous research, we are still unsure of all the issues, but our own experiences and discussions among professionals in the field suggest that the following are relevant.

a) The role of universities

- There is great variability in the duration, structure, curriculum and management of internships, with no indicators of optima in these areas.
- Internship coordinators often rely on personal networks to place students within host institutions. This can be unsustainable when there is high turnover in either the university or museum networks.
- If internship support is relegated to administrative staff or junior academics, there may be little interest or knowledge about specific learning issues and no authority to introduce change.

b) The role of host institutions

- Large institutions may be unable to meet the growing number of requests for placements while smaller institutions may have difficulty attracting

any interns at all. This does not meet the sector's needs as a whole, and negatively influences students' understanding of the breadth of the sector.
- There is an assumption that at every host institution the intern will receive a learning experience equivalent to his or her other coursework. Despite goodwill and a trust in professional competence, this leads to potentially inadequate quality assurance.

c) Indicators of performance, assessment and evaluation
- Host institution supervisors do not always have experience in tertiary teaching standards, yet universities may be asking them to assess students, including those at Masters level, and then officially endorsing this assessment.
- Feedback to students and official assessment may be influenced more by a host institution's gratitude at having its needs met than by objective standards of a student's learning (e.g., an intern who has helped catch up on backlogs may be greatly appreciated regardless of the nature or outcomes of the student's learning).

d) Economic and workplace productivity
- Universities may be seen as cashing in on museums as free outsourced teaching resources, and failing to resource interns academically (intern placement and support is often seen as a role for non-academics).
- Logistical and budgetary constraints on host institutions may affect their commitment of resources to support internships, but these constraints may not always be apparent to the educational institutions, which face their own demands to develop accountable and rewarding relationships with industry.
- The interns themselves see a financial paradox: they are required to pay course fees and often give up paid work or take recreational leave to essentially do 'unpaid' labour for (generally public sector) collecting institutions, in effect paying for the privilege of working for free.
- Host institutions are often ambivalent: while interns may be characterised as a cheap source of labour, they also take up precious time for museums and their staff.
- Where the would-be interns are people already employed in the sector—enhancing their qualifications with their employer's support—internship placements may act as extended job interviews or 'head-hunting' opportunities. Museums may thus worry about losing a staff member permanently to another host institution if they allow cross-institutional internships.

It is clear that understanding the realities and interplay of all these factors and pressures is crucial for long-term healthy relationships in the sector, yet there is little formal discussion of these, let alone of internship curriculum and assessment (Simpson 2003). Without knowing what constitutes good/best internship practice, we cannot know how to balance the educational goals of higher education with the day-to-day realities of host collecting and cultural institutions.

Conclusion: a plan for the future

Patrick *et al* (2009) argue that sustainable work-integrated experiences in higher education require sector-wide initiatives, but this has not occurred in the museum industry. We argue that engagement by all stakeholders – students, universities, host institutions as well as professional associations – will benefit the entire sector. Taking a holistic view will not only lead to a greater understanding, but also strengthen relationships within and between the higher education and the museum sectors. In order to facilitate this culture change, we have initiated a collaborative project that will develop a formal cross-sector investigation of museum and heritage internships. The importance of the project's aims is indicated by the widespread support and interest already expressed from the sector. Involved in the research are seven universities (ANU, Charles Sturt University, Macquarie University, University of Melbourne, University of Sydney, University of Queensland and University of South Australia), with committed support already expressed by many museums and the professional associations (including Museums Australia and Interpretation Australia). Through a systematic and inclusive approach, with significant geographical and institutional cross sector representation, our project aims to collect a broad range of data, and to initiate debate and disseminate our findings.[43] The

[43] We would like to acknowledge and thank the people who we have consulted with and who have provided information, feedback and support, both within Australia and internationally (from the United Kingdom, United States of America, and New Zealand).

project's overall aim will be to describe intern, museum and university experiences in an innovative format that supports the needs of all stakeholders, including host institution, education providers, and – most importantly, interns themselves.

This paper has been independently peer-reviewed.

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A new beginning – why we need national guidelines for museum buildings.

Philippa Rogers
City of Wanneroo, Western Australia

Abstract

Context
In 2009 we opened the Wanneroo Library and Cultural Centre, which included the Wanneroo Regional Museum.

The requirements for a purpose built museum were little understood by architects or project managers. It was a challenge to explain why a museum 'fit-out' was different to say, a library/office fit-out. Requirements for appropriate collection handling and storage, were 'foreign' to others. The biggest challenge were the actual museum requirements as our architects wanted to see published documentation for Australia.

Objectives
The recent National Standards for Museums and Galleries focus mainly on the operation aspects. During a building project such as ours answers had to be found elsewhere. I will highlight what other published information is needed by 'new' Australian small museums - whether in new buildings or the re-fitting of old buildings.

Key message
A definitive Australian handbook to provide standards / guidelines for 'new' museums is needed. Our collections need good homes. The little material that does exist is not consistent and sustainability in construction rarely mentioned. Our colleagues in Library Services across Australia can provide such a document and by comparison the museum sector looks uncommitted. In my paper I will outline the issues faced on our journey to create the best space for a new museum.

Conclusion
Australia needs a set of guidelines, with case studies, suitable for use across the museum sector for the purpose of assisting in the appropriate development of new facilities.

Paper

In 2009 we opened our Library and Cultural Centre at Wanneroo in WA, which includes the Wanneroo Regional Museum. This is a community museum, developed by an outer metropolitan local government. Previously the City's collection was housed at Gloucester Lodge Museum, a heritage building 'rescued' in 1979 and which like many heritage buildings at the time became a museum. However due to being built over a spring for a swimming pool the damp conditions in the building were destroying the collection.

I will outline some of the issues faced on our tiring, but exciting, journey to create the new museum showing the need for a set of facility guidelines, with case studies, suitable for use across the museum sector, especially for the smaller ones.

Crimm, Morris and Wharton in their publication '*Planning successful museum building projects*' note that in 2006 the American Association of Museums found that 'almost one-quarter of museum are involved in a **capital** fund-raising project'. If Australia has even 10%, then we need some guidelines for everyone.

The requirements for our purpose built museum were little understood by architects or project managers. It was a challenge to explain why a museum 'fit-out' was different to say, a library/office fit-out. Requirements for appropriate collection handling and storage were 'foreign' to others. The biggest challenge was providing the actual museum requirements as our architects wanted to see published documentation for Australia. US publications for example, no matter how good, did not cut it for our architect.

The recent National Standards for Museums and Galleries focus mainly on the operational aspects. During a building project such as ours answers had to be found elsewhere.

Principle A4: The Museum is a secure, well-managed facility that presents a positive public image.

A4.2 Museum dedicates appropriate spaces to all activities

> A4.3.1 Museum premises provide a suitable and safe environment for all of the museum's operations, including the storage and display of the collection.

The key words are appropriate, suitable and safe – great words but not helpful for determining the practicalities.

The objective of this paper is to highlight what other published information is needed by 'new' Australian small museums - whether in new buildings or the re-fitting of old buildings.

A definitive Australian set of standards / guidelines is needed. Our collections need good homes. The documentation that does exist is generally not consistent and sustainability in construction is rarely mentioned. Our colleagues in Library Services across Australia can provide such a guiding document that prescribes fitout and by comparison the museum sector looks uncommitted, even amateurish.

So what about our exciting, journey to create the best space for a new museum.

Wanneroo Library and Cultural Centre

Our facility was created as a joint facility for a local library, regional museum and an exhibition gallery. It was also the hub for the other City museums and heritage places, central administration for the other City libraries and home to those working on building "community capacity . Being such as facility meant that the museum requirements were only part of those considered. Whilst a modern museum should be engaging and active it needs to maintain its professional standards alongside that of being a place of entertainment and ensuring that being collated does not lead to a loss of professional standards.

Non-public areas can be a particular challenge – for both work and collection spaces. Without a collection a museum loses much value, though for the public, engagement with stories may be their 'hook'. But the housing of a collection, where there is a majority in storage, means the development of non-public areas – maybe such areas are not in the expensive new building locations but they still need to exist and wherever they are they need to meet certain standards. There is also the opportunity here to consider a sustainable, environmentally friendly solution.

When our building project began tenders were called for an architect who, along with a quantity surveyor was judged on whether they had a museum consultant and a library consultant in their team. The chosen architect was based in WA but the museum consultant was from interstate – not uncommon in WA to have t'othersiders. And the building itself was to be 'iconic' – almost a disaster call for museums.

Unfortunately the first visit by the team's Museum Consultant to WA resulted in his resignation due to size and scope of project not matching the architect's proposed payment. So onto consultant number two (design function mainly) – but they too were to part company with the architect. Now we were 12 months into the project with no museum designer and a museum layout design that could not be used. Onto designer number three – this time a different agreement was reached – initially he was contracted to architect and then for more detailed work reported to the City.

From the City's side – the project had three different project managers. These changes in personnel alone meant that arguments about physical space were replayed time and time again. Such debates were held internally in the local government as well as with the architect. Did we win? Yes, we won most of the debates … but some are still continuing.

I did become known as the lady who hates windows very early in the project. At least that meant the concern about light was recognized. We do have some window space – into the children's area.

One win we did have, though probably by necessity given the time frames, was to have the museum design and fit out separated from the building contract. The builder basically built a box with services throughout. The rest was to happen later. There was so little understanding of the process of museum design that they had trouble

accepting that museum furniture design for plinths, etc couldn't / shouldn't be part of the building fit out. Unfortunately I don't think guidelines will change that but they will give credit to a process and can help educate people that a museum fit out is not the same as others. In the end the City took responsibility for the museum fitout and I juggled up to 8 contractors!

The mechanical services consulting engineers access material from Canada to push for particular standards in temperature and humidity control. Continually the architects demanded to see Australian standards for such. The Gallery (as distinct from the Museum), to be designed for national touring exhibitions, was to meet high standards, so we used guidelines from National Institutions for this. Even now there are still debates about the temperature and humidity controls e.g. humidity levels not properly managed – to the extent that defects and liability period has had to continue. For your information different spaces in the building do have different levels of temperature and relevant humidity.

The whole issue of environmental standards requires its own debate. This was highlighted in Julian Bickersteth's article 'Greener Museums and sustainable practice' in the June edition of Museums Australia. Stability is more important than actual temperatures or humidity and reduced electricity consumption is important, even vital, to many museums. However there has to be a way to ensure that the purpose of environmental control is understood and case studies produced to suit different situations. I look forward to seeing the AICCM Environmental Guidelines for Australian Museums and Galleries. This may be the starting point for Building Guidelines for Australian Museums.

Another issue is that air locks were little understood or valued and the external door nearest the museum 'lost' its airlock. And it has been a problem for ancillary displays in adjacent spaces on stormy days.

The types of questions asked included:

- What light levels are required? And Why? – this requirement applies to all and is not just for those of us lucky enough to have millions of dollars spent on a facility.
- Why do you want double doors? – again anyone's storage area would benefit from this as well as OHS issues for handling boxes
- Why a quarantine area? – a lack of understanding of processes
- Why do you need different types of work areas (dry and wet)?
- Why do you want such a large lift with big doors – this was after the architect insisted on having the temporary exhibition gallery upstairs!
- Why can't certain materials / chemicals be used e.g. carpet on museum and collection room floors.

We did win most of these debates but consideration of 'green' factors was not so well addressed.

But also basic concepts had to be explained e.g. water pipes not passing through collection stores - but we still ended up with a fire service there. We couldn't get building sign-off without it. So need to add fire services to plumbing considerations.

Our loading dock environment is still in dispute as it is not sealed and clean due to door type and certainly not a stable environment. And sadly not all size trucks fit under the undercover access in front of the loading dock.

From a usage viewpoint there was a lack of understanding of how school groups would access a museum – a theatrette does not equal an education space in the way it can be used but was linked to the iconic requirements for the building as a whole. Our solution was a corridor – fortunately we had one that opens through a large sliding door into the museum.

Conclusion

Had there been a better understanding, by architects and local government personnel as a whole, of the processes and constraints involved in the creation and development of a new museum before we began, then it would have been an easier journey. But we were breaking new ground for

local government in WA… and we could find no examples in WA that really addressed the criteria at the appropriate level. The City's project team learnt a lot along the way …not easy during the process. As museum professionals we felt that we were fighting battles with a minimum of sector support.

The creation of a new physical environment is not an everyday occurrence for museum personnel but even the smallest museums have to make judgements about what their priorities are. If collection storage or work areas or any extra space is desired then it is better to have a standard to aim at. This standard would assist not only with the education of non-museum personnel involved in a project but also funding and grant bodies. People need to know that they are walking the right path on the way to creating a better museum facility.

Australia needs a set of guidelines, with case studies, suitable for use across the museum sector for the purpose of assisting in the appropriate development of new facilities.

Our great building has given us a regional Museum loved by the community with collaboration and convergence opportunities. Through the development of specific Australian guidelines I would like to see people in the future being able to avoid experiencing the battles we faced on our journey.

About the Author

Philippa Rogers is the Coordinator of Heritage, Museums and Arts at the City of Wanneroo. Apart from the new Wanneroo Regional Museum (with Community History) the portfolio includes the City's other two museums, the old school house, heritage trails, public art, art collection and general heritage advice. It is a diverse and interesting role that has grown with the City's increased commitment to recognizing its past and its culture. She has consulted in both museum and heritage fields including significance assessments and the development of treatment plans for large items.

Resistance, advocacy and education: Collecting and exhibiting 'race'

Karen Schamberger
Museum Victoria

Abstract

How do museums move beyond celebrating 'multiculturalism'? How do we utilise the questionable, sometimes painful and downright offensive material hidden our collection stores to challenge and create change in the minds of our audiences?
A new exhibition to open at the Immigration Museum in 2011 will focus on contemporary society, the visitor and visitor attitudes and will utilise racist and anti-racist material culture in order to confront visitors with the realities of past and present racism and its effects on personal identities in Australia. Its aim is to engage the visitor in resisting racism and discrimination and become advocates for diversity.

Article

Reach into your purse or wallet, and what do you see?

An assortment of Australian coins – a five cent echidna, a ten cent lyrebird, a twenty cent platypus, a fifty cent emu and kangaroo, a dollar kangaroo and a two dollar naked Aboriginal man. His image is that of a stereotypical elder 'native' man still categorised within Australia's fauna.

According to Chris Tilley (2006, p. 4), objects are both shaped by people and in turn shape people. If we follow the anthropological concepts of object agency, embodiment, experience, reflexivity, practice and narrative (Edwards, Gosden & Phillips, 2006, p.9) each one of us who uses these coins, is tacitly agreeing with, continuing and reinforcing this stereotype and categorisation of Aboriginals as part of Australian fauna. This is called silent racism. We are taught formally that racism and prejudice is wrong. However, we also learn informally, copying the behaviour and attitudes of others without being aware of it. The objects we touch, the images we see, the sounds we hear, our teachers, parents, peers and the media all inform our negative and positive thoughts, emotions, and attitudes almost without us realising it (Trepagnier, 2006, p.23). This is how well meaning people who identify as non-racist can perpetuate prejudicial and racist ideas, stereotypes and practices. This is confronting and difficult to accept, often resulting in denial or excuses of 'colour blindness'.

Silent racism manifests itself in two ways, through stereotypes that set up concepts of the other and highlight 'coloured' people as different to white people and through paternalistic assumptions that place white people in a position of superiority to 'others' (Trepagnier, 2006, p.24). Our Australian currency is an example of stereotyping and conceptualising the 'other'. Even in 2010, thirty three years after the 1967 referendum which decided that Aboriginal people would be counted as part of Australia's human population, Aboriginal people are still portrayed as the 'other', primitive, 'natural' and not quite human on objects we all use and are informed by in our everyday lives.

Museum collections hold numerous racist objects, mostly in the form of stereotypical imagery but also some objects that relate to paternalistic assumptions. Some are obvious and others not so. To use them in exhibitions is to either perpetuate those assumptions and stereotypes or to unpack them. A number of exhibitions have attempted this in the past, with varying degrees of success, such as Fred Wilson's 'Mining the Museum' at Baltimore's Maryland Historical Society in 1993 and Jean Canizzo's 'Into the Heart of Africa' at Royal Ontario Museum in 1990.

A new exhibition to open at Melbourne's Immigration Museum in March 2011 will focus on personal identity in contemporary Australia and encourage the visitor to focus inwardly on their own identity by posing introspective questions alongside the objects and stories explored in the exhibition. The exhibition is divided into three themes which explore how we make assumptions based on visible forms of identity, how we identify through forms of belonging through creative and collective connections and forms of not belonging through individual and collective judgements of difference,

such as prejudice and stereotyping. This last section will be the most challenging, confronting and the last theme to be encountered by the visitor. It involves the visitor being immersed in a subtly racist scenario, then being led through the history of prejudice and racism in both Australian and international contexts. The influences of our early childhood experiences and popular culture will also be portrayed. Racist, stereotypical and potentially prejudicial objects will be displayed in order for the visitor to unpack the associations, meanings and histories behind commonly and subconsciously held prejudices. The exhibition represents a range of cultural prejudices and stereotypes in past and present Australian society. However for this paper, examples will focus primarily on Aboriginal and 'Black' or African American stereotypes and appropriation of these cultures.

Assessing existing and acquiring new collections for this kind of display requires us as curators and museum workers to be aware of and admit to our own prejudices. Prejudice is only a barrier to understanding objects and other people if they remain 'imperceptible habits of thought' according to Vivian Golding. (Golding, 2009, p. 147). Everyone has prejudices based on the beliefs, traditions and environment into which we were born. The questions are not, 'Are these objects prejudicial or racist?' or even 'Are we racist?' but rather 'How are these objects prejudicial or racist?' and 'How are we prejudiced and racist?'. Once we can face our own prejudices we can become aware of how 'race' informs our ideas, words and actions in our everyday lives. So the question for museums is how do we identify and interpret these objects to create prejudicial and 'racial awareness' in our audiences?
According to Barbara Trepagnier (2006, p.85), race awareness encompasses understanding three facets of racism. Firstly race awareness requires knowledge of the racism that has occurred throughout history. Secondly it requires recognition of whites peoples' advantage over non-whites in today's society, this is called 'white privilege'; and thirdly it requires insight into our own personal silent racism. To use this framework in an Australian context we also need to acknowledge the complexity of cultural and religious prejudice and stereotyping that occurs alongside racism in this country.

Following Trepagnier's model of learning race awareness, the exhibition will display a succinct timeline of race theory and racism in our scientific, political and social lives both in an international and national context from the beginnings of the Atlantic slave trade to the present day. Toni Morrison noted: "Slavery broke the world in half, it broke it in every way. It broke Europe. . . .They had to dehumanise, not just the slaves but themselves. They had to reconstruct everything in order to make that system appear true. It made everything in World War II possible. It made World War I necessary." (Morrison, 1994:178)

The exhibition timeline will show that the Trans-Atlantic slave trade, along with scientific theories such as eugenics and social Darwinism, helped to make possible immigration restriction and massacres of Indigenous populations in settler nations such as the USA, Australia and New Zealand, Apartheid in South Africa, and the systematic removal of Aboriginal children in Australia. Embedded within the timeline are objects and images which will draw connections between Australian and international policies and events across time. It will also demonstrate how these events, movements and thoughts echo across time to today showing that Australia has not escaped its racist past.

A shift towards viewing human intelligence as being derived from actions of the human body and its interaction with the material world in recent years (Gosden, 2006, p.427) has implications about the way we see our interactions with racist objects and the way we learn how to use these objects in our daily lives. According to Michael Tomasello (2006, p.62), "joint attention studies" show the complex interaction between people and things. Adults act as models and a social reference point for infants aged between nine and twelve months who begin to follow the adult's gaze and interaction with objects, observing and copying the way adults act on objects. Our relationships with material things are translated into social relations, the way we attach values to

things help create the values we attach to people and vice versa.

While the timeline shows the connections between the historical, political and personal spheres of prejudice, a mass display of objects will communicate the way we relate to each other and things popular culture to visitors. A multimedia screen with advertising images and TV commercials across time will complement the objects. This correlates to Trepagnier's three facets of learning race awareness – that of historical awareness, an awareness of white privilege as it operates today and an awareness of our own 'silent racism' and prejudices when we use and are entertained by these objects.

The popular culture showcase will be divided into three sections with the aim to surprise, intrigue and challenge the viewer into thinking about what makes these objects racist, the relationships they have with each other and with the viewer.

For instance, the visitor might remember a parent or grandparent using "Nigger Boy" steel wool pads or perhaps "Piccaninny floor polish" and be encouraged to think about the reasons why such imagery was used to market such products and the effect that had on their own stereotypes about dark skinned people. Leading, we hope to understanding why dirt is associated with dark skin and reflecting on why cleaning staff of our institutions, schools and offices continue to be dominated by migrants, especially those with darker skin tones.

An understanding of the historical context of stereotypical images is also useful to explain the importing of stereotypes into Australia and their continuing offensiveness to both indigenous Australians and ethnically diverse minorities in other countries.

The presence of Nigger Boy steel wool soap pads, the Piccaninny floor polish, 'Abo' Brand mulga wood cribbage scoring board from the 1930s, the Coles Creole Creams biscuit packet and the 10 Little Nigger Boy tambourine all point to the connections between stereotypes of African Americans and Australian Aboriginal people. Insults such as 'Nigger' and 'Abo' were once accepted to market particular products in Australia and the word 'Nigger' was removed in 2009 from a Queensland stadium after much protest, publicity and legal action by an Aboriginal man, Stephen Hagan ('Nigger Brown', 2009). This year Tourism Northern Territory was also exposed as having paid advertisements connected to the Google search term 'Abo' (Grace, 2010). Such recent examples of the use of these terms will also be noted in the labels for these objects to give them a contemporary perspective.

In Australia in the 1950s we could snack on Nigger Boy Licorice (Barnes 2008b) while in 2010 we can snack on Allen's *Chicos.* These sweets currently available in Australian supermarkets builds on the picaninny stereotype imported from the USA. These chocolate flavoured black baby shaped sweets embody the way we continue to relate to the 'other' dark skinned person and shows how highly 'whiteness' is valued today.

The 'Piccaninny' floor polish and Griffith biscuit tin showing naked Aboriginal children from the 1940s provide the Australian historical context for the contemporary sweets. If we build the historical and international lineage of this racist image we can see how the production and consumption of these sweets continues the dehumanisation of dark skinned people, especially children, through the picaninny stereotype (Pilgrim, 2000). In the USA, picaninnies were dirty, badly dressed or naked and were objects of mirth and contempt. Likewise during the 19th and early 20th centuries Aboriginal children were also called picaninnies and were portrayed as dirty, naked or barely clothed and close to nature. The Griffith biscuit tin portrays Aboriginal children innocently naked and as a part of the natural environment, subtly categorising Aboriginal children as part of Australia's fauna. The ambiguity of the image on the 'Piccaninny' floor polish conflates African American and Aboriginal identities. These two items and an image of the Nigger Boy Licorice advertisement provide a context for where we inherited the image of the picaninny from and why it was and is still acceptable to sell, buy and consume sweets in the form of black babies.

Where are the white baby sweets? What sorts of values do we teach each other about dark skinned children by selling, buying and consuming Allens *Chicos*? These are the questions we hope our audiences will consider when they see this object with its contextual objects.

The way that stereotypes have shifted across time will also be illustrated, especially in the way coffee and chicory essence is marketed in Australia. Chicory essence became popular as a coffee substitute during the Great Depression of the 1930s. The plant is grown around the Mediterranean and became associated with the British occupation of India. Scotland had and continues to produce Camp Coffee with imagery based on colonial India, while in Australia in the 1940s and 50s, there was Turban brand coffee and chicory essence, drawing on the stereotypical image of a turbaned Sikh and exotic palaces and palm trees. During this period, Bushells also marketed a coffee and chicory essence but used the image of a man wearing a Turkish fez in a 1950 advertisement from the supplement to *The Argus*. It is this image which remains on Bushells coffee and chicory essence bottles available in the supermarket today.

Juxtaposing the historical with the contemporary will also show the conversations which occur across time and space between objects and between human generations. The popularity of golliwogs and their recent resurgence will be referenced with a homemade golliwog dating to the 1950s and a golliwog acquired from an Australian maker in 2010. The contemporary golliwog is an important aspect of understanding racism as it demonstrates white privilege in that 'white' people are able to be nostalgic about items which hurt non-whites. This is a form of 'silent racism'.

Another group of objects that demonstrates white privilege are items that imitate and appropriate culturally specific patterns and motifs. An example is 'Abo' art (Healy, 2008, pp.79-99), which includes both tourist souvenirs, such as a Willow Brand barbeque from 1970, an oven mitt and boomerang from 2010 and Aboriginal inspired fine art, such as a Guy Boyd Studio vase from 1956-57. The appropriation, particularly of dot painting as well as the representation of Aboriginal men holding spears is a development of the concept of 'primitive art'. These kinds of motifs have not only been stolen from Aboriginal artists but also keep emphasising Aboriginal art as 'primitive' which represents Aboriginal cultures as timeless, unchanging, traditional, collective, irrational, ritualised and 'pure' (Meyers, 2006, p.268). These designs on artefacts that are removed from any original context represent a safe version of Aboriginal culture made for a non-Aboriginal audience who choose to be ignorant of actual Aboriginal people. The way these motifs have been placed on mass produced, touristy kitsch items also speaks to the way our society devalues Aboriginal art and culture. The commercial use of Aboriginal cultural property without financial compensation is offensive. However, Aboriginal inspired fine art of the 1950s and 60s contributed to the foundations for the acceptance and celebration of Aboriginal art from the 1980s (Healy, 2008, pp. 84-89). Cultural appropriation then, is a way that 'white privilege' continues to work in our current society in very complex ways.

The complexities of cultural appropriation will also be illuminated by the 'Wogboy' and 'Woggirl' novelty registration plates. At first glance, the use of the word 'wog' is an insult for people of a Mediterranean background. It is a continuation and reinforcement of 'white privilege' in the not so recent past. However, due to the success of shows like Nick Giannopoulos' *Wog Boy* and *Wogs Out Of Work*, the term has been reclaimed and is often used as a badge of pride by people of a Mediterranean background.

The exhibition sections about racial theories and popular culture will provide the tangible evidence of historical and contemporary cultural prejudice and racism, contextualise 'white privilege' in the past and present and highlight examples of 'silent racism' in the cultural representations and appropriations we see in our everyday lives. Through gentle questioning, humour and the sometimes surprising juxtaposition of objects and images visitors will be asked to reflect on the embedded racism in the material and visual cultures that surround us. It is hoped that these objects and experiences will ready visitors for their

own prejudicial and 'racial' awareness and allow for honest self-reflection. Visitors will reflect on their own prejudices and the prejudices they inherited from their parents, peers, and their environment as part of their journey to understanding racism and difference. They will also be asked to reflect on their own privilege and 'silent racism' in order to enter into respectful dialogues with each other and be ready to transform those prejudices and understand a little more of their own identity.

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Protecting cultural heritage in bushfire prone areas.

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Abstract

Bushfires are an unavoidable element of the Australian environment. They result in loss of life, damage to property, livestock, and our natural and cultural heritage. In light of global climate change likely causing an increase in the frequency and the intensity of bushfires, and with reference to the January 2009 fires in Victoria this paper discusses the importance and challenges of protecting cultural heritage from the effects of bushfires. The paper describes the impacts bushfire has on cultural heritage, identifies gaps in the current heritage protection legislative, policy and planning processes, and makes recommendations for how these might be addressed. A key message of the paper is the important role that regional museums may play in engaging their communities in disaster preparedness and response.

Introduction

Fire is an integral part of our natural environment, and also part of our cultural and social frameworks (Whelan, Kanowski, Gill & Anderson 2006, p.1). On the other hand, bushfires can be extremely destructive, and the loss of life and settlements is well documented (Department of Sustainability & Environment [DSE], 2008). Further damaging effects include the "psychological impacts on individuals and communities, including anxiety, fatigue and financial stress", negative impacts on industries, water catchments, infrastructure and plant and animal biodiversity (DSE, 2008, pp. 2-3). Less well documented is the effect on cultural heritage. While fires cannot be prevented, it is accepted that the risks they pose can be minimised through systematic evaluation, planning and management (Whelan et al., 2006, p.11; DSE, 2008; Hennessy et al., 2007). The management of bushfires is still a highly controversial issue, as submissions to the 2009 Victorian Bushfires Royal Commission (VBRC) attest (VBRC, 2009a); however bushfires continue to be an accepted and expected element of life in Victoria, and management strategies are systematically employed (DSE, 2008). Despite the long history in Australia of planning for bushfire, cultural heritage is only just beginning to be acknowledged within local government bushfire management frameworks (Blue Shield Australia [BSA] 2010), and there is an acknowledged need for greater co-operation and co-ordination of responses within the heritage sector.

In 2003, Australia ICOMOS noted that cultural heritage places in danger of impact from bushfires include places in urban or rural contexts such as houses, farms, rural homesteads, bridges and cultural landscapes as well as places associated with social cultural values in parks, reserves and forests such as scenic and cultural landscapes, Aboriginal places and mine structures (Australia ICOMOS, 2003). Threats to heritage also exist from disaster management actions and post-disaster recovery operations. As Spennemann (1999, p. 746) states "sites and heritage places have been demolished following natural disasters without having been given proper considerations" and later gives an the example from 1993 where bulldozers used to create firebreaks destroyed several archaeological sites in the Royal National Park, New South Wales (1999, pp.746-765).

The threat posed by bushfire to cultural heritage is evidenced by the places and objects already lost. According to Parks Victoria, as of 2002, approximately 20% of the estimated 200 huts east of the Hume Highway in the Victorian alpine region have been destroyed due to fire (Parks Victoria, n.d.). More huts were destroyed or damaged in the 2003 fires, which also affected many mining sites linked to Victoria's goldmining history. Similarly, the timber rail bridge forming part of the historic Walhalla Goldfields Railway was lost in 2008 to bushfires (Cincotta, 2008). More recently, despite having a bushfire plan in place, the Marysville historical society's collection was burnt in the 2009 bushfires, resulting in the loss of "145 years of Marysville heritage" (Webb, 2009). Visitor books from Keppel's Hotel in Marysville dating back to the 1860's were lost, as

was the landmark Marylands Country House (Webb, 2009). In addition to community valued cultural heritage, there is of course widespread loss of individual cultural heritage including photographs and family heirlooms. The loss of Chris Lee's Holden collection, Kylie Butler's great-great-grandmother's china, and Bev Rice's teapot collection along with many other examples were all reported in the media, along with stories of objects that surprisingly survived (Gray, 2009a, p.6; Topsfield, 2009, p.6).

The social value of cultural heritage

While it is a given that "the protection of life and property will always be the priority in any disaster situation" (Graham & Spennemann, 2006, p. 215), the significant value that society places on cultural heritage, and the important role it can play in recovery, means that it should be considered when planning for bushfires.

Heritage places may have significance for the local community. They may have value at State, Territory or National level, and may be recognised internationally (Productivity Commission, 2006). The Allen Consulting Group undertook a survey with the purpose of gaining a better understanding of the value of heritage places to Australians. The survey revealed that 93% of the community see heritage as forming part of Australia's identity. A similarly overwhelming percentage of respondents considered that it is "important to protect heritage places", and that it is important to educate Australian children about heritage (The Allen Consulting Group, 2005, p.vii).

One of the most common arguments for the protection of cultural heritage is that it provides communities and individuals with a sense of place and identity (Spennemann, 1999; Aplin, 2002; Hall & McArthur, 1996). It is thought that people

> *need connections with both place and time to locate our present lives geographically and historically; heritage helps in both the temporal and spatial sense. It also helps us to locate ourselves socially, in the sense that it is one of the things that binds communities and nations, giving a sense of group identity to both insiders and outsiders (Aplin, 2002, p.16).*

Hence, cultural heritage places allow for an understanding of the past and "thus the foundations of … [our] current existence"; natural disasters such as bushfires threaten these tangible links to the past (Spennemann, 1999, pp.746-8). In times of crisis and recovery such as during and after a bushfire these tangible familiarities, and the sense of nostalgia they impart, are needed even more (Spennemann, 1999, p.746). The desire to reconnect to heritage following a disaster has been seen following the 2009 bushfires, and in the overwhelming number of donations from the community to Marysville's historical society, including irreplaceable objects relating to Marysville's heritage (Webb, 2009). Not only does cultural heritage contribute to a sense of place, identity and belonging, it may be valued more so following a disaster, providing a sense of the familiar in a sea of change.

On the other hand, lost cultural heritage may also have long-term psychological effects for individuals and communities. In his book *Returning to nothing: the meaning of lost places*, Peter Read (1996) documents the feelings of displacement and loss that result from a lost sense of place and identity, and the desire to hold on to what has survived. This can be seen in his interview with a woman who had lost everything in the Macedon bushfires of 1983, and who remembers her anger when the fire services came to pull down her chimney: "I was so angry and I went out there like a mad woman screaming 'leave it alone!' That was all we had, just a chimney" (Read, 1996, p.107). According to Read, "her chimney, a blackened obstacle to the tractor crew, was also the site of collective family memories, a symbol of the past, a reminder of the terrifying trauma and a protector of their possessions" (1999, p.108). Records from the 2009 VBRC community consultation in Marysville note the "emotional scarring and trauma" felt by community members following the devastating bushfire, where "lives, homes, businesses, friendships, lifestyle, the township, community life and Marysville's history" was lost (2009a). Given this clear statement, and the submission to the

VBRC by Blue Shield Australia, it is surprising that no recommendations regarding cultural heritage were forthcoming in the final report and recommendations of the VBRC (2009b)[44]. This sense of loss can be exacerbated when community and individual history and memory is lost. One example of this is the loss of a "precious 160 year old family heirloom, an American-made air-powered pipe organ" valued by one Kinglake resident (Gray, 2009b). He states that the loss of this organ inherited from his grandmother is his biggest loss: "I miss my house but you can build another house. But you can never get another one of those [organs]" (Gray, 2009b). According to Blue Shield Australia (2010), "Culture is both tangible and intangible and embodies the collective memories and beliefs, which underlie social systems and establish social cohesion". It can be seen, then, that the loss of cultural heritage does not simply result in the loss of a physical object or place, but intensifies the lost sense of place and identity felt following a bushfire, which may have long term effects.

Further associated effects of lost heritage is the greater significance afforded to precious items that do survive bushfires, and the creation of a new, shared heritage, both of which may also play a role in the emotional recovery of affected communities. The increased importance afforded to saved items was witnessed at the Australian War Memorial's conservation clinics following the 2003 Canberra bushfires. One attendee who had salvaged some precious war medals stated that:

> "*In receiving these fire-scarred medals back from the Memorial's conservators, one of the veterans explained that he would wear them with extra pride. The bushfire was part of his own personal history to which these medals now bore silent witness" (Reeve, 2006).*

Following the 2003 fires, the Canberra Museum and Art Gallery put together an exhibition of stories and fire scarred objects, indicating that the shared experience of a disaster can create new cultural heritage (Reeve, 2006). Similarly, discussions following the 2009 Victorian bushfires regarding the creation of a bushfire museum indicate this would help in the healing process (Tippet, 2009). Museum Victoria (2009) recognises this, and has been collecting items from communities affected by the 2009 bushfires, including "fences, signs, Country Fire Authority pamphlets predating the fire, tourism brochures from Marysville and Kinglake, plus items from destroyed houses and bushland. The collection also includes video footage, interviews and personal accounts" (Museum Victoria, 2009). A surviving chimney from a destroyed 19th century homestead has also been installed as part of a permanent exhibition, and is expected to become "a hearth, a meeting place, that people can visit for reflection" (Museum Victoria, 2009). These examples show that objects and places that have survived a bushfire may be afforded greater significance, and may contribute to a new collective memory of the disaster event and assisting in the emotional recovery process.

Bushfire preparedness and response

Despite the broad acknowledgement of the importance of community and individual heritage, there is little in the way of specifically targeted strategies for the protection and salvage of cultural heritage sites and objects, at a formal government or related agency level. It is noteworthy that immediately after the bushfires, some heritage and conservation agencies were cautioned against reactive and premature delivery of conservation assistance and advice into impacted communities. Meanwhile, TV, print and radio media were reporting individual's joy at finding surviving family treasures (see for example Topsfield 2009).

The Victorian Bushfires Royal Commission articulated significant shortcomings and need for review of various government agencies approach to the coordination and delivery of bushfire services (VBRC 2009b). Blue Shield Australia (BSA 2010) presented a well considered submission to the Commission, and the authors of this paper support the recommendations that BSA be better enabled to play a leadership role in disaster

[44] Recommendation 65 (VBRC 2009b, p. 3) which urges research and scholarship related to bushfires in the "physical, biological and social science" and related disciplines may provide an avenue whereby the range of issue discussed in this paper can be advanced.

preparedness and response training and information dissemination. There is a need and an opportunity for the museum sector to play a more prominent role in awareness raising within Commonwealth, State and Local government and emergency management agencies of the social importance of cultural heritage. Likewise there is a need to establish formal guidelines for greater involvement of the heritage sector in planning for future broad-scale emergencies and disasters. At a national level, it has been suggested that this may take the form of a 'Heritage Disaster Task Force' of experienced conservation and museum professionals to review strengths, and weaknesses in current disaster preparedness and response, and to formulate appropriate training programs. Following discussion at the Museums Australia 2010 conference and noting that there may be areas of overlap with the role of BSA, this paper recommends that the Museums Australia National Council and BSA National Committee collaborate to develop options for a joint advisory and response network.

The regional museum sector is well versed in disaster preparedness and response strategies for cultural material. In moving from policy to practice, this paper argues that the regional museums sector is ideally positioned, both in terms of skill set and locally relevant knowledge, to play a leadership role in their community's disaster preparedness and response strategies. Many members of local museums will also be involved, either directly or indirectly, with the CFA Community Fireguard program, or other similar groups in their district. By combining their core museum-practice skills sets (i.e. significance assessment, documentation, risk assessment, and disaster preparedness) with knowledge of community networks, museum personnel could engage and empower local government and non-government agencies and individuals in disaster preparedness and response strategies for heritage collections and personal memorabilia. There are several obvious advantages to this strategy. Perhaps most important is that of 'capacity building', based on local knowledge and expertise. It has been shown that engaging those directly affected by the threat, of bushfires, in the planning and recovery phases, can contribute to their psychological as well as material recovery. It is a further recommendation, that Museums Australia National Council and membership consider and develop a coordinated approach to community disaster preparedness, based on the existing MA national networks and State branches model.

At the heart of these recommendations is a call for increased investment (time, people, money) in cultural heritage disaster preparedness coordination and training.

Conclusion

Bushfires are unavoidable in the Australian environment. They will continue to affect communities, local economies, infrastructure and biodiversity. They will remain a threat to the hundreds of thousands of cultural heritage sites and associated objects listed on various registers in Victoria, as well as those not listed, but highly valued by communities and individuals.

Human life always takes precedence in any disaster situation, however the significant value given to cultural heritage, and the important role it can play in recovery, means that it needs to be considered when planning for bushfires. Cultural heritage is central to identity and to community and individual's feeling a 'sense of place'. It may also contribute socially, spiritually and economically to a community's recovery following bushfire. On the other hand, the loss of cultural heritage may have long-term psychological effects. Hence, even in disaster situations, the protection of cultural heritage objects and places warrants a place in all planning and response processes.

The key recommendations of this paper are that Museums Australia advocate for and identify strategies to support the necessary investment in resources in:

- the development of a nationally coordinated cultural heritage disaster preparedness and response task force;
- the development of a nationally coordinated regional network of museums to play community leadership roles in cultural heritage disaster preparedness and response.

These measures seek to address the current weaknesses in awareness and policy regarding the

protection of cultural heritage from bushfires. In doing so, they have the potential to make a meaningful contribution to a community's recovery from a major bushfire.

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The archive as intermediary between past & future

Graham Shirley
National Film & Sound Archive

How researcher-creator-performers have been exploring the NFSA's collections to create new works that are connecting with new and younger audiences

SLIDE (1) – Main Title Slide

SLIDE (2) – Who and Where are we?

SLIDE (3) – Strategic Objectives

SLIDE (4) – The NFSA Collections

SLIDE (5) – What do we Collect?

SLIDE (6) – NFSA Mission – Guiding Principles

SLIDE (7) – "Inspire Their Creativity"

- "To excite people's curiosity and inspire their creativity through an informed understanding of Australian film, sound and emerging new media heritage, its cultural diversity and significance."

If we're to look at the key words "inspire their creativity", we can relate this to NFSA's activities in at least two ways –

- Through the NFSA's Research and Fellowship programs, where the NFSA offers
  - *i.* The Scholars and Artists in Residence (SAR) Fellowships
  - *ii.* The CEO Fellowship
  - *iii.* The Indigenous Research Fellowship
  - *iv.* An Internship Program
  - *v.* Arc Linkage Grants
  - *vi.* Staff Research

- Partnerships and other client relationships - This is where people not otherwise associated with the NFSA approach the NFSA to make use of our materials for new works.

A normal example of a client relationship would be a filmmaker, or a TV or radio program-maker approaching the NFSA to use archival moving images or audio for research or incorporation into new works.

Slide (8) - New Creator-Performers – Michelle Outram

The NFSA's SAR Fellowships are also open to creative people and performers. Since 2006 these creator-performers have included:

STILL OR STILLS OF *NOT THE SOUND BITE!*

The sound, performance and installation artist, Michelle Outram.

From research Michelle conducted at the NFSA in 2006, she used Australian political speeches from 1929 to the present, chosen for their relevance to current policy and decision-making. In June and July 2006 she first performed this work in Sydney's Hyde Park, under the title, *Not the Sound Bite!*, as part of a broader Hyde Park project called Speaker's Corner. Michelle performs her work inside a glass box, physically responding to the conceptual nature of the political speeches broadcast from speakers outside the box.

SLIDE (9) – NEW CREATOR-PERFORMERS - ELIZABETH LEA

(RUN LIZ LEA STILLS FOR *120 BIRDS*)

Dancer and choreographer Liz Lea was a SAR Fellow in 2009, researching two subjects - the impact that dance artists touring Australia in the 1920s had on Australia's early dance scene, and to source footage of artists inspired by India who created works in Australia.

The result of Liz's work with SAR has been the performance piece *120 Birds,* inspired by the Australian and world tour in the 1920s of the legendary ballerina Anna Pavlova. *120 Birds* mixes live performance with period footage from

the NFSA. Its storyline tells of the adventures on the road of a fictional ballet troupe. This year *120 Birds* received very enthusiastic reviews when it was premiered at the Edinburgh Fringe Festival.

SLIDE (10) - NEW CREATOR-PERFORMERS - ROBERT DAVIDSON

Dr. Robert Davidson is both senior Lecturer in composition at the University of Queensland and director of 'topology' the cross-over instrumental sextet and ensemble-in-residence at the Brisbane Powerhouse. Robert's 2008 SAR fellowship prominent Australians archived in the NFSA collection.

One of the results of this research was *Australians*, a video clip work which turns the 1975 'Kerr's Cur' dismissal speech by Prime Minister Whitlam into a dry 'valse macabre'.

(RUN DVD *TOPOLOGY OF AUSTRALIANS* CLIP)

Slide (11) - Partnerships, Other Client Relationships

The NFSA has helped SAR fellows build their ideas with not only our holdings, but also through a sharing Of knowledge. In return, the NFSA acquires a copy of the SAR-inspired new work and any associated research that value-adds with new information on NFSA collection holdings.

Slide (12) - Australia's Silent Film Festival

(INCORPORATE 6-8 PHOTOGRAPHS OF SCREENING OF *FOR THE TERM OF HIS NATURAL LIFE,* 11 SEP.)

On 11 September, Australia's Silent Film Festival screened a copy of the 1981 restoration of the 1927 Australian silent epic, *For the Term of His Natural Life*. Where the restoration originally premiered at Sydney's State Theatre with an orchestra of 30 players, the silent film festival screening of *Term* was accompanied by solo musician and visual artist Colin Offord.

Offord discarded the lush orchestral scoring of *Term*'s 1981 restoration to provide a new interpretation that emphasised the savage and stark impact of the colonial Australian landscape on the film's characters. Using a series of instruments he has either invented or adapted, Offord blended environmental sounds With abstract, percussive and traditional music to turn the film into something more elemental and primal than ever before.

Slide (13) - The Corrick Project

The Sydney-based physical theatre company, Legs on the Wall, have radical plans for the NFSA-held Corrick Collection - around 140 films from a much earlier era in film history, 1901 to 1914.

To give you some facts about this collection and the people who originally showed them:

Slide (14) – Corrick Family Players

The films were assembled by the Corrick Family Players, a concert troupe who travelled vast distances through Australasia, South-East Asia, Europe and the UK

The troupe consisted of Albert Corrick & his wife Sarah, seven daughters and one son. The Corrick children were talented musicians, and their father also trained them as a choral group, and national dancers.

The Corricks were promoted as family entertainers for a family audience. They First toured New Zealand in 1901-02, then settled in Tasmania in 1902. They criss-crossed all of Australia for five years after 1902.

Slide (15) – Corrick Film Collection, 1901-14

The family bought an Edison projector and a collection of mostly 10-minute films in Jan 1901. At the age of 14, Leonard Corrick became the Corrick Family projectionist, and his screenings became a regular part of Corrick performances after Feb 1901, with the family accompanying the films with their own music and sound effects. By 1914 these films – many of them colour- tinted, toned or with stencil-colouring - had been drawn

from France, the US, the UK, Italy and Australia. Most of the films were produced by the French Pathe company, and today they include prints of films otherwise lost – for instance, *Living London* and *The Miner's Daughter*.

Film genres in the collection were short dramas, comedies, chase and special effect trick films, scenics and actualities. When screened by the Corricks, the scenics often brought remote audiences not only their first moving images, but also their first experiences of other parts of the world.

The film screenings in the Corrick programs were usually reviewed in terms of quality as good as if not better than most other contemporary film shows.

In 1907 Leonard began shooting his own films when the family brought a 35 mm movie camera. By 1914 Leonard had made at least 7 short films, and after the war he made at least another two. These films were integrated with the imported works in Leonard's film screenings.

Slide (16) – Corrick Film Collection Since 1914

The Corrick Family Players were disbanded with the death of the head of the family, Albert Corrick, in 1914.
Leonard Corrick held onto the Corrick Collection films, ultimately passing them on to his son John, who began donating them to the NLA in the late 1960s. The complex story of how all of the Corrick films came to the NLA and the interaction over the years between what is now NFSA and John Corrick has been chronicled by Leslie Lewis in Volume 2, Number 2 of *NFSA Journal,* published in 2007.

NFSA has now almost finished a massive Corrick Preservation Project which will eventually see the creation of preservation materials and new prints – including many with colour components – of all of the around 140 films in the collection.

2010 brings NFSA its fourth year of what will probably be a six-year partnership with the Pordenone Silent Film Festival in Northern Italy, where all the newly restored Corrick prints are being screened.

Slide (17) - Sydney Festival, Legs On The Wall

In January 2009 Principals of the Sydney Festival and Legs on the Wall physical theatre company met with NFSA to discuss the concept for a new work to be inspired by and integrating selected Corrick Collection films. This meeting has resulted in a three-way partnership between NFSA, Sydney Festival and Legs on the Wall.

In Nov-Dec 2009, Patrick Nolan and other members of the Legs on the Wall team previewed all available access copies of all Corrick films preserved to that time.

Jan 2010 – NFSA key staff attended a workshop performance of what has become known as Legs on the Wall's *The Conjurer's Lottery* at the Red Box performance space, Lilyfield, Sydney. This resulted from 3 weeks of development, and impressively used Corrick Collection films to inspire a new performance work that:

- Combined key collection films with performance reflecting and extending the films' content
- Integrated the film-inspired new content with the story of the Corrick Family Players themselves.

(INCORPORATE STILLS OF *THE CONJURER'S LOTTERY* PERFORMANCE, RED BOX, JAN 2011)

(RUN 5-MIN DVD OF *THE CONJURER'S LOTTERY* AT JAN 2011 EVENT – INCL PATRICK NOLAN TALKING ABOUT THE PROCESS – "It is all about the relationship between the films and how we are inspired by them to create a performance.")

Slide (18) – The Conjurer's Lottery

The Conjurer's Lottery – which incidentally also the title of one of the Corrick Collection films to be

featured – will enter the first stage of further rehearsals in Sydney on 17 October.

The show, combining live acrobatic and dance performance with Corrick films, will premiere at the Festival of Sydney in Jan 2011, and it will also appear at the Perth International Arts Festival in Feb-March.

Slide (19) – New Departure

The Conjurer's Lottery and NFA's partnership with Sydney Festival and Legs on the Wall is another new departure in the NFSA's use of film. It delivers what might otherwise be regarded as 'old' and 'archival' material to a new, younger audience in ways that will convert their perception of the NFSA from being purely a repository, to a place with images and sounds that can stimulate new, widely appealing and enduring works.

Designing the Dreamtime: The place of exhibition design in shaping understanding of Indigenous history and culture.

Rosemary Simons
Exhibition Designer

Abstract

The design of exhibitions of Aboriginal and Torres Strait Islander material has changed since they first took place on Australian soil. This paper looks at how exhibition design has evolved to best suit these collections and if there is scope for a better match. Although 'The Dreamtime' is not a universally accepted term, it nevertheless hints at mystery and spirituality, two aspects that present unique challenges to the designer of exhibitions containing Indigenous cultural material.
This paper will explore how 'The Dreamtime' has been designed into exhibitions in the past and how it may be into the future.

Introduction

In 1938 Jack Patten, an Aboriginal activist stated:

"We do not wish to be regarded with sentimental sympathy, or to be 'preserved' like koala bears as exhibits…"

It evidently took a while for Jack Patten's wish to be realized. A quarter of a century on from his statement, I stood in front of a showcase in the Melbourne Museum, which contained life sized models of an Aboriginal man, woman and child. Dioramas have their place, however, this display, beautifully executed as it was, did not feel a part of a Dreaming, a Dreaming that is never ending and of which we are all part. Rather, it seemed like an exhibit of people belonging to another time and another place. The skin on the models appeared cold, hard and lifeless and the figures were mute—there was no 'voice over' then.

The Indigenous voice is now more audible in exhibitions and young Australians have a growing appreciation of Indigenous culture and the way in which Indigenous and non Indigenous lives have intertwined since European settlement.

Exhibitions within Australia, nevertheless, remain heavily influenced by European and American models, leaving scope for modifications that better suit Australian needs. In the case of exhibitions of Australian Indigenous material, there is even greater potential for imported approaches to be found wanting.

This essay looks at ways in which future exhibitions might address such shortcomings.

Interviews

As part of my preparation for this paper, I spoke with both Indigenous and non-Indigenous Australians about their views on exhibitions.

This was not a formal survey, but rather a casual questioning, with the responses pointing to many exhibition design challenges.

Indigenous interviewees reported that some do not go to museums because they feel that they have lost their culture, that their culture has been stolen and that museums are complicit in that theft.

Others were concerned that diversity of culture was inadequately explained, or presented as frozen in time.

There were comments also, that the land and the people needed to be present within the exhibition to help create a context. Further to this, Barbara Matters, of the Berndt Museum of Anthropology, pointed out that exhibits were sometimes shown as mere tools, ignoring the cultural information conveyed through the artwork they carried.
There was also regret expressed at the restricted opportunity to handle exhibits and the lack of connection that could result.

On the other hand, there were favourable comments on the spiritual presence of Bunjil in the heart of the Koori Heritage Trust and that the Bunjilaka, exhibition at the Melbourne Museum, possessed a spirit, which was generated by the objects.

Bunjilka was also commented on in positive terms for its entrance away from the main galleries, its facilities for visitors, the presence of Aboriginal staff and the customised nature of the architecture.

Other valuable observations, but one's more difficult to translate into design terms, included the complaint that an exhibition was "too spacey", preventing the viewer from getting the exhibit "into your mind" and that certain exhibitions lacked 'life'.

Non-Indigenous interviewees commented that some exhibitions still treat Indigenous material as from the 'other' and thereby allow subtle bigotry to carry through the exhibition.

Others spoke with enormous admiration of the Australian Aboriginal Cultures Gallery and commented on what a groundbreaking exhibition the Gallery of First Australians was.

If we are to find more appropriate ways of exhibiting Australian Indigenous Cultural material, it may be worthwhile exploring design and planning responses to some of the concerns expressed above. What follows is a gesture towards just such an exploration.

Designing to the—why, what, who for, who with and where, of an exhibition.

When designing any exhibition, the designer needs to know why, with what, for whom, with whom and where - the exhibition is being created.

Why?

Why create an exhibition built around Australian Indigenous Cultural material in the first place? The reasons are many and varied and may include:

To Advance Reconciliation.
To Challenge the Perception of an Homogenous Indigenous Culture.
To Illustrate the Living and Evolving Nature of Indigenous Culture.
To Create Bridges Between Large and Small Cultural Institutions.
(for example 'The Canning Stock Route" and "Colliding Worlds" exhibitions. Such exhibitions give support for the smaller and more autonomous organizations and provide training opportunities as well).
To Provide a More Comprehensive View of Australian History.
Barbara Paulson, of the National Museum of Australia, pointed out that there is still a gaping hole between what Indigenous people see as their history and the history of Australia that is generally presented. Whatever the motivation, the theme influences the exhibit choice.

What.

Because an exhibition design is 'built' around the exhibits, the quality of the exhibits is obviously important.

Whilst larger cultural institutions, have a wealth of material to choose from, the choice, nevertheless, is limited by a number of factors, including:

Exhibits in private or overseas collections rendering them more complex to borrow, or unavailable.
Exhibits lost or destroyed.
Exhibits too large or remote to include such as galleries of rock art.
(*Fortunately, although some have been vandalised, none to my knowledge have been moved to another country, as were the Elgin marbles. The rock engravings on the Burrup Peninsula in Western Australia, however, remains under threat of being moved).*
Exhibits lacking information. *(Lack of provenance and other information may work against its incorporation into an exhbition)*.
Exhibits for restricted viewing only.
Exhibits too fragile to display.
Exhibit possibilities overlooked.
Restrictions on the range of exhibit options, can weaken an exhibition's ability to comprehensively communicate a story or aspects of a culture.
Designing for tangible exhibits, even when choice is restricted, however, is not

too much out of the norm, but when there is talk of the exhibition needing to express 'life', 'culture' and 'spirit', the design task becomes even less straightforward, for these are not mainstream 'exhibits'.
When you factor in the inclusion of 'country' and stories that are only recorded as oral, painted (such as Queenie McKenzie's 1996 painting *'Massacre and Rover Thomas Story – Texas Downs Country'* in the Gantner Myer Collection), or danced history, the mix of exhibit and story considerations, may equate to design challenges that are peculiar to exhibitions of this nature.
Brambuk Living Cultural Centre 1991. Exhibition Design: Rosemary Simons

Who for?

Despite the growing sophistication of audience profiling, I don't recall ever having been told, during my long career as a designer, that Indigenous Australians are the main target audience
of any exhibition, yet, in the words of the artist Lin Onus (*Aboriginal Artists of the Nineteenth Century*, 1994, page ix*)*:

"For Aboriginal people living outside the so-called traditional areas,
the rediscovery of one's origins, country, language and customs
has become a quest of absolute importance."

In Bruce Pascoe's words, (*Convincing Ground*, 2007, page ix,) non-Indigenous Australians may have missed out as well:

"It seemed unfair that most Australians' knowledge of their homeland
was blighted by a cruelly inadequate history."

If you accept these views, it follows that both Indigenous and non-Indigenous Australians will benefit from exhibitions that offer them more, but does this mean two types of exhibitions? Indigenous focused enterprises already exist such as 'Buka-Larrngay Mulka', which creates short films from Northeast Arnhem Land that are "by Yolngu for Yolngu", but available to all.
If non-Indigenous people could visit an exhibition tailored exclusively for an Indigenous audience, what challenges would they face? These might include the absence of information that was 'common knowledge' amongst the Indigenous community, language that was unfamiliar and possibly different ways of displaying exhibits and presenting information. In other words, it may require the non-Indigenous visitor to work that bit harder.

Such an Indigenous focused exhibition or enterprise, might fit with the view of an Aboriginal woman on the radio some years ago who protested:

"Why do we always have to do the teaching? Why can't non Aboriginal people
find out for themselves?"

However, such an exhibition might fit less well with those Indigenous people who work tirelessly to share their culture, with a dedication, energy and sense of urgency, uncommon amongst mainstream educators.

Perhaps both approaches could do with more support?

Who with?

For an external contractor, identifying who the real decision makers are, on any design project, can be difficult. Although the client(s) may be nominated, it sometimes happens that there are individuals or groups behind the scenes 'pulling strings'. For instance, I have been required to travel thousands of kilometers to re - present an exhibition design, because there was 'rebellion in the ranks' over who should make the decisions. (Incidentally, I am not talking here about Indigenous participants).

In terms of projects with Indigenous communities, those pulling the strings can be the funding bodies. I have heard of instances where the community was told that they were the decisions makers, but when a decision went against what the funding bodies deemed appropriate, the decision

was reversed. In other words, the decision-making authority was delegated in name, but not in action.

When a designer is familiar with a client, it is easier to create a concept that fits with the client's wishes and to communicate that design in a manner that the client understands.

When you are dealing with a committee, that process becomes more complex. When you are working across cultures, the likelihood of misunderstandings is further amplified.

The quality of the client/designer relationship is often reflected in the quality of the end result and clarity over who is in charge of the 'signing off' of the design, is important.

Ultimately, however, if the whole approach to creating Indigenous exhibitions is reviewed, the designer, as such, may not be required!

Where?

The type of venue and its location, also impacts on the exhibition design.

Nomadic.

Perhaps the exhibition may be nomadic, travelling on a seasonal path to communities around the country, even overseas.

Masterpieces of European Art, are transported around the world, why not Masterpieces of Australian Indigenous Cultural material, around the country?

Conservation management techniques and supporting technology, after all, have developed to a point, where a select group of artifacts can be safely transported along a carefully chosen route.

Maybe such a touring exhibition could somehow link to the creation of contemporary song lines?

Alternatively, the exhibition path may mimic the network of ancient trade routes.

Dispersed.

The exhibition could also be spread over a number of locations. There are already Cultural Centres and Keeping Places in existence that could, erhaps with modification, host such a group of exhibitions.

With more support and additional centres, a cultural journey could be created. In this way the diversity of cultural material may be better illustrated and the exhibits more closely connected to their country and people.

If the exhibitions were for an Indigenous audience, this arrangement brings exhibits and employment to communities.

If the exhibitions were for the wider community as well, they would certainly give international tourists and the 'grey nomads' something to think about!

Centralised.

This material could also be exhibited in one venue, but it would have to be a big one, the size of The Hermitage in St Petersburg perhaps? Such a large size becomes necessary if it is to illustrate the strength, diversity and ongoing evolution of the artistic and cultural achievements of Indigenous Australia.

Such a large venue could contain a magnificent watercraft gallery, a hall full of fibre work and a room with cases and cases of stone, glass and steel implements. (How many stone glass and steel implements would there be in Australian collections – millions? What would a massed display of them say about time, technology, diversity, aesthetics and inventiveness?)

Imagine also room after room of a 'blockbuster' exhibition of the most magnificent Aboriginal and Torres Strait Islander art.

Such a venue could include experimental venues, which are critical for the development of new exhibition approaches.

City Based.

If major collections remain concentrated in our capital cities, perhaps the exhibitions areas could expand?

This has occurred with the opening of the new Aboriginal and Torres Strait Islander Galleries at the National Gallery of Australia and will be advanced when the proposed galleries in Brisbane and Melbourne open.

Perhaps the larger museums could increase their Indigenous exhibition space as well? Currently, I am told, most have only a 10% allocation, the Australian Museum 20% and the National Museum of Australia 33%. Representing such a culture over time and in all its diversity requires a large footprint!

How?

With the full briefing in place, the designer, then, has something substantial to work with. The answers to the questions of what, where, who for and who with, will be different for each exhibition and may bear no relationship to the responses listed below, which are merely included as possibilities. Barbara Paulson notes that:

"You don't want people to feel closed in when they are in the exhibition, you want them to open their minds and their heart. You are asking people to think differently."

So the audience needs to be in a setting that helps them to open up.

Given the right setting, exhibits can bring substance to a story. There is also the matter displaying them in a manner that is 'right', which Vicki Couzens defines as, respectful, valued and in a manner that is 'proper' and not isolated from context.

Further to the above, Barbara Matters presents the following challenge:

"*All aboriginal objects are supposed to breathe life. How do we display Life?"*

How to achieve a sense of 'rightness', and a space that allows us to 'open our minds and hearts' requires design solutions too varied and complicated to detail here. There are, however, a few ways in which the setting can communicate 'life'.

One way is through the judicious use of space, form, materials, colour, lighting and special effects. It can also be approached through providing contact with people and with 'country', options that are explored below.

People.

Though their physical presence, people can add life to exhibitions. They may be present as a guide, a workshop participant, an artist in residence, or be 'present' through use of their language, the inclusion of exhibits that they have created, via photographs or though Audio Visual displays.

Obviously, people are drawn to exhibitions that they feel are hospitable to them. Elder's and private viewing rooms are two of the facilities that can help achieve this.

Another option is a contemplation space. (Such a space existed at the Eureka Centre, where people could reflect on those who lost their lives during the Eureka mining rebellion and another is part of the Holocaust Museum in Washington).

A number of cultural institutions have community meeting centres and performance spaces,these too can make people feel welcome. Te Papa, in Wellington, for instance, has allocated a large area to the Marae, a meeting, ceremonial and performance venue. In fact the Marae was central to the museum's design.

A performance space may be formal, such as a theatre, or informal such as a forecourt where people can busk. For example, the forecourt of the Pompidou Centre in Paris can throb with life due to the presence of buskers and their audience.

As noted by Will Stubbs, busking can be a source of income for all sorts of artists and be a welcoming place for the 'untidy people', who may otherwise not feel at home in or near a museum.

Further to the above, in some cases the performance can be part of the exhibition, as occurred at the last Garma festival. The audience walked through the bush to where artwork was fixed to trees. Songs were sung, and stories told which related to the artwork. In this case the exhibition drew life from both the people and the land.

Country.

Country is automatically present when the exhibition venue sits within a landscape, such as is the case with Brambuk in Victoria, Warradjan in Kakadu, Uluru/Kata Juta in Central Australia, Camp Coorong in South Australia the Yorta Yorta Dharnya Visitors Centre, Victoria and others.

Even a venue within a landscape may still incorporate the natural environment into the exhibition, as is the case at the Warradjan Cultural Centre in Kakadu where a scaled down version of the landscape helps tells the story of the human interaction with the land.

But what do you do in an urban setting to bring a connection to country into the exhibition? There may be a garden nearby, such as at Bunjilaka, or a bed of Indigenous plants as is found in front of the South Australian Museum, or it could be through the presence of the large tree trunk, as found in the Koorie Heritage Trust. Even windows provide some connection to 'country'. The Art Gallery of NSW has views over Woolloomooloo wharf.

If no other contact is possible, photos and footage of the natural environment can help show the place that is associated with a story, a person, or an exhibit.

Fire is an essential element of the Australian Landscape and part of many campsites. Such campfires had particular significance for the poet Oodgeroo Noonuccal (*My People*, 1970) who stated that:

"...a thousand thousand campfires in the forest are in my blood."

Perhaps, given the close relationship of Indigenous Australians to fire, an exhibition could incorporate a live flame, a flame of life?

Protocols

In addition to people, country and the design elements mentioned above, protocols and rituals can add to an exhibition experience. The 'Canning Stock Route' and the 'Gallery of First Australians', for instance, contain welcoming spaces.

Perhaps this entry ritual could be extended to include exhibitions that are viewed by invitation only? Not all exhibitions are easy to get into. The Johnston Collection in Melbourne requires prior booking, with visitors bused in. You can queue for hours to view a pavilion at the Expo in Shanghai and the Garma Festival limits their audience.

Maybe the invitation comes after the visitor qualifies? Perhaps visitors must demonstrate that they hold a certain level of knowledge before they can visit? This may seem elitist and probably is, but perhaps there are times where access to a collection is a privilege that must be earnt? If you want to research in some major libraries, after all, you must apply first.

It is also the case that some exhibitions are so costly, you need to belong to a certain socio economic group to be able to afford them, isn't this a type of qualification?

As an alternative to a formal test, perhaps audiences could be asked to bring something to their visit. It might be just curiosity, prior research, an entry fee, or some other contribution — bit of a trade, something to help make things 'level'.

Conclusion

With a design response which is bold and imaginative, coupled with a detailed examination of the motives for the exhibition, what the limited choice of exhibits can successfully represent, who the audience is, who approves the exhibition content and design and where the exhibition is to be located, exhibitions of Aboriginal and Torres Strait Islander Collections,may evolve into a form

that is virtually unrecognizable compared to those of today.

Perhaps, if some elusive qualities relevant to Indigenous exhibitions have been absent in the past, this will not always be so. Perhaps future exhibitions will be less a case of designing 'The Dreaming' and more a case of 'The Dreaming' designing the exhibitions.

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About the Author

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A recent survey of the current status of university natural history museums and collections in Australia.

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Abstract

It has been over a decade since the last sector wide survey of museums and collections in Australian universities. This period has arguably seen the most dramatic changes in higher education. A survey of university natural history museums and collections was undertaken in 2009 to ascertain what changes have been implemented as a result of the numerous recommendations made in the 1998 *Transforming Cinderella Collections* report.

The survey revealed that many still lack the operating policies and procedures necessary for proper professional management and few are integrated into institution wide approaches to material collections despite the large number of significant items held therein. While there has been increased awareness of the importance of preventative conservation strategies, poor resourcing often prevents implementation. Few have disaster preparedness plans in place.

Despite broad contributions in the areas of teaching support, research support and community engagement, there is still a marked over reliance on inadequate internal funding mechanisms. Universities should be encouraged to align the work of these museums and collections with strategic institutional objectives in order to develop equitable and sustainable funding models.

Context

Australian university museums and collections were first recognised as the custodians of a significant part of Australia's cultural heritage in 1975. *Museums in Australia 1975* (Committee of Inquiry on Museums and National Collections, 1975), also known as the 'Pigott Report', acknowledged the unique and priceless material in many of these museums and collections. It highlighted the inappropriate conditions under which the material was held, the important role funding played in its survival and identified the need for these museums and collections to be safeguarded for the future (Committee of Inquiry on Museums and National Collections, 1975).

The issues highlighted in the 'Pigott Report' were still evident in the mid 1990s. It was also apparent that university administrators were unaware of the number and range of museums and collections under their care. CAUMAC (Council of Australian University Museums and Collections) drew attention to the conditions of university museums and collections in seeking funds to review all museums and collections within Australian universities (Simpson, 2001). The aim of the review was to indentify and address the particular concerns of the university museums and collections sector. *Cinderella Collections* (UMREC – University Museum Review Committee, 1996) contained a total of 68 recommendations aimed at a number of different groups including the Commonwealth Government, the AV-CC (Australian Vice-Chancellors Committee), the senior management of universities and the curators of the individual museums and collections (UMREC, 1996), reflecting the fact that the fate of university museums and collections resided with a number of different stakeholders. Two years on, in 1998, the UMPC (University Museum Project Committee) undertook another review, this time addressing not only the extent to which the original recommendations had been implemented, but also the conservation needs of university museums and collections. The resulting report, *Transforming Cinderella Collections* (UMPC, 1998), saw another eleven recommendations being made, only directed at the universities and the AV-CC (UMPC, 1998).

The impact of these reviews on university museums and collections is difficult to ascertain. The implementation of the recommendations has been variable (Simpson, 2001), with many university museums and collections still being perceived as non-essential services in the university's goal of education (Wallace, 2002). Stanbury (2003), however, noted that the reviews had three important impacts; firstly, they made

university administrators aware of, and responsible for, the museums and collections within their institution; secondly, they provided the necessary motivation to write policy and undertake preventative conservation; and thirdly, they developed networks between university museums and collections staff. It was argued that by making university administrators aware of their museums and collections, all other issues could be addressed (UMPC, 1998). Regardless of their perceived impact, the findings attracted a lot of attention from both the university and museum sectors (Yerbury, 2001).

Australia is not the only country to have undertaken reviews of its university museums and collections. Lourenço (2005) provided a useful summary of the reviews undertaken across the university museums and collections sector worldwide. Of particular relevance is the review of all university museums, collections and galleries within the United Kingdom (Arnold-Forster, 2000). This review, and others like it, has similar conclusions as those undertaken in Australia (Arnold-Forster, 2006; Arnold-Forster and Mirchandani, 2001).

Whatever the impact of these reviews, no subsequent investigation has been undertaken in Australia since the release of *Transforming Cinderella Collections* (UMPC, 1998). There are many reasons for an updated review as there have been significant changes to tertiary education in Australia since the reviews were delivered. Furthermore, the AV-CC, one of the primary groups targeted with recommendations, no longer exists (AV-CC, 2006) and those originally directed towards the AV-CC probably require reconsideration.

The recommendations made by the UMPC (1998), need to be implemented if Australian university museums and collections are to be fully integrated facilities within their host institutions. This research addresses the extent to which these recommendations have been adopted by Australian university museums and collections of natural history. Simpson (2003) documented a decline in the resources available to geological collections in Australian universities. Anecdotal evidence (CAUMAC) suggests that there has been a shift away from the natural sciences over the past decade. This research is therefore focussed on natural history collections only to test the implementation of the earlier review recommendations. By focussing on natural history museums and collections, this research serves as a pilot study for the overall condition of all Australian university museums and collections. Furthermore, as a pilot study, it will allow for disciplinary comparisons to be made, should further research of this nature be undertaken.

Natural history museums and collections are defined as those that pertain to the natural world. Included in this definition are museums and collections of anatomy, biological sciences, entomology, geology, medical sciences, pathology, veterinary sciences and zoology. Living collecting such as herbaria, arboretums and micro-organisms are also considered part of this definition. Museums and collections of scientific implements, history of science museums and collections, anthropology, physics and dedicated map, library and photographic collections were excluded.

Survey methods

The names and locations of all natural history museums and collections held by Australian universities were compiled, starting with the list given in *Transforming Cinderella Collection* (UMPC, 1998), the total number being 121. University web sites were then used to obtain contact details for these particular museums and collections. Of the 121 natural history museums and collections, contact details were located for 78. The greatest impediment of using university web sites to obtain the contact details of individual museums and collections was that those museums and collections not represented on the web sites were automatically excluded from the research. Whilst it was originally thought that the exclusion of these museums and collections would affect the overall results, it is apparent that this has had little impact on the findings. The results of the postal survey have shown that the recommendations proposed by the UMPC (1998) have not been widely implemented and consequently, it is therefore likely that any excluded museums and collections would have produced similar results.

Of the 78 natural history museums and collections that were sent a survey, 34 survey responses were received from 36 museums and collections, giving a return rate of 46%. Responses other than a completed survey were also received and can be broken down as follows; five museums and collections do not have a curator, and thus no one to complete the survey; four collections believed the survey to be irrelevant; one response was received from a collection previously attached to a university that is now part of an non-university agency and for this reason, is not incorporated into the results; one museum refused to complete the survey, as it believed the UMPC's (1998) report had no impact upon this museum; and finally, one collection had been dispersed, so whilst acknowledgement of the survey was received, it could not be completed.

The survey requested information around a series of museum management issues and characteristics including the nature of the collections, university wide policies, objects of national and international significance, formal recognition by the host institution, strategic planning, disaster preparedness, the availability of resources, conservation and safety procedures and collection usage.

Survey results

Despite the recommendations made by the UMPC (1998), it is apparent that museums and collections held by Australian universities have a long way to go before the professional standards desired by *Transforming Cinderella Collections* (UMPC, 1998) are reached. The only recommendation to be widely implemented is the identification of objects of national and international significance. Twenty two museums and collections identified natural history objects considered to be of national and international significance using criteria set down by the UMPC (1998).

This leaves another six recommendations made to universities by the UMPC (1998) essentially unattained. The curators, alongside university administrators have a responsibility to care for this section of Australia's distributed national collection and it is in the best interests of all to work towards the implementation of all the original recommendations. This is challenging given that available resources are severely limited.

This research confirms what is written within the wider literature in regards to the unsuitable facilities and the inadequate numbers of staff specifically employed within Australian university museums and collections. Ten museums and collections saw a decrease in available funds over the past decade, and another six museums and collections have no funding.

University museums and collections lack the operating policies and procedures necessary for proper management. Since the UMPC (1998) made its recommendations, only four universities have implemented university wide policies, three universities have a strategic plan that engages their museums and collections and four museums and collections have been formally recognised by their host institution. This slow uptake should be of concern to both the university and the museum sector.

There have been some minor losses to the sector in the last decade with some natural history collections being transferred out of universities and others dispersed. This research indicates that this has occurred only in Queensland and South Australia to date.

Whilst the UMPC (1998) drew attention to the importance of a variety of conservation strategies, only a small number of museums and collections have ensured the protection of their section of Australia's distributed national collection by implementing these strategies. Only four collections undertake no preventative conservation strategies. While this suggests a greater awareness of the importance of preventative conservation since 1998, there is still a great need for university museums and collections to undertake conservation assessments and implement conservation priority lists. Museums and collections must work with their host institution to ensure all harmful substances are removed from the vicinity of their collection material.

Only six museums and collections have implemented a disaster preparedness plan,

protecting their material from possible disaster scenarios. The implementation of disaster preparedness plans should be an institutional priority, particularly for recognised museums and collections and those with objects of national and international significance.

University museums and collections are greatly under resourced. Over two thirds of all respondents saw their facilities and levels of staffing as inadequate considering the current use or size of their museum or collection. While this is admittedly a subjective assessment, the consistency of the responses may indicate an underlying truth.

There are a variety of funding models available to university museums and collections, with support solely by internal university funds being the most common. Only further research will demonstrate the extent of inadequate funding evident within the wider literature on other types of university museums and collections and those outside Australia.

Many museums and collections are assisting their host institutions achieve their educational objectives with a primary focus on the support of teaching programs. University museums and collections should be utilised for teaching in order to provide an enriching educational experience for the students. Museums and collections need to be seen by senior managers as fulfilling this role, otherwise they will be all too readily, judged as financial liabilities. In summary, university museums and collections of natural history, in Australia or elsewhere, as with any other type of museum and collection must be fully integrated elements of their host institutions and must actively contribute to their host universities' objectives to retain relevance.

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Meeting the Challenges – The New Roles of Museum Collections of Hong Kong

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Abstract
The museum in Hong Kong was started by the Hong Kong government as early as in the late nineteenth century. Throughout the past decades, the museums have grown in both quantity and variety. The number of museums now stands at XX covering art, local history, educational history, maritime history, medical history, Chinese medicine, culture, science, space, geology, community services, correctional services, police force etc. and run by not only the government, but also by universities, tertiary institutions, non-government organizations, non-profit organizations and the private sector.

The museums in Hong Kong have very magnificent collections, e.g. an impressive collection of both Chinese antique and contemporary ink art, a very comprehensive puppet collection, the largest and unique collection of Cantonese Opera, the most comprehensive collections of Hong Kong's currency and philatelic items, the largest collection of Yuan dynasty Nestorian crosses in the world etc. The museums have been utilizing their collections to connecting visitors with the past history, the arts and scientific development through displays, publications, educational workshops, guided tours and researches. On the other hand, the public was also keen to search for knowledge and experiences through the collections on display. Such a relationship between the museums and visitors through collections has been relatively static in the past years.

The past decade witnessed major changes to the development, strategies as well as the policy on museums in Hong Kong, which prompted the museums to search for new roles for their collections in order to catch up with the rapidly revolving museum ecology. The challenges first came when the idea of a cultural district, namely West Kowloon Cultural District ('WKCD"), an integrated district with arts, culture and entertainment was mooted in the late 1990s. In early 2006 the Invitation for Proposals for the proposed WKCD was discontinued by the government owing to the public's strong reservation on the single development approach for the cultural district although the public was generally in favour of an implementation of the WKCD. In April 2006, the Chief Executive appointed one consultative committee and three advisory groups, one of which was Museums Advisory Group ('MAG"), to re-examine and re-confirm if appropriate the need for the core arts and cultural facilities for the WKCD.

To gauge public's views on the scope of the museum of WKCD, MAG held 1 focus group meeting; 2 open consultative forums; 3 presentation hearings apart from maintaining the Public Affairs Forum. A total of 66 themes were received in the between 2004 and 2006. After intensive deliberations, MAG recommended a forward-looking cultural institution initially named **M+** (Museum Plus) focusing on 20th – 21st century visual culture, broadly defined, from a Hong Kong perspective and with a global vision to replace the museums proposed in the Invitation for Proposals for WKCD for "visual culture" was a broad area that embraces many areas of interest identified during public consultations, and the 20th – 21st century brings the **M+** experience closer to its audience and coincides with a rich period of development in Hong Kong's cultural and social history. The collection of **M+,** as recommended by MAG "*may focus on 20th and 21st century visual culture, beginning with visual art, design, moving image and popular culture from Hong Kong, expanding to other regions of China, Asia and the rest of the world. Hong Kong has rich collections of ink art works.* ***M+*** *should try to attract these collections, to showcase this important visual form and its interplay with other art forms.*"

The openness, flexibility and forward-looking attitude of **M+** did bring about challenges to the relatively static museum ecology. It is against this background that the museums start to use their collections in many different ways to connect with the community and even with the world. The Hong Kong Museum of Art, for instance, started a

guest curatorship scheme, named Open Dialogue, some years ago to invite guest curators, using the museum's collections amongst other collections, to curate exhibitions in parallel with the museum curators. The process was most fascinating in bringing in new ideas to the museum, communicating with the community and achieving dialogues. On the other hand, since ink and brush have long been used by the Chinese for about two thousand years and a large number of contemporary Chinese artists, both local and overseas, are still employing ink and brush to express their artistic senses and that ink art has thrived in Hong Kong with innovative developments in a contemporary mode, the museum, thus, uses its unique collections on ink arts to position itself as the centre in the study of ink art in Asia. The professional standards of the museum in the study and curatorship of ink art have recently attracted a very significant donation of 55 pieces of contemporary ink art by a well-known ink art master WU Guanzhong.

Another challenge to museums' collections came with the application of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage to Hong Kong in 2006. In response to the application, a new unit on Intangible Cultural Heritage was set up in Hong Kong Heritage Museum. To collect the local intangible cultural heritage, the museum first commenced a territory wide survey. Since the convention emphasizes the significant role of the community in the identification of intangible cultural heritage, the museum has to fully engage the community in the survey by visiting each of the 18 districts to appeal for information, advice and associated objects. It is envisaged that a new collection on intangible cultural heritage will soon be built up which will establish a close connection between the museum and the community.

Setting The Scene

The museums in Hong Kong have a humble start. Between 1874 and 1933, there was accommodation in the first City Hall of Hong Kong for displaying a repository of "odds and ends from every corner of the globe…a collection of Australian parrots, mineralogical specimens from Wales, old clocks etc…."[45] Although the Museums Association acknowledged that there was a small "museum" in the colony, it stated in its report prepared in 1933 that Hong Kong was representing "the low-water mark in museum provision throughout the whole of the [British] Empire."[46] This small "museum" finally disappeared in 1933 when the first City Hall was demolished. Sadly, it left no traces of its collections. It was not until March 1962 that a new city museum and art gallery occupying a total area of 12,400 square feet was opened in the second City Hall of Hong Kong. When the first curator of the new museum and art gallery, John Warner arrived in Hong Kong in 1957 before he took up the post, he "realized that there was no cultural centre to the city. No public library, art gallery, theatre, or museum. Nothing."[47]

The City Hall Museum and Art Gallery as it was named, was formally opened on 2 March 1962. Its collections mainly consisted of the Ho Tung, Law and Sayer Collections of the nineteenth century paintings, drawings and prints; a collection of early photographs of Hong Kong; the Henry Yeung Collection of Chinese ceramics and bronzes; Father Maglioni's collection of local archaeology; and a small collection of works by local artists.[48] Although the collections were relatively thin at that time, the policy was to use the collections as a medium to reflect the history and culture of Hong Kong and its relationship to the neighbouring region in its broader scene. As such, display was considered the most important function of the new gallery and museum. The exhibit had to first catch the eye of the causal visitor, attract him and invite him to make a closer

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45 The Museum and Art Gallery Select Committee of the Urban Council and Members of the Museum's Advisory Panel, *Report on Museum and Art Gallery Services with Recommendations for their Development in Hong Kong*, Hong Kong, September 1965, p.7.

46 Ibid.

47 Warner, John, 'Back in Time', *Open Dialogue – A Launching Publication for the "Hong Kong Art: Open Dialogue" Exhibition Series, 2008-09*, Hong Kong Museum of Art, Hong Kong, 2008, p.13.

48 *Report on Museum and Art Gallery Services with Recommendations for their Development in Hong Kong*, p.8.

examination. In parallel, the exhibit should also be imbued with a sense of history-in-the-making.[49] On the other hand, the discovery of a Han Tomb in 1955 prompted the Government to set up a small site museum to display the finds from the tomb.

Apart from the Government museums, with the generous donations from a Fung family, The University of Hong Kong thus set up a Fung Ping Shan Library in 1932 which collected both books and antiques. With the books moved to the new university library, the building was turned into a museum in 1964 to serve as a teaching museum for the Chinese Department of the university.

In 1975, the City Hall Museum and Art Gallery was subsequently split into Hong Kong Museum of History and Hong Kong Museum of Art. Other museums like Hong Kong Science Museum, Hong Kong Space Museum, Museum of Coastal Defence, Hong Kong Railway Museum and a few branch museums were gradually set up by the two municipal councils with funding from the Government between the 1970s and 2000. After the dissolution of the two municipal councils in 2000, the Hong Kong Government set up a new department, namely Leisure and Cultural Services Department (LCSD) to take over the management of those museums, amongst others, from the two municipal councils. The LCSD further set up the Hong Kong Heritage Museum, the Dr Sun Yat-sen Museum and the Alexander Grantham Fireboat Gallery, adding the number of museums under its management to 14. On the other hand, private museums or institution museums are also growing fast. Major ones include the museums in The University of Hong Kong and the Chinese University of Hong Kong, Hong Kong Maritime Museum, Hong Kong Museum of Medical Sciences, Tung Wah Group of Hospitals Museum, Museum of Education, Museum of Correctional Services Department, Police Museum etc. Please refer to Appendix I for the full list of the museums in Hong Kong.

Although this paper focuses on the new roles of collections of the museums of LCSD, it will also touch on some of the major non-LCSD museums in Hong Kong as well as the representative examples of the museums in the Mainland China to present a more comprehensive picture to readers. The conventional roles of museum collections will not form the core of this paper.

The Challenges

The Collections

Collections are always considered as one of the core assets of the museums of Hong Kong. Much effort has been devoted to build up and strengthen the museum collections in the past few decades. As at June 2010, the collections of the museums under LCSD have grown to be about 213,000 which are multiple times of the collections since the start. The collections have now become very varied, from Chinese painting, calligraphy and antiques to household utensils of ordinary families to aeroplane and to fossils. The rapid growth of collections has posted both opportunities and challenges to our museums. The rich collections coupled with the changes of expectation of the public to the museums, the evolution of the cultural ecology and the creativity of curators, have prompted the development of new roles of museum collections since the past decade.

The Challenges

One of the major challenges merged in the recent decade that prompted the re-thinking of the use of collections, amongst others, was the West Kowloon Cultural District project.[50] The idea to set up an integrated cultural and arts district was first mooted in the late 1990s. The Culture and Heritage Commission (CHC), a high level advisory body advising the government on the policies and funding priorities on culture and strategies to promote the long-term development

[49] Ibid, p.3-13.

[50] Situated at the heart of the city centre and probably the last piece of reclaimed land in the city heart, the proposed West Kowloon Cultural District occupies a site area of 40 hectares, 23 of which will be designed as public space for the enjoyment of everyone. In addition, 15 performing arts venues, one cultural institution with museum functions initially named **Museum Plus** or **M+**, one exhibition centre, communal facilities, residential, hotel, office, retail, dinning and entertainment facilities will be included in the cultural district.

of culture of Hong Kong had detail deliberation between 2000 to 2003 on the need for new museums in Hong Kong and their best location. In its Policy Recommendation Report, CHC considered West Kowloon Cultural District an unprecedented opportunity for cultural development in Hong Kong. An international Concept Plan Competition was thus launched in 2001 to invite proposals which could "enhance Hong Kong's position as Asia's premier centre of arts, culture and entertainment and create a new look for Victoria Harbour". Although the competition had successfully attracted 161 entries which were further assessed vigorously for selecting the winning entry, the then chronic economic downturn arising from the Asian financial turmoil coupled with the outbreak of SARS had brought substantial fiscal deficits in the Government, which forced the Government to tap private investment to develop this cultural, arts and entertainment hub. An Invitation for Proposals was thus launched in 2003. All proposals were required to meet the mandatory requirements in provision of core arts and cultural facilities and the development parameters as set out by the Government. Five proposals were received in 2004, three of which were considered meeting the mandatory requirements and could be further assessed. It was then the economy of Hong Kong started to picking up and people were more concerned on the quality of life and participation in public affairs. Despite the extensive consultation before launching the Invitation of Proposals, the public had great reservation on the single development approach of the cultural district, the huge canopy design to cover the cultural district, the proposed arts and cultural facilities as well as the policy underpinning those facilities and the development parameters. The Government, after considering and analysing the views received from the consultation on the screen-in proposals, announced in October 2005 to impose new parameters to the development of the cultural district, which included to limit the plot ratio to 1.81, to confine the residential development to 20% of the site and to pay $30 billion upfront for setting up an independent foundation to ensure the sustainability of arts and cultural facilities, and to set up a statutory body to take forward the project. As no clear and positive response on the new parameters was received from the proponents of the screen-in proposals, and in view of the public aspirations and the market attractiveness of the project, the Government decided to discontinue the Invitation of Proposals in February 2006, and after an opinion survey, the Government announced the setting up a Consultative Committee on Core Arts and Cultural Facilities of West Kowloon Cultural District (the Consultative Committee) and three advisory groups on museum, performing arts and finance under it to take an alternative route to development West Kowloon Cultural District.[51]

On the museum front, the Consultative Committee recommended to the Government to set up an innovative, open and forward looking museum-like cultural institution initially named **Museum Plus** or **M+**, i.e. more than a museum, in the West Kowloon Cultural District to focus on the twentieth and twenty-first century visual culture, a broad area that embraces many areas of interest identified during public consultations, from a Hong Kong perspective, the perspective of now and with a global vision. The twentieth and twenty-first century is a period closely linked to our current experience for it was the time when Hong Kong experience, including cultural experience, was built up and consolidated. Visual culture, a fluid concept, offers flexibility for people to defining its scope as well as the institution to responding to the changing circumstances. In view of the board and flexible nature of visual culture, four "initial broad groupings", i.e. design, moving image, popular culture and visual art were identified for development. The openness, flexibility and forward-looking nature of **M+** aims to encourage cross-fertilization of ideas, dialogue, communication, inspiration, interaction and partnership between the museum and the public, sector professionals as well as experts worldwide to fulfill its mission to inspire, delight, educate and engage the public to explore diversity and foster creativity.[52] **M+** was initially proposed to occupy a

[51] Consultative Committee on Core Arts and Cultural Facilities of the West Kowloon Cultural District, *The Report of the Consultative Committee on Core Arts and Cultural Facilities of the West Kowloon Cultural District*, Hong Kong, 2007, p. 1-7.

[52] Museum Advisory Group of Consultative Committee on Core Arts and Cultural Facilities of

site area of 125,000 square meters with net operating floor area and net exhibition area of 75,000 square meters and 30,000 square meters respectively and to be developed in two phases. Having to regard the need to ensure the financial sustainability to develop the cultural district, the net operating floor area M+ was thus trimmed down by 30%, bringing the resultant GFA to 78,750 square meters which comprised 61,950 square meters on-site area and 16,800 square meters off-site area. The resultant M+ still amounted to a substantial increase by 52% of the total space provision of all existing public museums in Hong Kong.

The focus of M+, particularly the four initial broad groups identified, has certain overlapping with the areas the museums of LCSD are working on. Such overlapping, if not managed properly, may turn into competition in collecting and programming although the curatorship of M+ and the museums of LCSD is different. The Museums Advisory Group of the Consultative Committee also noted such overlapping. At the same time, they were fully aware that M+ needs networking, partnership and interaction with similar institutions. The museums of LCSD are, in fact, one of the profound ones which should have multiple relationships with M+ no matter whether the relationships mean collaboration or healthy competition in areas like programming, collecting and curatorship. The Museums Advisory Group, however, held varied views on whether the museums of LCSD should be aligned to enable public resources to be shared or utilized fully and to avoid confusion in identity of the two. On the whole, the Museums Advisory Group respected the professional independence of all museums and the autonomy of curators in deciding on exhibitions and presentations.

In parallel with the deliberation on the West Kowloon Cultural District project, the Director of Audit has conducted a review on the provision of museum services by LCSD in 2005-2006, in which acquisition and management of museum collections was one of the major areas of study.

West Kowloon Cultural District, *The Report of the Consultative Committee*, 23 November 2006, Hong Kong, p.1-7.

The Audit Commission observed that there was acute shortage of storage for the museums. Some of the collection items were kept in off-site storage with environmental conditions far from satisfactory. The shortage of storage space also hindered the museums to accepting donations of considerable size. Although a central repository for collection items was being planned, the progress of which came to a standstill in December 2005. The Audit Commission considered it essential for LCSD to "critically review the overall requirements of the storage requirements of its museums and expedite action to develop a central museum collection repository."[53]

Also in parallel with the deliberation on the West Kowloon Cultural District project, the Government set up a Committee on Museums in November 2004 to formulate strategy and plan for the development of museum facilities and services, with reference to the policy recommendations of the CHC. The Committee on Museums submitted its recommendation report to the Government in 2007. Major recommendations included to setting up a two-tier statutory governance structure to take over the management of the museums from the Government, to developing a strategy for further integrating the museums with the community, to adopting a pluralistic approach in programming, to broadening the audience base, to nurturing a donation culture, to training and developing museum staff members and to addressing the acute shortage of collection storage as collections are important assets of Hong Kong.[54]

The Government accepted, in principle, the Recommendation Report of the Committee on Museums in 2007. It set up a task force to study the feasibility of the recommendations. In February 2010, the Government decided not to set up a statutory body to take over the administration of the museums and maintained that the museums should continue be managed by LCSD. But the Government undertook to

[53] Audit Commission, *Director of Audit's Report: No. 46*, Hong Kong, March 2006, p. 36.

[54] Committee on Museums, *Recommendation Report*, Hong Kong, May 2007, p.1-8.

sharpen the identity of the museums and position the museums through programming and collections, to establish a closer network between the museums and the community, to broaden the audienceship and to adopt a proactive approach to market the museums.[55]

The interweaving challenges to the museums of LCSD cropped up in the past decade have prompted the museums to re-think the roles of museum collections, amongst others, to meet the challenges.

Meeting the Challenges – New Roles for Museum Collections

Training to Prepare for Ourselves

To prepare for the challenges from West Kowloon Cultural District project, it is necessary, apart from promoting local art and broadening the audience base, to train up independent curators as well as museum curators to be familiarized with artistic dialogues, not just between artists and curators, but also amongst artists, curators and the community in an open platform through the medium of collections. The recent years also saw an increasing desire of the community to participating in the interpretation of museum collections as well as casting the museums into an open platform in order to be responsive to the changing circumstances and the needs of the public. It was against this background that a new series of exhibition entitled "Hong Kong Art: Open Dialogue" was launched from January 2007 to early 2008 at the Hong Kong Museum of Art to uncover new artistic explorations of local artists and to reflect the new horizons of the visual arts in Hong Kong through an open platform where artistic dialogue was encouraged amongst artists, curators and the community.

Independent or guest curators were invited to study the collections of the Hong Kong Museum of Art, to survey the state of art in Hong Kong and to meet the museum curators and local artists before submitting their proposals which would be assessed by an adjudication panel. The guest curators would then be shortlisted and further invited to join hands with the museum curators, using the collections of the Hong Kong Museum of Art in addition to commissioned or loaned artworks, to curate exhibitions to enhance effective dialogue among the guest curators, museum curators, both current and retired, and the community in order to bring out the unique perspective of the guest curators in defining Hong Kong art.

Four exhibitions, namely "Digit@logue", "New Ink Art: Innovation and Beyond", "Looking for Antonio Mak" and "Charming Experiences" were included in the series. "Digit@logue" by Ellen Pau scrutinized local media art to provoke greater discussion on the relationship between technology and visual experiences. "New Ink Art: Innovation and Beyond" by Alice King defined a new horizon of traditional ink painting and calligraphy in terms of medium and aesthetic application. "Looking for Antonio Mak" by Valerie C Doran launched a multi-layered approach in examining Hong Kong art through the works of a significant local artist. Finally, "Charming Experience" by Grace Cheng provided the audience an experience of appreciating art through those senses other than visual.[56] To complement the exhibitions, workshops with artists, symposium, lectures, touring exhibitions, guided tours by guest curators etc. were organized. The four exhibitions have attracted more than 215,000 visitors, representing a daily average of about 1,000 which is a rather encouraging figure. It is planned that a major international exhibition on Hong Kong art would be staged as the finale of the series in 2011.

This is for the first time that the collections of Hong Kong Museum of Art were opened to non-museum curators for a purpose more than exhibition and education. The new use of the museum collections did give rise to controversies

[55] For details of the recommendations of the Government on the future development of Hong Kong, please visit http://www.legco.gov.hk/yr09-10/english/panels/ha/papers/ha0205cb2-858-1-e.pdf.

[56] Leisure and Cultural Services Department, *Open Dialogue – A Launching Publication for the "Hong Kong Art: Open Dialogue" Exhibition Series, 2008-09*, Hong Kong, 2008, p. 119.

as well as valid concerns from the museum curators and technical staff, e.g. the security in handling the artworks, the ownership as well as the responsibilities of the exhibitions, the budget control, the use of space etc. The guest curators also have their valid concerns too, e.g. the design of the exhibitions, the in-house support, the use of space etc. It was anticipated by both sides that the process of curating would be full of challenges. After the conclusion of the four exhibitions, reviews were conducted to stock take the benefits as well as the drawbacks of such a new use of collections. Although phrases and terms like "a disappointing affair", "looked amateur", "lack of curatorial rigour", "no pleasant surprises", "cluttered with unnecessary decoration" etc. appeared in some of the art critics on the exhibitions, there was also applause for the new try for some considered that the exhibitions were largely successful.

Notwithstanding the controversies, the new use of the museum collections did prompt the guest curators and museum curators to familiarize with the new format of joint exploration for diversity, cross-fertilization, creativity, partnership and communication, the way to turn the museum into an open platform for engaging the community through dialogue with the curators, the way to reinforce the positioning of the museum in the regional context, the need to stock take the strengths as well as the inadequacies of the collections of the museum, and the way to exert an impact on the local diversified cultural ecology through new curatorial perspectives and to foster collaborations, networking and dialogue. The different curatorial approaches of the guest curators and museum curators brought them into intensive dialogues, joint exploration, discussion and even debates and argument on a wide range of issues like the use of exhibition space, the format of display, the interpretation of collections, the budget, the responsibility sharing, the division of work etc. Sometimes, consensus was not the most important thing to consider in the debates but the argument, i.e. the process, though very tough counted most for it enabled both sides to learn. The process of collaboration, competition, exploration, appreciation and even argument and accommodating have helped bring out new perspectives and new experiences, which in return, enhanced the diversified local cultural ecology, to breathe life into the museum and to train up competent curators and technical staff to face the new challenges to come. It also nurtured new audiences and widened the audience experiences for the benefit of the museum as well as the future M+ of West Kowloon Cultural District. Through the new use of the collections, the open attitude of the museum was further reinforced and enhanced. This will facilitate the museum to open to new interpretations and to foster cross-fertilization, communication, partnership and dialogue. The finale of the exhibition series, "The Eternal Tao: New dimensions in Chinese Contemporary Art" which has been scheduled for 2011 will likely to bring out more challenges and new perspectives in the new roles of museum collections.

Branding and Positioning our Museums

The unique history of Hong Kong had provided an unparalleled opportunity for Chinese ink painting and calligraphy, a millennium-long traditional form of Chinese art, to thrive in Hong Kong with innovative developments in a contemporary context. The administration of Hong Kong by the British in the 1840s to the 1990s did not hinder the inheritance and the development of this unique Chinese art form. On the contrary, the political segregation of Hong Kong from the mainland coupled with the political movements in the Mainland between the late 1940s and 1970s, had made Hong Kong a prefect refuge for art treasures and Chinese artists. The political turmoil in the mainland China in the 1960s, in particular, had closed the door of China to the world. The temporary cultural segregation of Hong Kong from the mainland had prompted local artists whose tradition still deeply rooted in traditional painting and calligraphy, to explore new expressions of this unique art form. In addition, Chinese ink artists of modern times also encountered Western arts through Hong Kong. The last century witnessed a vigorous transformation of Chinese ink painting and calligraphy in both the style and techniques through the works of a number of ink masters like Luis Chen (1905-1995), Lu Shoukun (1919-1975), Ding Yanrong (1902-1978), Gao Jianfu (1879-1951), Zhao Shaoang (1905-1998), Lin Fenmian (1900-1991), Wu Guanzhong (1919-

2010), Huang Boye (1901-1968) etc. Such a unique background of Hong Kong has made Hong Kong a special case study for understanding the post-modern development of Chinese art.

Through its collection and exhibition strategy, the Hong Kong Museum of Art has contributed to the continuation as well as the transformation of this millennium-long tradition of Chinese art. The generous and significant donations of Chinese painting and calligraphy to the museum since the 1980s, e.g. the donation of a collection, *Xubaizhai*, of about 500 classical Chinese paintings and calligraphy of Six Dynasties to Qing dynasty by Mr. Low Chuck-tiew (1911-1993) in 1989, the donation of over 800 ink paintings of post-Cultural Revolution era by Mrs. Linda Mak, the donation of over 1,000 pieces of Chinese painting and calligraphy of post-war period by Mr. Lau Siu-liu, the donation of 52 pieces of ink paintings by the late ink master Wu Guanzhong etc. had established and largely enhanced the core collection of Chinese painting and calligraphy of the museum. In parallel, the museum also steps up to strengthen its collections on contemporary ink art of the mainland China and Hong Kong through acquisition of a few pieces of impressive ink installation. As at July 2010, the collection of Chinese painting and calligraphy, including modern ink art collections, of the museum has grown to become 7,637 which is a sharp contrast to "a small collection of works by local artists"[57] in the early years of the museum.

The museum is not satisfied only with its collection and exhibition strategy to fulfill its mission to promote this charming and ever-changing form of traditional Chinese art. It continues to explore new interpretation and curatorship by adding new values to enliven it. In the past decade, the museum has organized 36 exhibitions on ink painting and calligraphy, which is about 50% of the total exhibitions organized. It is not easy to present Chinese painting and calligraphy which are always considered as high arts in a way that can appeal to the general public. The Chinese saying, too high to be popular, is amply suitable to be implied to this situation as high arts like Chinese painting and calligraphy are hard for the general public to comprehend and enjoy. However, the Curator responsible for Chinese painting and calligraphy of the museum believes that high arts could also be popular too if they are presented in innovative ways and curated with a new perspective. In a recent exhibition "A Landscape Journey", the curator revitalized an old style of painting appreciation, *woyou*, i.e. "to travel while inclining" which first appeared in the fifth century to lead visitors to admire the landscape depicting in Chinese paintings. Such an old way of painting appreciation is scarcely known even by curators nowadays. The innovative curatorship for exhibitions in Chinese painting and calligraphy has undoubtedly added much favour and values to the unique and significant collections of Chinese painting and calligraphy of traditional and contemporary times of the museum.

With the rich and unique collections of Chinese painting and calligraphy and the representative works of contemporary ink coupled with innovative curatorship, a policy was developed to positioning Hong Kong Museum of Art as a museum of regional / international significance. To showcase the spectacular collections of ink art, more exhibitions and programmes by the museum or launched jointly with guest curators will be planned to echo the policy. The curatorial team of the museum believes that with proper exhibition and museum branding strategy, masterpieces in the collections of Chinese painting and calligraphy collections like the Two Swallows by Wu Guanzhong will in one day like Mona Lisa to Musée du Louvre be so well-known to the world.

Connecting and Reconnecting to our Community

The Tung Wah Group of Hospitals Museum, a small local private museum, has recently also accorded a new mission to its rich collections for reconnecting the institute with the local community and also with the Chinese communities worldwide through the study, exhibition and promotion of its rich heritage collections and archive which was built up in the past 140 years. When Britain took over Hong Kong in 1841, Hong Kong was only a small

[57] *Report on Museum and Art Gallery Services with Recommendations for their Development in Hong Kong*, p.8.

village with a population of merely 2, 000. The population grew intensively in the early years of the colony with influx of immigrants who were considered as marginal to the Chinese society or immigrants who took Hong Kong as a stepping stone for further migration. The Chinese population hardly mixed with the European population who were so much difference in culture with them. The discrimination and mistrust existed and were two-way. The only communication between the two populations was through compardores and in the business world. With the growth in population, Chinese in the colony organised themselves through various ways like setting up temples or ancestral halls to unify themselves. As for temples, the most notable example was *Man Mo Temple* (Temple for Martial and Literati Gods) which was established in 1847 by influential Chinese within the newly established Victoria City, the city centre, on Hong Kong Island. The temple soon became more than a religious place for Chinese. It was, indeed, a gathering place, a court for justice, a commercial arbitrator and a benefactor. It also marked a significant stage of the social development of Hong Kong which saw the emergence of a fairly high-powered Chinese leader group. Apart from operating the temple, some of the leaders of the temple subsequently secured a piece of land near the temple for building a home for the reception of the soul tablets of the deceased persons named *Kwong Fong I-ts'z* (Common Hall for Wide Benevolence). Although the *I-ts'z* was originally intended for housing soul tablets of the death, it soon became congested with coffins waiting to be shipped home and sick people who were unwanted and awaiting death. The *I-ts'z* which amply showed the Chinese concepts on sick and death also showed the apparent segregation of cultures between the Chinese and the West. To Chinese, the *I-ts'z* was a benevolent organization to provide shelter for the death and the sick. To the West, the *I-ts'z* was regarded as an inhumane and unhygienic place where the sick was mixed with the death. The *I-ts'z* prompted the colonial government to organize the Chinese elites to provide welfare to the Chinese community. As such, the *I-ts'z* was directly relevant to the founding of the Tung Wah Hospital, a bridge the early colonial government established to communicate with the Chinese community. The Tung Wah Hospital emerged in 1869 and established in 1870 was presided by Chinese elites. Apart from providing medical services, particularly Chinese medical treatment to the Chinese, it also took over the management of the very influential Man Mo Temple and running schools and other social welfare services. The Tung Wah Hospital has been closely related to the Chinese community, both local and overseas, ever since its establishment. Its emergence was a turning point for the social, political and medical history of Hong Kong.

This year, Tung Wah Hospital, now named as Tung Wah Group of Hospitals, will be celebrating its 140 anniversary in serving the Chinese community of Hong Kong. The Tung Group of Hospitals has now developed into the most important medical, social and educational institute in Hong Kong, which manages a group of 5 hospitals and Chinese medicine clinics, 18 secondary schools, 14 primary schools, 15 kindergartens, 2 special schools, one community college, a number of youth, elderly and rehabilitation centres, 13 Chinese temples, one historic coffin home and three funeral homes.[58] The wide range of services of Tung Wah Group of Hospitals makes it the most impressive non-government organization providing advanced medical services, and good education and social services to the community. It also speaks for its success in repositioning its role in the society of Hong Kong. However, its unique history and contributions to Chinese communities in both Hong Kong and overseas becomes gradually faded and forgotten. Although the Group has been running a small Tung Wah Museum since 1970,

[58] The website of Tung Wah Group of Hospitals, http://www.tungwah.org.hk/?content=410 describes that Tung Wah Group of Hospitals currently has a group of five hospitals and Chinese medicine clinics, 18 secondary schools with 16,300 students, 14 primary schools with 7,300 students, 15 kindergartens with 2,900 students, 2 special schools with 280 students as well as one community college established with the Chinese University of Hong Kong. Besides, the Tung Wah Hospital also provides a wide range of community services, from youth to elderly to rehabilitation. Finally, it manages 13 Chinese temples, one coffin home and three funeral homes.

its attendance was low and it was the least known in the community. It is against this background that the Board of Directors has set out a clear directive to reconnect the institute with the local community and also with the Chinese communities worldwide through the study, exhibition and promotion of its rich heritage collections and archive. It also targets to explore the future role of the institute in networking the Chinese communities worldwide and as one of the important centres in the studying of modern Chinese history. Last but not least, it also aims to brand the institute through its very rich collections of heritage. The Tung Wah Group of Hospitals is keen to illustrate that it is much more than a manager of a conglomeration of medical, educational, social and religious institutions, it is also a platform to networking with the Chinese communities worldwide and a centre to promoting the study of modern Chinese history.

The Board of Director approved in this year the setting up of a Records and Heritage Office ('RHO") with effect from 1 April 2010, to manage its museum, and to safe keep and study the very rich collections of the institute which comprise 7,000 relics including historic plaques and furniture, annual reports, meeting minutes, official correspondences, paper cuttings etc, 20,000 photos, 600 exhibits and a number of historic buildings including a century old coffin home, a few historic temples and the first hospital hall (now converted into the museum) of more than a hundred years old. Shortly after the establishment of the RHO, it started to recruit its team of volunteers which comprise historians, conservators, conservationists, photographers and students to help record, study, conserve and display the collections, to set up a management system for the collections, to promote the use of the collections, to open up the collections to the public, to organize a wide range of educational programmes and to network with local and overseas cultural institutions to promote the study and understanding of the unique history as well as the spirit of the institute. The RHO also follows up on the oral history project of the institute. About 100 informants who are closely related to the institute have been interviewed. The interview records now form an integral part of the very valuable archive of the institute. Besides, some of the research papers on the archive have been published in a series of five publications not long ago and the historic building which housed the Tung Wah Museum and the century old Man Mo Temple will soon be declared as monuments. The establishment of the RHO sees a much more serious and systematical use and promotion of the very rich collections of the institute with an aim to reconnecting with both the local and overseas Chinese communities, which might be seen as peripheral in the past. This year, the institute will be celebrating its 140th anniversary through a joint exhibition with the Hong Kong Museum of History entitled, "Hong Kong, Benevolent City: Tung Wah and the Growth of Chinese Communities" to be shown in October 2010. The exhibition will definitely recall many forgotten facets of the history of the institute, to reposition the institute as a testimony of the development of Chinese communities in modern times, and to recall the spirit of Tung Wah Hospital which is also the spirit of Hong Kong people.

Like the Tung Wah Group of Hospitals, the Hong Kong Institute of Education ("HKIE") is also keen in reconnecting with its alumni through the establishment of the Hong Kong Museum of Education and its display of relics related to the history and development of education, and particularly the training for teachers. The HKIE was established in 1994 by combining five teacher training institutes, namely, Northcote College of Education (1939), Grantham College of Education (1951), Sir Robert Black College of Education (1960), Hong Kong Technical Teachers' College (1969) and Institute of Languages in Education (1982). The new campus of the HKIE in Tai Po provides ample spaces for advanced teaching and development of students. The idea to establish a museum to promote the interests and understanding on education was mooted since 2008. A year after, a museum, named "Hong Kong Museum of Education" was opened in the campus in May 2009. The museum has a modest core collection to start with, which were mainly transferred from the former five teacher training schools. It plans to continue to build up its collections through the support from alumni, the community and other sources for donating or loaning instead of through

purchasing in order to establishment a closer relationship with donors and the community. As such, the museum has a special mission, apart from performing the conventional functions of a museum to collect, research, exhibit and educate, i.e. it will, through the collections, to reconnect with the alumni of both the HKIE and the five teacher training institutes subsumed under HKIE. Recently, the museum organized institutional based or alumni focused exhibitions and events to appeal specially to the support and recall the memories of the respective alumni to help consolidate the foundation and to broaden the audience base of the museum. The museum has been very successful in attracting support from the alumni, in terms of donations of collections, for the development of the museum. Since its establishment in a year and a half ago, the museum was able to build up a collection of some 25,000 items in which 60%-70% were donated by alumni. In the years to come, the museum will continue to expand the roles of its collections to go beyond connecting with its alumni. The collections will be used to brand the museum since they are very focused and are the biggest collections related to the education of Hong Kong. To prepare for expanding the roles of the collections, the museum is now identifying and planning for new storage area, revising the collection policy and strategy to collect oral history information, digital collections, and even devising plan to expand and develop the museum as an off-campus community based museum in order to reach out to the community.

Adding Values to Storage – Networking with the Community

The museums of LCSD are mainly situated at the heart of the city. Currently, the museums have a total of 6,412 square meters of on-site storage and 11,000 square meters off-site storage scattered in 18 locations in the territory for holding a wide range of collections of about 213,000 items, from archaeological finds to village ware, Chinese antiques, paintings, art installations, numismatic and philately collections, dinosaurs to areoplanes. The collections are growing in a pace of 3.6% in terms of quantity and 3% in term of size annually. The growth of the collections has largely cramped the museum storage. Worse than this, the conditions of some of the off-site storage may not be able to meet the conservation requirements. The acute shortage of storage space thus renders hurdles for curators to negotiate with donors of collections as well as accepting donations of considerable size. The need to providing additional storage space that can meet stringent requirements on climatic control, building fabrics, access and spatial design, durability, security control and fire fighting to protect the collections at the best has, therefore, become utmost importance. Although the storage problem is fully aware by parties concerned, it is still not easy to identify a suitable plot of land that is agreeable to all for construction of a central repository.

On the other hand, there are increasing demands from the community as well as different sectors for the museums to make available more collections for public viewing instead of keeping them in storage. Currently, amongst the 213,000 collection items, about 9,400 items which amount 4.4% of the total collections, are either displayed in the museums or loaned out to suitable institutions for display and a total of 27,150 items amounting 12.7% of the total collections were displayed in the past three years. Although the requests of the community are legitimate, a balance between conservation and display has to be maintained as the majority of the collections are not suitable for display continuously from the conservation point of view.

Before addressing the requests of both ends, we first ask ourselves what roles our collections have to play. The answer will determine the visibility, accessibility and frequency of retrieval of our museum collections as well as the relationship between the storage and the museums. After detailed deliberation, we aim at setting up a Central Repository which is more than a storage facility to cater for the new roles for our museum collections, i.e. to connect the museums with the community through collections. We are now identifying a plot of land with a site area of not less than 5,000 square meters for provision of about 185,000 square meters of storage to meet the needs of the museum storage in the coming 10-12 years. Apart from the core function of storage, we plan to include a collection resource centre of about 18,500 square meters in the

Central Repository, which is about 10% of the total usable area to provide a collection exhibition, a small seminar room, a reference library, a collection study room and a number of activity rooms to support the secondary function of the storage to enable visitors to view the behind-the-scene conservation work for museum artefacts, to receive scholars, researchers and school groups coming for collection study or educational programmes and to connect the museums with the community. When considering the secondary function of the Central Repository, concerns on theft, mishandling, vandalism and contamination of the physical environment have been taken into full consideration. In addition, the integration of different spaces was also carefully studied to enable efficient processing of collections and to minimize the potential damage and loss through human error. In other words, although the optimum use for collections sitting in storage is planned, the maximum protection of the collections will never be compromised.

The Central Repository, when materialized, will be the first time for our museum collections to assume a new role to connecting the museums with the community in a new context. When giving such a new role to our collections, it is expected that collections not sitting properly in display cases or exhibition space but viewed in storage or during the process of conservation will arouse curiosity of causal visitors and thus creating a very different impact on them. The more the people can see in this semi-visual storage, the more they will want to know. To meet the anticipated demands and needs from the public, it is inevitable that we have to enhance our researches on collections and update the records of collections for public viewing in future. We may also need to consider whether any criteria should be adopted to screen people who request access to storage and whether a charge should be levied to defray the costs of staff time. Although many of these administrative considerations are valid in deciding the operation of the Central Repository, they should not be obstacles to opening partly the storage or conservation facilities to the public since this is also a museum education process and a means to broaden the audienceship of museums by connecting the museums more closely with the community through collections.

Promoting Intangible Cultural Heritage – Using the Tangible to Promote the Intangible

The LCSD's Hong Kong Museum of History and the Hong Kong Heritage Museum have over the years built up a sizable collection of local ethnographic artefacts which are testimony to the past and even present ways of life of Hong Kong ordinary people. Once accessioned into the museum collection, these artefacts are separated from their original community and context. Unless the original context of the artefacts were well documented and researched before accessioning, the rich intangible cultural meaning they borne would gradually fade out. Due to the rapid pace of collecting in the past, the documentation work of curatorial staff simply cannot keep pace with the growth of the collection. Fortunately, the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage in Hong Kong since 2006 has provided new impetus for the museums in using the tangible collections to promote the safeguarding of the local intangible heritage, thus re-connecting the collection with the community.

The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by the UNESCO in 2003 and China was the sixth country to ratify the Convention in 2004. At the invitation of the Central Government, the Hong Kong Special Administrative Government agreed in December 2004 that the Convention would be applied to Hong Kong. The Convention entered into force on 20 April 2006, when thirty countries had formally ratified and became the States Parties of the Convention. The Hong Kong SAR Government thus set up a new Intangible Cultural Heritage Unit under the Hong Kong Heritage Museum of the LCSD in early 2006 to implement the Convention.

The Convention defines "safeguarding" as measures aiming at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such

heritage.[59] It follows that one of the key obligations of States Parties is to draw up an inventory of the intangible cultural heritage within its territory in order to ensure identification and documentation with a view to safeguarding. To fulfill the obligation of compiling the first inventory of intangible cultural heritage in Hong Kong, the Intangible Cultural Heritage Unit is tasked, among other things, to conduct a territory-wide survey of local intangible cultural heritage. Subsequently, the South China Research Center of the Hong Kong University of Science and Technology was commissioned in 2009 to conduct the survey. The survey team is currently conducting extensive field work to document the identified items through photographic and video recordings, and through oral history interviews with the heritage bearers. In order to engage the community in the survey, representatives of the Hong Kong Heritage Museum and the South China Research Center have attended meetings of District Councils and organizations to introduce the territory-wide survey and to invite the community to apply for inscription of local items on the inventory. The process has aroused much interest among local community on their own intangible traditions. It is anticipated that the territory-wide survey will generate a huge pool of data and information which will help to bridge the gap between the museum collections and the living intangible traditions in the community, thus bringing new life to the rich ethnological collection in the museum stores.

To raise the visibility and to arouse public's interest in local intangible cultural heritage, the Government has applied for inscription of six local items namely Cantonese Opera, herbal tea drinks, *jiao*-festival of Cheung Chau, dragon boat parade of Tai O, *yu lan* ghost festival of Chiu Chow community and fire dragon dance of Tai Hang on the national list of intangible cultural heritage in China. While the first two items were successfully inscribed on the first national list in 2006, the other four items are expected to be inscribed on the third national list later this year. Cantonese Opera was further inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity in September 2009, making it the first world intangible cultural heritage of Hong Kong. This successful inscription has helped raise the profile of this century-old performing art form which has long been regarded as outdated by most people. The unique Cantonese Opera collection of the Heritage Museum as well as its Cantonese Opera Gallery has thus attracted much attention of those working in the field and the general public alike. More old masters have agreed to donate their costumes and accessories to the museum to enrich the Cantonese Opera collection. More resources will be channeled to the research and display of the collection so that the Hong Kong Heritage Museum would become one of the most significant repository and research center of this unique folk performing art of Cantonese Opera in the world. It should be noted that Cantonese Opera is not only popular in the Guangdong and Guangxi provinces but also among the thousands of overseas Cantoneses who have migrated in large quantity to countries in Southeast Asia, Australia, North America and Europe as well in the past two centuries. To these overseas Chinese, Cantonese Opera is one of the most popular forms of entertainment which gives them a taste of their homeland and reminds them of their cultural identity. It is expected that the Hong Kong Heritage Museum's Cantonese Opera collection would in time cover those many artefacts of overseas Chinese so that the culture and history of the overseas Chinese can be studied through this tangible collection in the museum.

New Uses of Collections in the Museums of Mainland China

The museums in the Mainland China have been growing in a very fast pace, particularly in the past two decades. At the establishment of the new authority in 1949, there were merely 21 museums in China[60] although there were flourishing developments in the 1920s to 1930s. After six

[59] UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage,* 17 October 2003. http://unesdoc.unesco.org/images/0013/001325/132540e.pdf.

[60] '*Zhongguo bowuguan: Cong cangbaoku dao mofabang*' (The Museums of China: From Treasure Store to Magic Stick), Zhongguo Wenhua Bao (China Cultural News), 1 February 2010, from http://www.namoc.org/news/yjxw/2010/201002/t20100201_119976.html.

decades of development, the number of museums has grown to become 2,970 at the end of 2008, in which 2,161 were government, 490 institutional and 319 private.[61] The number is about 88 and 141 times than that in 1978 and 1949 respectively. The total number of museum collections now stands at 20 millions. Recently, the national government promulgated a legal notice, "*Guanyu Quanguo Bowuguan, Jinianguan Mianfei Kaifang De Tongzhi*" (Notice on Free Admission Arrangements for the Museums and Memorial Halls in China) in January 2008 lifting the admission charges of 1,447 public museums. The new policy did bring a drastic increase in museum attendance. The total museum attendance recorded since the new policy has been amounted to 820 million, which represents an average increase of 50% of attendance of each museum. The keen competition for visitors amongst museums has prompted museums to explore new ways in using their collections so as to attract more visitors. Hence, the new development in the roles of collections in the museums of the Mainland China is definitely worth studying. In view of the huge number of museums in the Mainland, it is not possible to present a comprehensive picture of all the new uses of collections in a single paper. This paper, thus, will focus on two of the recent outstanding examples.

The use of collections in the past decades in the Mainland museums was rather passive. This was mainly due to the emphasis on collecting rather than using, the "privatization" of collections by individual museums, the mentality of museum workers to maintain the *status quo* of collections so as to avoid unnecessary hiccups, the inadequacy of the related ordinances and regulations, the lack of creativity in display, the lack of funding and the need to "safekeeping" the collections in storage.[62]

Notwithstanding this, in view of the enormous number of significant collections and a wide range of museums in the mainland, it is not easy for the collections of any single museum to stand out. As such, some of the museums are very keen to explore new uses of collections to make them, as well as the museums, known to the world.

There are two recent outstanding examples of creative use of collections to give new roles to museum collections in the context of contemporary times. The first example is the use of the Sun and Immortal Bird, a gold ornament of ancient *Shu* culture of some 3,000 years ago. The ornament was unearthed in 2001 at the Jinsha archaeological site in Chengdu, Sichuan province, a place described in ancient Chinese literature as even harder to reach than the blue sky. The excavation in Jinsha revealed that the site was a major settlement of the late Shang and Western Zhou periods, occupying an area of 3 sq km and following in date the famous Sanxingdui site. Excavations have yielded about 10,000 archaeological finds, in which 6,000 are gold ware, bronze objects, jade, stone ware, lacquered and wooden ware etc apart from an abundant quantity of ivory and wild boar bones. Remnants of palaces, ritual sites, dwellings, burial grounds etc. were also unearthed. The very rich and important relics, as well as the extent of the Jinsha site help prove the significance of the site which was reasonably defined as the Capital of ancient *Shu* after the Sanxingdui site in the close proximity. The excavation was awarded one of the "Top Ten Archaeological Discoveries of China in 2001"[63].

The Sun and Immortal Bird was unearthed on 25 February 2001 in a ritual site of Jinsha. It is a circular gold ornament hollowing in the centre. The diameter of the outer ring is 12.5 cm and the inner ring 5.29 cm. The ornament is 0.02 cm thick and weighed 20 grams. The percentage of gold is 94.2% which is the purest gold article unearthed in the site. The pattern of the ornament was made of 12 tooth-like arcs equally spaced apart in anti-clockwise direction which are interpreted as the sun. The arcs are then encircled

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61 '*Shijie Bowuguan Ri: Jujiao zhongguo bowuguan'* (International Museum Day: Focusing on the Museums of China), Guang Ming Daily, 18 May 2010, from http://big5.huaxia.com/zhwh/whgc/2010/05/1889374.html#.

62 Xu Junping, '*Bowuguan cangpin liyong cunzai de wenti ju duice*' (The Problems and Solutions to the Use of Museum Collections), *Zhongyuan Wenwu* (Cultural Relics of Central China), Issue no. 3, 2001, p. 78.

63 Zhangyi, Zhu; Qing, Zhang; Fang, Wang, "The Jinsha Site: An Introduction", *Journal of East Asian Archaeology*, Volume 5, Numbers 1-4, 2003 , pp. 247-276

by four birds stretching their legs and wings flying also in an anti-clockwise direction to echo with the sun. The numbers "twelve" and "four" were interpreted as the four seasons and twelve months which were brought about by the sun. The design of the ornament is in great harmony and good balance. From a closer observation, traces of tool marks left by blunt tools carving repeatedly on the surfaces could still be seen on the ornament.

It is not uncommon to see the use of the motifs of the sun and bird in many ancient civilizations as the sun was regarded as the source of life, which brought seasons, day and night and energy to the earth, and the bird as immortal as it could fly in the sky, which human of ancient times could never do the same. In ancient China, the popular worship of the sun and bird could be witnessed by the archaeological finds and ancient literature. Moreover, the worship of the sun and the association of the bird with the sun could also be found in many ancient civilizations of the world..

Although the design of the Sun and Immortal Bird from Jinsha is perfect and the ornament embraces with a very rich intangible heritage of ancient civilizations, it is very difficult, indeed, for it to stand out amongst the hundreds of thousands of important relics in the country. In 2004, the State Administration of Cultural Heritage (SACH) invited, for the first time, entries for the logo for the protection of cultural heritage of China to raise the awareness of the public and to promote the newly amended legislation and implementation regulations for cultural heritage. According to the invitation for entries, the logo should be beautifully designed and able to bring out clearly the importance of the cultural heritage of China and to echo the policy to salvage, preserve, use and manage properly the cultural heritage. In October of the same year, SACH selected the winning entries. When public consultation on the selected entries was made, many views considered that the proposed champion design was not relevant to speak for the very rich cultural heritage of the country. Although this champion design was later adopted by the Ministry of Culture as the logo of intangible cultural heritage of China in 2006, the then SACH had great reservation in announcing the winning entries towards the end of 2004. At this juncture, many new designs, including the Sun and Immortal Bird were sent to SACH through various means including recommendations from heritage experts, the community and designers themselves. The harmony, balance and the rich metaphor of the ornament soon captured the attention and won over the panel of experts of SACH which comprised experts on heritage conservation, archaeology, art and design. In August 2005, SACH conducted another round of public consultation on the shortlisted entry, i.e. the Sun and Immortal Bird. The shortlisting met with strong objection from the museum of Hemodu in Jiejiang province, which submitted an ivory ornament designed in "double birds facing the sun". The Hemodu museum maintained that the ornament should have edge on the Sun and Immortal Bird since it carried the same rich meaning, was also made of precious material and, more importantly, was 3,000 years earlier than the Sun and Immortal Bird. The debate was heat. The panel of experts of SACH, after reconsidering the arguments presented, maintained the results of the shortlisting as they considered age and materials were not their main concerns. Instead, the overall design of the logo which could bring out the clear messages of the cultural heritage of China should count most. The panel also considered that simple was beautiful and easy to remember. Although the logo of the Sun and Immortal Bird was simple, it was also dynamic and carried the rich meaning of the worship to the sun and bird by ancient civilizations. The debate arising from this logo design competition was more than a debate on design. It has aroused the museums how to use their cultural heritage resources and blend them with creativity to reach their ultimate goals.

In October 2005, the Sun and Immortal Bird was formally announced by SACH as the logo for the protection of cultural heritage of China. The logo design competition had made the Sun and Immortal Bird as well as the Jinsha site well known not just to the archaeologists but also to the public of the mainland. A silk embroidery with the design of the Sun and Immortal Bird was carried by the spaceship Shenzhou 6 to the space in 2005. After the space travel, the silk embroidery was displayed at the meeting venue of

the 15th ICOM China meeting at the conference period.

In fact, before the Sun and Immortal Bird was selected as the national logo for the protection of the cultural heritage of China, the Jinsha museum had started to use the image of the ornament in many creative ways. The motif was used in the design of the Jinsha Site Museum which has a gross floor area and greenery open space of about 24,000 and 138,000 square meters respectively. The motif was featured prominently at the main dome of the museum and the floor of the dome. Any one visiting this new site museum in Chengdu will not miss this important motif. The motif was also used for writing a musical which tells a love story between a man of the contemporary times and a beautiful lady of Jinsha era. The ticket of the musical is sold at RMB 150, 280 and 580 which is not cheap in the current living standard of China. Notwithstanding this, the musical is very well received. Since its first playing in 2005, it has been shown over 1,000 times and has attracted hundreds of thousands of visitors all over the country. Almost in parallel with the showing of the musical, an animation film also themed on Jinsha is being planned and produced. After five years of production, the film is ready for showing soon. It is acclaimed as the best animation film ever produced in China. Of course, the motif of the Sun and Immortal Bird has also been used to design a wide range of souvenirs like umbrella, cap, fan, T-short, necklace, lighter, key ring, ear rings, bracelet, lacquer ware, gold ware, ring, name card holder, screen panels etc. The Sun and Immortal Bird is now much more than an important archaeological find, it is also an important bridge connecting the museum and the site with not just the people of China, but also the people of the world.

Another outstanding example is the well-known scroll, *Qingming Shanghe Tu* ("Along the River during the Qingming Festival") by Zhang Zedun (1085-1145) of the Song dynasty, which has been animated and is currently being shown in the China Pavilion of Shanghai Expo. The scroll, measuring 528.7 cm long and 24.8 cm wide, is regarded as one of the national treasures in the huge collection of the Palace Museum in Beijing. It is a national treasure not just because of its artistic merits, but also because of its authenticity in capturing the real life of common people and the accurate images of the setting of the then capital Bianjing (today's Kaifeng) in the times of Northern Song dynasty. The panoramic scroll starts from the suburbs of Bianjing where there are a few mat huts, old trees, small streams, sedan chairs carrying people who returned from tomb worshipping, a fleet of donkey driven carts etc, and then moves on to the approaches to the bustling city where people were engaging in all sorts of daily activities like selling things, rolling ships, crossing bridges, shopping, begging, socialization, enjoying tea in tea house etc. Along the main street of the city, shops providing various kinds of services which could satisfy the daily needs of the people were flicking on both sides. The scroll depicts 814 people, 28 boats, 60 animals, 30 buildings, 20 vehicles, nine sedan chairs and 170 trees. It is extremely significant as it depicts the life of all levels of people, from the rich to the poor, and different economic activities in the city during Northern Song period.

In the course of history, a number of artists imitated this painting by Zhang Zedun. It is believed that more than 30 imitations from Yuen dynasty to Qing dynasty had been made, many of them had been collected and studied by major museums in the world. When the design for the China Pavilion of Shanghai Expo 2010 which is themed "Better City – Better Life" were invited, the specifications for the design invitation did not specify to use the painting "Along the River During the Qingming Festival" but requested that the facets of the city from the past, present and future should be told. A total of 40 teams from the Mainland China and overseas countries submitted proposals, in which 17 used the images of "Along the River During the Qingming Festival" in their design. Such a coincide tells the fact that, to many people, this painting is a masterpiece to depict the true facets of an ancient metropolis and is the most historic piece although it is neither as colourful nor impressive in term of size as comparing with other imitations of later times. After the design had been shortlisted and commissioned, the work to animate the painting thus started. To bring the scroll in a contemporary context, a team of experts which consisted of artists, art historians, programmers

and marketing executives was working day and night to try out different options. Finally, it came to a conclusion to turn the painting into a stunning digital tapestry with a size of 832 square meters measuring 128 meters long and 6.5 meters high. This is 700 times larger and 30 times wider than the original scroll. The digital mural shows both the day and night time of Bianjing in 2 minutes each. A total of 691 people appear in day time and 377 at night time. The digital scroll also moves. The digital mural does not fully adopt the images of the original scroll as it includes night time and give motion to the scroll. The creativity together with the arts immediately caught the attention of visitors when it was shown. The success of this digital tapestry prompts the use of multi-media to interpret classical arts. The case of the scroll "Along the River During Qingming Festival" demonstrates that museum collections are more than educational. They can, through creative display and interpretation, delight and entertain people.

Conclusion

Museum nowadays is more than a cultural institution to perform their conventional roles to research, preserve, display and educate. It is also an open platform for people to learn, communicate and dialogue and to delight and entertain people. The twenty-first century witnesses another important stage in the development of museums in both Hong Kong and the Mainland. The **Museum Plus** or **M+** of West Kowloon Cultural District in Hong Kong and the blooming of museums in the Mainland give much impetus to the museum field. The situation prompts museum workers as well as policy makers to re-think the positioning and branding of their museums. Finding new roles for museum collections is definitely one of the feasible ways to explore new ways to face the challenges the museums are facing nowadays.

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In 2001 she was seconded to the Home Affairs Bureau post of Chief Curator (Policy Review) to formulate and review cultural heritage policy. By 2003 she had attained a Master of Architecture, and in 2005 took up the position of Chief Curator (Heritage) in the Home Affairs Bureau and has assisted in the Hong Kong-hosted portion of the 2008 Olympic Games.

In 2006, she assisted in the planning of the West Kowloon Cultural District. She is author of two full-length plays including The Evacuation Order, inspired by local farming culture, performed by the Hong Kong Dance Company in 2004. Susanna currently teaches the Antiquities and Monuments of Hong Kong course at the Chinese University of Hong Kong. She is a member of the International Advisory Board of the Centre for Cultural Heritage Studies for the Chinese University of Hong Kong's Anthropology department.

A Forgotten History of the Kelly Gang: Stories from Victoria Police

Kate Spinks
Victoria Police Museum

Abstract
Despite playing an integral role in one of Australia's most famous historical events, the outbreak of the Kelly Gang, the voice of the policing community in re-telling this history has generally gone unheard.

The popular history of the Kelly Gang celebrates Ned Kelly as a kind of hero of the Australian bush: fighting against adversity and oppression by local authorities. In this romantic interpretation of events, the voices of police who were involved in the Kelly case have either been erased from that history or manipulated to reinforce a powerful narrative, which depicts them as corrupt and incompetent.

In a recent exhibition at the Victoria Police Museum, in Melbourne, the curators decided to tackle the popular myths surrounding the history of the Kelly Gang and give a voice to both police and others, directly involved in the Kelly case, whose stories have been excluded from the history books and films.

This paper, discusses how the exhibition was developed and how the curators approached the daunting task of challenging one of the most potent and enduring Australian stories.

A Forgotten History of the Kelly Gang: Stories from Victoria Police

On October 26th, 1878 at a place called Stringybark Creek - a remote and rugged bush location situated in Victoria's north east - Ned Kelly, his younger brother Dan and two of their friends, Joe Byrne and Steve Hart, ambushed a party of four police who had been sent out to arrest the two Kelly brothers. The Gang murdered all but one of the policemen. After looting from the bodies, burning down the tent and securing horses and weapons, the four men escaped. They spent the next two years on the run from the authorities during which time they robbed banks, held whole towns hostage and murdered former friend and suspected police informant, Aaron Sherritt.

Despite the fact that these men were criminals, all having prior convictions for horse and cattle stealing before committing murder and the fact that they left many towns in the north east terrorised during the period they were on the run, the Kelly Gang and Ned Kelly in particular have acquired an iconic status in Australian history and culture.

Interestingly, the policeman that escaped murder at the hands of the Gang at Stringybark Creek, Constable Thomas McIntyre, predicted such a phenomenon long before Ned Kelly became the mythic figure he is today. In an unpublished manuscript detailing his experiences with the Kelly Gang he said:

> [I]f the character and career of the outlaws depended on tradition, I imagine that in [the] course of time Ned Kelly would come to occupy a position in history similar to that occupied by Robin Hood. (McIntyre 1900: 45)

McIntyre's astute prediction has been realised with many histories of the Kelly Gang being largely informed by a sympathetic narrative that depicts Ned Kelly as an honourable outlaw: a man whose crimes stemmed from injustices against him and his family. In this version, which was shaped by Kelly himself via his *Cameron* and *Jerilderie Letters* (Kelly 1878; 1879), the police have become caricatures and curiously it is *they* who have become the villains: often being depicted as both corrupt and incompetent.

Ned Kelly famously described Victorian police as: 'big ugly fat-necked wombat headed big bellied magpie legged narrow hipped splaw-footed sons of Irish Bailiffs or English landlords…' (Kelly 1879: 43, original punctuation). This colourful and well-known description of Victorian police has permeated the popular record and represents the way in which the police have been characterised - albeit by the one man who appears to have had a pathological dislike for them.

The words of Victorian police associated in the Kelly 'saga' have been generally overlooked: perhaps not surprising given Ned Kelly's page-turning prose. Yet, many of the police have powerful stories to tell in relation to their experiences of events: stories which re-focus the historical lens on the Kelly history and provide new perspectives on this 130 year old history. Below is one such example:

> I start this morning with a search party of volunteers and six constables to search for Sergt Kennedy. I am very unwell from wet, cold and exposure. I wish you would send here a sub-officer who understands bush life, and take charge of the men, as I fear in doing so myself I occupy a false position…I know nothing whatever of bush life and therefore unable to guide men as to the course they should pursue and might through ignorance lead them into danger and perhaps death. (Pewtress 1878a)

These are the words of Henry Pewtress, Sub-Inspector at Mansfield in 1878. He was in charge of recovering the bodies of the police murdered by the Kelly Gang at Stringybark Creek. Pewtress's heartfelt plea to the Chief Commissioner presents us with a unique insight into the reality faced by many police at the time of the Kelly 'Outbreak' (as it was later named by a Royal Commission). He reveals that he lacks the bush skills needed to lead the search party. This is not an isolated incident of one man's limitations. The fact was that the majority of police (82 percent) at the time were Irish immigrants and therefore it was rare to find a policeman with the knowledge and ability to work in the Australian bush (Haldane 1995: 81-2).

However, this kind of detail is invariably left out of the popular narrative. The omission of the voices of police involved in the Kelly case has meant that crucial detail and contextual layers have been erased from public view and what we are left with is an incomplete history.

The Victoria Police Museum, located in Melbourne's CBD, houses a unique collection of Kelly related artefacts and documents. The collection is extensive and ranges from the original armour worn by Dan Kelly and Steve Hart at the Glenrowan siege to police correspondence and memoirs detailing both operational and personal responses to the crimes committed by the Gang. In 2009, staff at the Museum began working on an inaugural temporary exhibition schedule. Recognising the potential for the collection to fill the void in the historical understanding of the Kelly 'Outbreak', staff embarked upon developing the museum's first temporary travelling exhibition based on this subject[64].

The Museum itself is part of the Media and Corporate Communications Department at Victoria Police. Despite being in existence as a public museum for several decades, there had never before been an attempt to utilise the collection to tell the police side of the Kelly history. There may be several reasons for this. The central explanation being, that the collection, up until four years ago, had not been registered. Prior to 2006, there was no Collections Manager at the Museum and the Museum and Historical Unit was generally staffed by ex-police with an interest in history. The other possible explanation is that those working in the Museum at the time were not willing or able to tackle what has become a powerful Australian story of mythic status.

However, current staff believed it was time to do just that: tackle the myth and provide much needed context and balance. The idea behind the exhibition, which was somewhat provocatively entitled, *Ambush: Ned Kelly and the Stringybark Creek Murders*, was to focus on the lead up to and immediate aftermath of the police murders by the Kelly Gang. There were two reasons behind this choice. The first was that, invariably, this event has been glossed over in the popular histories in favour of events, which took place much later, such as the Gang's infamous bank robberies and siege at Glenrowan. The second reason stemmed from the fact that this event shines a light onto the experiences of police and locals impacted by the Gang's actions.

[64] *Ambush: Ned Kelly and the Stringybark Creek Murders* ran from January 4, 2009 to July 30, 2010. It is scheduled to travel to several locations in Victoria and New South Wales during the latter half of 2010 and 2011/12.

In particular, it provided an opportunity to focus on the eyewitness testimony of Thomas McIntyre, the only survivor and witness to the murders at Stringybark Creek. McIntyre's miraculous survival and subsequent dedication to documenting both his experiences and the fate of the Kelly Gang mean modern audiences are able to gain incredible insights into events.

He left behind a comprehensive manuscript, three scrapbooks of newspaper articles dating from 1878 to 1881 and a meticulously detailed hand-drawn map depicting the police campsite with a blow-by-blow account of how the ambush unfolded. The map is particularly significant as it was only recently discovered in the collection and had never been on public display before. It is the most detailed account of the event in existence. The scrapbooks are also of significance as they provide a very compete overview of how the public and media responded to the events that unfolded.

McIntyre's voice became a dominant one in the exhibition interpretation because of his intimate experience with Ned Kelly and the Gang. His voice was crucial for rectifying the imbalance in the popular history that seems to be at pains to justify Ned Kelly's actions in robbery and murder.

Tackling the Kelly myth is a difficult task and it became clear, very early on during the exhibition's development, that presenting an, 'alternative' history of the Kelly Gang would be contentious. The curators were acutely aware that entire towns in some parts of the north east of Victoria are still, to this day, divided on the subject: some see Ned as a national hero and some see him as a common criminal and cop killer. The real emotional investment and ownership many people express with regards to the history of Ned Kelly is palpable. Therefore, it was essential to develop interpretation that avoided engaging in debates around Ned Kelly as a hero or villain and focus on the facts as revealed by the objects, images and documents.

The opening text panel set up the intentions of the exhibition, stating that:

> [T]he story of the Kelly Gang involved real people and the events that unfolded changed their lives. No one rode off into the sunset at the end; this is not a romantic tale of heroes and villains. It's a complicated and tragic set of events that happened in the north-east of Victoria one hundred and thirty years ago.

The aim was to contextualise events and provide audiences with access to information that had never been presented in an exhibition on the Kelly Gang before. For example, another object that had never previously been on display was the Greta Watch-House Book. In it, police recorded all arrests made in the Greta district between 1870 and 1882.

The Greta Watch-House book contains the names of numerous members of the Kelly family including Ned and Dan, their brother James and even their mother Ellen. Ellen's family, the Quinn's, also feature prominently in the pages of the book as well as several other people who would later be named 'sympathisers' of the Kelly Gang.

The charges mainly centre around horse and cattle stealing, which was the major form of organised crime in the north east during the 1870s and which the Kelly's were heavily involved. However, some were also charged with serious assaults; such as James Quinn and William Williamson, who were both charged with 'unlawfully cutting and wounding and inflicting grievous bodily harm' in 1872 (Greta Watch-House Book 1870-1882, VPM 8045). The pages of the Watch-House Book reveal that the Kelly family and their associates were, for a long time, caught up in criminal activities, which escalated in 1878 with the murder of the three police.

The exhibition did not shy away from controversy either. For example, six months before the murder of the police at Stringybark Creek, there was an incident at the Kelly home involving a police officer named Alexander Fitzpatrick. Fitzpatrick had gone to the house to arrest Dan Kelly on a horse and cattle stealing charge, but when he got there a fight broke out. Fitzpatrick claimed that the family assaulted him and that Ned Kelly had shot at him, wounding him on the wrist. Yet, even the smallest amount of research into those involved reveals both the Kellys *and* Fitzpatrick had reason to lie about what happened that day.

Fitzpatrick was a policeman of dubious character. On the day of the incident he went to the house without the arrest warrant and stopped at the pub on the way, apparently arriving at the Kelly home drunk, three hours later. Fitzpatrick was later dismissed from the police force, his career lasting a mere 3 years. On his Record of Conduct and Service, Superintendent Francis Hare wrote the following rather damning comment: 'I have a very bad opinion of this man, he is most untrustworthy and I feel confident that he would never make an ordinary constable' (Record of Conduct and Service, 1880, book 26: 3).

Whilst recognising that people such as Fitzpatrick perhaps do more to support Ned Kelly's view of the police force, he was by no means representative of all police involved at the time. One of the other ways in which the exhibition attempted to rectify the common assumption that the police involved in the Kelly case were all 'bad', was to personalise those involved.

Giving faces, names and personal backgrounds to the police who were murdered by the Gang was one way to enable audiences to connect with their stories. Simple facts such as, that all four police who were at Stringybark Creek were Irish immigrants; they were all in the early 30s: the eldest being Sergeant Kennedy who was 36 and the fact that Kennedy and Lonigan had nine children between them.

Newspaper reports and letters to police from members of the public were also useful for providing a more nuanced perspective on the actions of the Kelly Gang. For example, on November 2, 1878, a week after the police murders, the *Age*, reporting on notorious families in the district such as the Kelly's and Quinns, stated that:

> [T]he respectable part of society around Mansfield has been living for some time in a virtual state of terrorism, submitting to be robbed right and left, and afraid to complain for want of sufficient protection. (*The Age*, 1878)

The day before, on the November 1, a short memo was sent to Captain Standish from a Mr James Tomkins, Shire President of Mansfield, regarding the state of Mrs Kennedy after confirmation of her husband's death. He says:

> Had interview with Mrs Kennedy. Seems to bear the shock with great resignation. It is thought advisable that she should not view her husband's body. Great sympathy for herself and her family. (Tomkins, 1878)

The reason for the reluctance in allowing Bridget Kennedy to view her husband's body is highlighted in another telegram written my Henry Pewtress after the shocking discovery of Sergeant Kennedy's body. He says:

> The body was face upwards and Kennedy's cloak thrown over it. It presented a frightful spectacle. He had been shot through the side of the head the bullet coming out in front carrying part of the face I believe there are several shots through the body. (Pewtress, Henry 1878b)

A visitor survey (Ambush Exhibition Survey, AES) carried out for the duration of the exhibition at the Victoria Police Museum suggests that the majority of visitors appreciated the attempt to re-focus the historical lens on the history of the Kelly Gang. There appears to be a genuine desire amongst the public for new perspectives and stories, such as those presented in the exhibition, to be told.

83% of the 291 respondents said they learnt new information as a result of the exhibition and 66% said the exhibition provided a balanced view of the subject.
Qualitative responses further reveal an appreciation for what was considered a unique perspective with one respondent stating: 'I had never seen any information about the Kelly Gang as reported by members of the police force' (AES, 2010: 45).

When asked to write in their own words what they thought the key theme or message of the exhibition was, people gave the following answers: 'To provide a balanced historic, up-close look at the Kelly saga' (AES, 2010: 41); 'You should always get both sides of the story before you confirm your opinion' (AES, 2010: 46); 'Re-addresses the historical facts rather than

regurgitates mythology' (AES, 2010: 77); 'I think the exhibition gave a much clearer picture of the police involvement - whereas I feel in the community Kelly is the "HERO" whereas this is absolutely NOT the case' (respondent's own emphasis) (AES, 2010: 206); 'To present the facts as fairly as possible, without bias' (AES, 2010: 150); ''Tragic' Two sides of the story' (AES, 2010: 153).

Re-examining the history of the Kelly Gang is not an easy task given the popularisation of the story (which actually began occurring as early as the 1880s, when theatre companies in Victoria and New South Wales attempted to put on plays inspired by the Bushrangers). Yet, despite this popularisation, people *are* open to new perspectives and voices. One visitor to the *Ambush* exhibition summed up this sentiment by stating that they thought the aim of the exhibition was to: 'present to all what perhaps was never covered: the view from the police' (AES, 2010: 167): a simple affirmation of the fact that it is never too late to re-examine what we think already know.

This paper has been independently peer-reviewed.

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Kate Spinks is the Public Programs Curator at the Victoria Police Museum. In 2009 she curated the exhibition under discussion in this paper, *Ambush: Ned Kelly and the Stringybark Creek Murders*, with colleague Elizabeth Marsden.

Kate is also completing a PhD in Museum Studies through the University of Sydney. Her thesis looks at the role of the museum shop in relation to the visitor experience. She has previously worked in education at the Justice and Police Museum in Sydney and as a lecturer and tutor in the university sector. Seemingly fated to work in museums with crime and policing collections, Kate has discovered a real passion for the darker side of history!

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Objects through time: creating and interpreting an online virtual collection

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Abstract

Across Australia, communities are custodians of important material culture collections. The Objects Through Time online exhibition project is researching and documenting the significance of these collections in partnership with them. The resulting Objects Through Time online exhibition works with communities to document, understand and care for their collections, to pass them onto future generations as part of our shared heritage. Objects Through Time makes significant objects, collections and places available to a diverse audience, enabling museum communities across NSW to tell their stories through their collections, culture and places, to a worldwide community.

Objects through time: creating and interpreting an online virtual collection

Across the globe museums and galleries are custodians of important collections relating to the migration of people, technology and ideas. Together these form important part of Australia's cultural heritage. The Migration Heritage Centre at the Powerhouse Museum is researching and documenting this cultural heritage to make these stories and collections accessible to everyone. The result of this is Objects through Time.

Objects through Time is an online evolving exhibition of Australia's migration history that covers a 60,000 year timeline. Objects through Time works with a diverse range of institutions and communities to document, understand and interpret their collections. In the process the Centre discovers and collects information relating to significant migration heritage objects to display and interpret in the Objects through Time exhibition to an ever increasingly diverse and multi- layered audience.

Objects through Time began as a partnership project working with regional museums and historical societies across Australia to evaluate movable heritage through Statements of Significance. These Statements initially provided an online register of significant migration collections. Soon the project scope was expanded to include national and international collections.

The methodology outlined in the Collection Council's A Guide to Assessing the Significance of Cultural Heritage Objects and Collections provided a universally accepted standard for the content, structure and presentation of the Statements. The partnering communities are able use these Statements as a template to further evaluate and document their own collections to help with strategic planning and funding bids.

The Statements highly visual format makes them ideally suited for an online exhibition such as Objects through Time. Objects through Time provides a very visual and easy to use means of exploring a thematic narrative of Australian history, view objects that are key pieces of evidence in that story and see how migration, culture and technology have changed the landscape and culture of Australia in an historical context.

Objects through Time is a diverse virtual collection that displays over a 300 objects ranging from:

- The Dirk Hartog Plate c.1616 from the Rijksmuseum, Netherlands.
- The Bark Shield collected by Joseph Banks at Botany Bay in 1770 from the British Museum Collection.
- Captain Cook's Sextant c.1770 from the British Maritime Museum.
- The 1785 – 1788 Lapérouse Expedition Collection form the Musée de la Marine, France.
- Captain Arthur Phillip's 1787 Instructions for the Settlement of NSW from the Public Records Office in London, UK.
- The c.1830s Convict Work Clothes Button from the State Library of New South Wales Collection.

- The 1853 Gold Mining Licence from the Powerhouse Museum Collection.
- The 1889 Wagga German Migrants Travelling Trunk from the Museum of the Riverina Collection.
- The 1901 Immigration Restriction Act from the National Archives of Australia.
- The 1914 – 1918 German and Austrian Internees collections from the Trial Bay Gaol Museum, Berrima District Museum and Liverpool Regional Museum.
- The 1920s White Australia game from the National Archives of Australia.
- The 1940s Cowra Italian Prisoner Of War Identity Card the State Library of New South Wales Collection.
- The 1949 American Balsa Malibu Surfboard from the Australian National Maritime Museum.
- Harry Vanda's 1960s 12 string guitar he used in The Easybeats from the Powerhouse Museum Collection.
- 1970s Tu Do Refugee Boat from the Australian National Maritime Museum.
- The 2000 Olympics Friendship Stick from the Powerhouse Museum Collection.
- The humble 1880s – 1990s grocery and hardware collection at the Wing Hing Long Chinese Grocery Store Museum at Tingha in rural NSW.

Objects through Time enables online audiences to see and understand many varied, iconic and unusual objects and stories from all over the world that are significant to Australia's migration heritage. The places where the collections reside are mostly accessible online and visitors can visit these sites from links in the Statements page.

As Object through Time evolved its online presence also grew. It began to become apparent that it had become more than an object database for the museum community but a powerful resource for school and university communities as a major educational tool.

Web stats indicated that traffic to the site waxed and waned in unison with the tide of the Australian school semesters. Also certain objects statements where being accessed regularly over others such as James Cook's 1768 Secret Instructions from the National Library of Australia, the 1860's 'Anti Chinese Roll up' Banner from Lambing Flat Museum, Sir Henry Parkes Federation Briefcase from the National Library of Australia and the 1840s convict uniform from the State Library of NSW. These objects relate to the themes of the History syllabus that include convicts and transportation, gold rushes, , Federation, the Great War and post WW2 mass migration.

What was happening was that school students were using Google as a research tool for their assignments and projects. Because Objects through Time has keyword tags built into the pages and object Statements it was consistently coming up tops in Google searches for keywords on convicts, migration, Australian history, Gold Rushes and Federation. This manifested as regular web visitation spikes at the time of the year when these topics were being covered in schools. Schools are Objects through Time's key audience and the virtual collection and its interpretation are focussed to cater to this community.

The peaks and falls of visitation to Objects through Time correlate with the start with each school semester. Visitation is sustained over the September holidays due to assignments being completed for the last term.

Objects through Time has evolved into a virtual museum with a collection and permanent exhibition providing the research and information tools and services of the traditional museum but having no physical location.

Through online activity evidenced by web stats, the curator and web designer added and streamlined services to provide more powerful online education tools. We developed 'teachers notes', 'class activities' and 'history factsheet' pages. In addition we included tools to in the View Objects page to streamline the search process enabling search engines to find objects and stories through multiple search lines such as Historical Theme, Collection Location, Era, Theme, Cultural Background and Map of Objects through Time.

The inclusion of websites as virtual excursions by NSW Board of Studies History in the Years 7- 10 Syllabus enabled the further development Objects through Time. Objects through Time provided the development of sub theme web exhibitions of important museums, galleries, visitors' centres and heritage places in Australia's migration heritage for regional and rural students to access in the course of researching objects and themes. The Map of Objects through Time page enables visitors to see and go to all the places where the collections are.

Objects through Time offers teachers the ability to teach the skills for investigating and analysing primary and secondary sources, historical sites and objects while remaining in the class room. This is an important tool for rural and regional schools. Objects through Time also provides a 'virtual heritage site' for students use these skills to prepare 'Site Studies' for their history syllabus assignments and course work.

Objects through Time also features a specialist museum studies Documenting Collections pages that explains the significance assessment methodology and professional museum practice. This enables museum studies trainers to demonstrate the actual process of establishing and documenting collection significance and the resulting Statement of Significance. The online Statements also provide a template for regional and rural museums, galleries and societies to follow in evaluating their collections.

Objects through Time allows museum studies trainers to present many collections and heritage places in a workshop setting to compare significance, presentation and interpretation techniques across the globe.

Feedback indicates that history and museum researchers find Objects through Time valuable as a research tool find objects, documents them and then follow up with the institution.

Over the last five years Objects through Time has grown from an online database to an online exhibition and now is evolving into an online museum daily adding new objects to its virtual collection, new layers to the themes of the timeline exhibition and building in enhanced educational and research tools to the site.

As Objects through Time caters to the needs of students and educators this means our audience growth is sustainable and does not fluctuate significantly with constantly changing programs and exhibitions.

The 1990s 'New Museum' with its principle of inclusion and public access prepared the ground for the embrace of this online revolution. But the 'New Museum' also introduced the embrace of tabloid culture and the block buster spectacular in museums. With Objects through Time we are ever mindful not to lose focus and to keep it real and simple. New technologies are constantly springing up with an amazing array of capabilities and there lies the danger that the objects, collections and stories can get lost in the dazzle of technology and pop culture.

The rationale behind Objects through Time is to continue the focus on what makes objects, collections and places significant and make this accessible to our key global audiences in a sustainable way. Online museums and virtual collections such as Objects through Time appear to have become the 'new museum' for the Google generation.

About the Author

Stephen Thompson was Curator of Sydney Region for NSW National Parks & Wildlife Service and managed heritage, collections and interpretation at Fort Denison, Cadman Cottage, Quarantine Station, and the Lapérouse Museum. Prior to this he was Curator at the Australian National Maritime Museum working on the 2001 *Smugglers: Contraband and Customs* exhibition. Stephen is currently the Powerhouse Museum's Migration Heritage Centre *Objects through Time* Curator working on the research and interpretation of online collections significant to migration history.

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Collecting Queensland Festivals

Vicki Warden
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Abstract

Collecting Queensland Festivals was a 2 year state-wide project designed to encourage Queensland community museums to engage in contemporary collecting. Throughout 2008 the Queensland Museum's Museum Development Officers (MDOs) assisted eleven community museums across regional Queensland to collect stories, images and memorabilia from their local community festivals and develop displays to showcase the important place festivals have in their communities. Elements of each of the eleven displays were then combined into an online exhibition which was launched by Queensland Premier Anna Bligh in November 2009. This was the first time MDOs and Queensland community museums collaborated on a state-wide project.

Collecting Queensland Festivals

Collecting Queensland Festivals was a 2 year state-wide project designed to encourage Queensland collecting organisations to engage in contemporary collecting. A survey conducted from 2005 - 2007 of 280 organisations throughout Queensland highlighted the fact that very few of these organisations were collecting contemporary history. In fact, most collections stop around the 1950s, which means the last 60 years of our history are generally not well represented in museums. The *Collecting Queensland Festivals* project was developed in an attempt to address this situation.
The project involved eleven community museums across regional Queensland, collecting stories, images and memorabilia from their local community festivals and developing displays within their own organisations about those festivals. These displays were then combined into an online exhibition.

The project was developed and lead by the Queensland Museum's, *Museum Resource Centre Network* (MRCN), of which I am a member. For those of you who haven't heard of the MRCN, I'll explain a little about us.

The *Museum Resource Centre Network* is part of the Queensland Museum's Regional Services Program which delivers museum services state-wide. It's a partnership between the Queensland Museum and Arts Qld. The MRCN employs a team of six regionally based Museum Development Officers or MDOs as we're commonly known.

Each MDO has a designated region in which we live and work. Our regions and our base towns are as follows:

- Far North Qld – Cairns
- North Qld – Townsville
- Central Qld – Rockhampton
- Sunshine Coast – Cooroy
- Gold Coast and Western Corridor – Ipswich
- Southern Inland Qld – Toowoomba

We provide support to cultural heritage collecting organisations across the State. We don't just work with museums, but also work with historical societies, archives, local history libraries, keeping places and art galleries – in fact any not-for-profit organisation that collects cultural heritage.

We identify significant collections and assist regional communities to document, preserve, interpret and make these collections accessible. We do this by providing a professional advisory and 'hands on' training service that aims to raise the professional standards of regional organisations holding significant collections of cultural heritage. We generally work with clients on a fee for service basis; however we do provide some services and projects for free.

The *Collecting Queensland Festivals* project was offered to our clients free of charge as a means to encourage them to embrace the idea of collecting contemporary history.
At the time this project began the MRCN consisted of five MDOs.

Guidelines for the project were developed by the MDOs in 2008 with the aims being

- to encourage organisations to engage in contemporary collecting and exhibition development;
- to connect collecting organisations with their communities through partnership with festival organisations;
- to promote museums, community cultural heritage and tourism opportunities;
- to contribute to the Q150 celebrations

For those who don't know what Q150 is - in 2009, Queensland celebrated its 150th birthday with a year long party. Activities and events were planned throughout the state and we were keen to include this project as a part of those celebrations.

The project was also designed to provide training and professional development for the participating organisations' volunteers. But the MDOs weren't to miss out either – the project was seen as a great opportunity to enhance our capacity in working with digital media.

The festival theme was chosen as a significant Queensland contemporary history story common to many Queensland communities and popular with a wide age group. It was also thought that festivals would compliment the Q150 theme of community celebration in 2009 – which would hopefully attract some funding. Which fortunately it did!

The overall project was developed in two stages.

Stage 1 was undertaken throughout 2008 and early 2009. Each MDO invited selected collecting organisations within their region to participate in the project. The following eleven organisations across regional Queensland became our project partners:

1. Abbey Museum - Abbey Medieval Festival
2. Capricorn Coast Historical Society – Pineapple Festival
3. Chinchilla Museum – Chinchilla Melon Festival
4. Cooktown & District Historical Society – Discovery Festival
5. Kilkivan & District Historical Society – Gympie Muster
6. Mackay Historical Society – River to Reef Festival
7. Maleny Historical Society – Woodford Folk Festival
8. Millmerran Museum – Australian Camp Oven Festival
9. Mt Morgan Museum – Golden Mount Festival
10. Sarina District Historical Centre - Discover Sarina Festival
11. Stanthorpe Museum – Apple and Grape Harvest Festival

MDOs worked with the partner organisations providing volunteers with training in contemporary collecting, copyright and exhibition development. Volunteers from each partner organisation worked with festival organising committees and their local community in order to collect stories, images and memorabilia from their festivals.

With the assistance of the MDOs, each organisation prepared and presented small displays within their own organisations that showcased the important place festivals have in their communities.

The MDOs also encouraged partner organisations to seek support to assist with the development of displays. Mt Morgan Museum and the Millmerran Historical Society received funding for new display cases and interpretation panels and Mt Morgan also received funding for radio and printed publicity. In the Southern Inland Queensland region, a partnership was formed with the Southern Queensland Institute of TAFE Photoimaging Department. Students produced a photographic record of the three festivals in that region and used those images to create posters about the festivals.
All images and posters were donated to the relevant organisations' collections and were used in their displays.

In Stage 2 of the project, the MRCN was fortunate to receive Q150 funding to support the development of an online exhibition utilising elements of each of the eleven individual displays.

In order to embark on this stage of the project the MDOs needed to undertake some professional development of their own. Firstly, one of the Queensland Museum's award winning photographers, Jeff Wright provided us with hands-on training in photographing artefacts, especially artefacts behind glass and Perspex, while in the field with limited equipment. These skills were used to photograph the individual festival display items for the online exhibition.

The 2nd hurdle to cross was learning to prepare material for the web. We had to prepare images and a script for a digital story; images and text for the content of the site; design the website architecture; and deal with all the web related intellectual property and copyright issues - which was a nightmare.

We were ably guided through this process by Queensland Museum's Information Technology department. This was a steep learning curve for everyone involved. The MDOs in turn then trained our partner volunteers to help prepare the content for the website. With Q150 grant funding we were able to engage consultants to produce a digital story on the project and to create the final web design.

The end result is the *Collecting Queensland Festivals* website, http://www.qm.qld.gov.au/microsites/collecting-queensland-festivals/index.html, which was launched by the Queensland Premier and Minister for the Arts, Anna Bligh, on 13 November 2009. We were fortunate to be able to launch the website as part of the Museum and Gallery Services Queensland's, Gallery and Museum Achievement Awards ceremony held at the Queensland Museum.

This was a very long and time consuming project for the MDOs and very difficult to manage over great distances. But after hundreds of emails and many conference calls, what were the outcomes?

The project was the first of its kind in Queensland and possibly Australia in a number of ways:

- 1st time all the MDOs and Queensland regional collecting organisations collaborated on a state-wide project
- 1st time the idea of contemporary collecting was formally introduced to the QLD regional collecting sector
- 1st state-wide online project involving regional collecting organisations and presenting museum displays to a wider, international audience via the internet
- And for many of our project partners it was the first time their collections have had an online presence.

At the project's completion, partner organisations and the MDOs were surveyed to evaluate its success. In general, our partners believed the project increased their knowledge and understanding of contemporary collecting, stirring organisations to actively request specific contemporary material from their community. Many of the organisations report they are now confidently planning to focus on collecting and displaying more contemporary material including:

- developing a display on the contemporary history of the local light horse brigade;
- collecting photographs and stories of senior members of the community;
- publication of one of the festival histories;
- recording urban change in local buildings and locations

The profile of partner organisations was raised resulting in increased support and interest from the local community, businesses, media and council. One organisation reported that as a direct result of the project they've been receiving ongoing contributions to the collection from the community; increased financial and in-kind support from local businesses and requests for regular contributions from the local media.

Outcomes of the website are harder to measure as it's expected to have a longer term impact on visitor planning. Considerable print and radio media coverage was received when the website was launched, focusing Queensland's attention on our project partners and their collections. It's hoped that this interest will result in increased access to the collections over time.

In the ten months since the website was launched there have been over 12,000 visits to the site and

the State Library of QLD considered the website significant enough to archive.

And what of the MDOs?

All felt that working on a web based project was a particularly valuable exercise. The website component of the project provided the MDOs with professional development in the areas of photographing objects, digital storytelling, writing for the web, website design, and intellectual property and copyright for the web.

The MDOs plan to utilise these new skills again in the near future by developing another website, focusing on significant collections across Queensland. The compilation of significance assessments for regional museum collections is another state-wide project the MDOs have been working on for the past 3 years.

About the Author

For the past eight years Vicki Warden has worked as the Museum Development Officer for Southern Inland Queensland, based at the Cobb & Co Museum in Toowoomba, as part of the Queensland Museum's Museum Resource Centre Network. Since 2008, Vicki has also fulfilled the role of Museum Development Coordinator for the Network. In a previous life Vicki worked in the field of paper conservation and preservation for 16 years within archives, libraries, galleries and museums around Australia. Vicki loves helping regional museum workers achieve their goals.

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