



**INTERESTING
TIMES** NEW ROLES
FOR COLLECTIONS

MUSEUMS AUSTRALIA NATIONAL CONFERENCE 2010
THE UNIVERSITY OF MELBOURNE
28.09.10 – 02.10.10

CONFERENCE HANDBOOK

[Museums
Australia]

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- 1 The Arts Centre Melbourne. Performing Arts Collection, Jill Perryman Collection.
- 2 Dale Frank. *Three Lies: Good things come in small packages; Nothing is interesting if you are not interested; One man's meat is another man's poison. They will show you everything they have—their sexy bodies. When the student is ready, the master will appear. Laughter is the closest distance between two people while Happiness is not a state of mind, but a manner of travelling. Tarumpa Hotel, Tarumpa Road, 2004.* 2004–05. Acrylic, varnish on linen canvas Bendigo Art Gallery. Winner Arthur Guy Memorial Painting Prize 2005. Acquired with equal assistance from the RHS Abbott Bequest Fund. Courtesy of the artist and Anna Schwartz Gallery, Melbourne.
- 3 'Aurora' in *McMurdo Sound waiting for break-up of the ice.* Jack, Andrew Keith, d.1966, compiler; Gunn, Alex, slide maker. Glass lantern slide, hand coloured 1914–1917.
- 4 The Arts Centre, Melbourne. Performing Arts Collection, Little Theatre Collection.
- 5 The Arts Centre, Melbourne. Performing Arts Collection, Nellie Melba Collection.
- 6 *The so-called 'Darling pea'.* Oct. 10. 60. Camp at Bibbika. Ludwig Becker, artist. Oct. 10, 1860. Watercolour; 17.6x12.4cm.
- 7 The Arts Centre, Melbourne. Performing Arts Collection, Nellie Melba Collection.
- 8 *Adelie Penguin.* Jack, Andrew Keith, d. 1966, compiler; Gunn, Alex, slide maker. Glass lantern slide, hand coloured 8.7 x 8.7cm 1914–1917 State Library of Victoria.
- 9 Stephen Bush. *Jerks as a Passable Frown 2006.* Oil and enamel on linen. Bendigo Art Gallery. Winner Arthur Guy Memorial Painting Prize 2007. Acquired with equal assistance from the RHS Abbott Bequest Fund. Courtesy of the artist and Sutton Gallery, Melbourne.
- 10 *Suit of armour worn by Ned Kelly, 1880.* State Library of Victoria.

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THE MA NATIONAL CONFERENCE 2010 IS PROUDLY HOSTED BY THE MUSEUMS AUSTRALIA (VICTORIA) BRANCH THANKS TO:

ORGANISING COMMITTEE

Dr Janice Croggon, Jason Eades, Tim Hart, Robert Heather, Associate Professor Alison Inglis, Laura Miles – Co-Chair, Dr Belinda Nemec, Lisa Sassella, Annette Welkamp and Daniel Wilksch – Co-Chair.

BRANCH STAFF

Dr Megan Cardamone, Bridget Forbes, Peta Knott, Dimity Mapstone, Cassie May, Euan McGillivray, Georgia Melville, Roisin O'Dwyer, Kitty Owens, Georgia Rouette, Barbara Wels, Meredith Windust and Lyndel Wischer.



This Conference was also supported by the Museums Australia (Victoria) Branch Committee, and the following MA 2010 Special Committees: High Level Reference Group of the heads of Victorian State Cultural Institutions, Program Committee, Indigenous Reference Group, Museums and Publication Design Awards (MAPDA) Committee, Marketing Committee, Regional & Remote Program Committee, and the Sponsorship Committee.

In addition the Conference is supported by a range of bursary providers and sponsors who are acknowledged above.

Museums Australia warmly commends and acknowledges the support of everyone involved in these groups and organisations, who contributed to the success of the 2010 National Conference.

CONTENTS

SPONSORS	3
WELCOME MESSAGES	5
GENERAL INFORMATION	7
PROGRAM GUIDE	
MONDAY 27 SEPTEMBER	9
TUESDAY 28 SEPTEMBER	9
WEDNESDAY 28 SEPTEMBER	10-12
THURSDAY 30 SEPTEMBER	13-14
FRIDAY 1 OCTOBER	15-17
SATURDAY 2 OCTOBER	18-19
POSTER PRESENTATIONS	19
ABSTRACTS	20-35
KEYNOTE SPEAKERS	36-37
PLENARY SPEAKERS	38-41
TRADE FAIR	42
SUPPORTER PROFILES	43-44
SPEAKERS CORNER	45
SOCIAL EVENTS	46-47
LOCATION MAPS	48-49

WELCOME MESSAGE

MESSAGE FROM THE NATIONAL PRESIDENT OF MUSEUMS AUSTRALIA



The 14th Museums Australia National Conference will be held in Melbourne, one of Australia's major cultural cities. Museums perform a vital role in Australian society – at the national, state, local and regional levels and it is important that their contribution to the nation's cultural, social and economic life is valued by all Australians. Our nation's museums are the storehouses of the nation's collections and cultural heritage and it is important that the collections are accessible to all Australians and international visitors.

Increasingly our collections are more accessible through online resources and their content is also important to the education sector – through school visits to our museums and also through the creation of educational resources, especially digital or e-learning.

Our museums face many challenges: storage of collections, ensuring that our exhibitions and public programs are relevant and engaging to our culturally diverse audiences, ensuring that our collections reflect the cultural diversity of Australia, including Indigenous Australians, and are socially inclusive in their content and program delivery. The 14th Museums Australia National Conference will explore many of these issues and the speakers include both Australian and international museum specialists whom we welcome to Australia and Melbourne.

On behalf of Museums Australia I would like to express our appreciation to the University of Melbourne as the venue for the conference, and to Arts Victoria, the City of Melbourne and the federal Department of Environment, Water, Heritage and the Arts for their generous support of the conference. I would like to thank the Victorian Branch of Museums Australia and the organising committee for all their hard work organising the conference which I am confident will be very successful and a landmark conference.

A handwritten signature in black ink, reading "Dr Darryl McIntyre".

Dr Darryl McIntyre, FAIM
National President

MESSAGE FROM THE INDIGENOUS COMMUNITY



This ancient land is a living culture
A culture sustained by wisdom and knowledge
My ancestors walked a million miles
In the dreaming tracks of their ancestors
I follow their footprints with great pride
Continuing on the sacred journey of our culture
I respectfully acknowledge our custom of welcome
Inviting you to take a leaf from a branch of the manna gum
To share and nurture what has been given and to honour
The spirits of our ancestors

Wominjeka Wurundjeri balluk yearmenn koondie beek
Welcome to the traditional lands of the Wurundjeri people

A handwritten signature in black ink, reading "Aunty Joy Wandin Murphy".

Aunty Joy Wandin Murphy AO

MESSAGES

MESSAGE FROM THE LORD MAYOR OF MELBOURNE



Welcome to marvellous Melbourne, a city that takes great pride in its museums and its cultural diversity. Delegates attending the Museums Australia National Conference 2010 will find in Melbourne numerous fascinating collections that explore our history.

Social history, natural history, contemporary collections and visual arts all form part of Melbourne's commitment to arts and culture. From small collections, to blockbuster exhibitions, Melbourne's museums, libraries, art galleries and universities are significant in a national and international context. Melbourne has played host to many of the world's most extraordinary exhibitions over recent times, attracting visitors in record numbers. Indeed, Melbourne curators are widely sought on the world stage.

As a conference destination too, Melbourne has a great deal to offer. The city is renowned for a captivating diversity through its arts events, sports stadia, great dining and shopping, intriguing city laneways and vibrant musical scene. Entertainment enlivens the city centre night and day. Take a waterfront stroll at Docklands, and enjoy Melbourne's parkland, particularly the gardens surrounding Melbourne Museum in Carlton.

On behalf of all Melburnians, may I wish you all the best for your conference, as you contribute your ideas and expertise to Australia's vigorous cultural life.

A handwritten signature in black ink, reading "Robert Doyle". The signature is fluid and cursive.

Robert Doyle, Lord Mayor

MESSAGE FROM THE MINISTER FOR THE ARTS



Welcome to Victoria and to the 14th Museums Australia National Conference. This conference showcases and celebrates the value of museums in contemporary society and the important function cultural collections perform in the modern era. After all, it is by learning from the past, that we can plan for the future.

Victorian's diverse museum sector plays a key role in the cultural life of this state. Comprised of over 700 museums, our sector is powered by thousands of staff and dedicated volunteers who work tirelessly to tell the story of Victoria and preserve cultural items for future generations.

During your stay, I hope you will have time to explore Victoria's museums. From the almighty *Titanic: The Artefact Exhibition* at Melbourne Museum, to the historical and contemporary art of the Ian Potter Museum of Art and the vast archives of the Public Record Office in nearby North Melbourne, you don't have to wander far to get a taste of Victoria's vibrant museum sector.

I also recommend you take the opportunity to see our 2010 Melbourne Winter Masterpieces exhibitions – *European Masters: Städel Museum, 19th–20th Century* at the National Gallery of Victoria at St Kilda Road and *Tim Burton: The Exhibition* at the Australian Centre for the Moving Image at Federation Square. Both are exclusive to Melbourne.

Like Museums Australia, the Victorian Government is committed to providing opportunities for arts and cultural practitioners to grow their practice and share their knowledge and skills. I hope that this conference inspires you and generates future collaborations.

Enjoy the 2010 Museums Australia National Conference and your time in Melbourne.

A handwritten signature in black ink, reading "Peter Batchelor". The signature is bold and cursive.

Peter Batchelor, MP Minister for the Arts

GENERAL INFORMATION

Conference Organisers

arinex pty limited

email: ma2010@arinex.com.au

web: www.ma2010.com.au

phone: 03 9417 0888

Registration Desk

Grand Buffet Hall, Upstairs, Student Union Building

Wednesday 29 September 8am-5.30pm

Thursday 30 September 8.30am-4.30pm

Friday 1 October 8.30am-4.30pm

Saturday 2 October 8am-4pm

Name Badges

All delegates will be given a name badge on registration. We ask that you wear your name badge at all times. This name badge is also the official entry pass to all sessions, teas, lunches and included receptions. Please note: the Cocktail Drinks & MAPDA Awards Reception at the State Library of Victoria and the Conference Dinner at the NGV are both ticketed events in addition to conference registration.

Getting Around

Trams are the easiest mode of public transport to/from the University of Melbourne, other conference venues and the Melbourne CBD. Trams run along Royal Parade and Swanston Street, both lines stop at Melbourne Central Station and Flinders Street Station. The University of Melbourne is a 15-20 minute walk from the Melbourne CBD, and a 5 minute walk to the Lygon Street dining precinct. See the maps at the back of the handbook for more information.

There is a taxi rank outside the Women's Hospital on Grattan Street near the corner of Swanston Street. Taxis are available for booking or on request by calling Yellow Cabs 13 2227.

Campus Facilities

The University of Melbourne Parkville campus has facilities including a pharmacy, newsagent, post office and ATMs. Please see the University of Melbourne map on page 48 for more information.

Lost property

Please visit the Registration Desk.

Speakers

Please report to the Registration Desk for further details.

Dining Out

Morning tea and lunch is included as part of your conference registration. There are also a number of other cafés on campus, see the University of Melbourne map on page 48 for details. There are a lot of dining options surrounding the University campus, the closest restaurant strip is Lygon Street which has a focus on Italian cuisine. Brunswick Street in Fitzroy is another dining strip close by, or the Melbourne CBD is not far away.

Emergency Assistance

For emergency assistance 24 hours a day – dial 000

Internet Access

Wi-fi access is provided free of charge at the University of Melbourne for the duration of the Conference. We will provide log-in details to you upon registration. Please note that there are Terms of Use for this facility, for details see: http://www.its.unimelb.edu.au/support/networks/wireless/using_the_visitor_network

Mobile Phones

As a courtesy to speakers and other delegates please turn off or mute mobile phones before entering the conference sessions.

Smoking Policy

Smoking is not permitted in any the conference venues.

What's Included

Full conference delegates

- attendance at sessions
- all official documentation
- morning & afternoon teas and lunches
- welcome reception & closing reception

Day delegates

All entitlements are for day of attendance only

- attendance at sessions
- all official documentation
- morning & afternoon tea and lunch

One day delegates will be welcome to attend social events on their optional day but will be required to pay the guest attendance fee for the event.

Special Offers

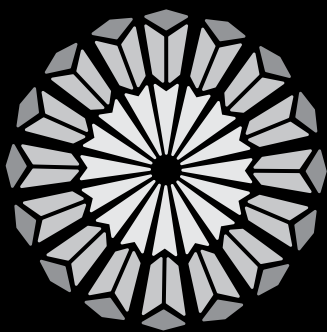
Conference delegates will receive free entry to the Melbourne Museum, the Immigration Museum, Scienceworks and the National Sports Museum upon presentation of their delegate badge. Museums Australia members receive member rates for paid exhibitions at the National Gallery of Victoria and the Melbourne Museum. Sovereign Hill offers a 10% discount on entry for visitors who travel to Ballarat by train on the Goldrush Special.

For more special offers visit the Tours & Offers page online www.ma2010.com.au/ginfo-tours.asp

Disclaimer

The conference organising committee reserves the right to amend any part of the conference program or event should it be necessary. See the conference website or registration desk for any updates to published program information.

Museums Australia will not accept liability for damages of any nature sustained by participants or their accompanying persons, or loss of, or damage to, their personal property as a result of the 2010 conference or related events.



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PROGRAM GUIDE

MONDAY 27 SEPTEMBER

TIME	ACTIVITY	LOCATION
ALL DAY	PERFORMING ARTS SPECIAL INTEREST GROUP (PASIG) ANNUAL MEETING SESSION	Her Majesty's Theatre, Melbourne

TUESDAY 28 SEPTEMBER

TIME	ACTIVITY	LOCATION
ALL DAY	PERFORMING ARTS SPECIAL INTEREST GROUP (PASIG) ANNUAL MEETING SESSION	Grainger Museum, University of Melbourne
	(PASIG) ANNUAL MEETING SESSION	
12:45-9:30pm	MUSEUM HISTORIANS' NATIONAL NETWORK: HISTORIC MELBOURNE TOUR	Around Melbourne
	Includes afternoon tea, Conference Welcome Reception at Melbourne Museum and dinner at the Windsor Hotel	
12:45-4.30pm	ART, CRAFT & DESIGN NATIONAL NETWORK SESSION: FOCUS ON DESIGN 2010	Elisabeth Murdoch Building, University of Melbourne
	Welcome by Dr Chris McAuliffe , Director, Ian Potter Museum of Art, University of Melbourne	
	David Revere McFadden , Chief Curator and Vice-President, Museum of Arts and Design, New York	
	Steve Pozel , Director, Object Australian Centre for Craft & Design, Sydney	
	Roger Leong , Curator, International Fashion and Textiles, National Gallery of Victoria, Melbourne	
	Alison Page , Educator, Cultural Worker and Designer	
	Meryl Ryan , Curator, Lake Macquarie City Art Gallery	
	Additional cost. Includes afternoon tea, and Conference Welcome Reception at Melbourne Museum.	
6pm-8pm	WELCOME RECEPTION AND REGISTRATION	Melbourne Museum, Carlton Gardens
	Includes a special welcome from the Right Hon the Lord Mayor Robert Doyle and Dr J Patrick Greene, CEO, Museum Victoria	
	The Conference Welcome Reception will be held on the Ground Floor to showcase the new <i>600 Million Years: Victoria Evolves</i> exhibition	



PROGRAM GUIDE

WEDNESDAY 29 SEPTEMBER

TIME	ACTIVITY	LOCATION
8am-9am	REGISTRATION	Grand Buffet, upstairs, Student Union Building, University of Melbourne
9am-11am	PLENARY SESSION 1	Wilson Hall, University of Melbourne
KEYNOTE ADDRESS:	Welcome from Museums Australia by Darryl McIntyre , President, Museums Australia	
	Welcome to Country on behalf of the traditional owners of the land by Aunty Joy Wandin Murphy AO	
	Welcome to University of Melbourne by Professor Glyn Davis AC , Vice-Chancellor	
	Official opening of conference by Hon Peter Batchelor MP , Minister for the Arts	
	Presentation of ABC Radio National's Regional Museum Awards	
	Professor Richard Sandell , Director & Head of Department of Museum Studies, University of Leicester, <i>'Museums and the good society'</i>	
11am-11.30am	Morning Tea & Trade Fair	Grand Buffet
	Book Launch <i>'Museums and the Public Sphere'</i> by Dr Jennifer Barrett	
11.30am-1pm	PLENARY SESSION 2	Wilson Hall, University of Melbourne
CHAIR:	Michelle Hippolite , Kaihautū of Te Papa Tongarewa, Museum of New Zealand, <i>'Brave and bold: is being bicultural enough?'</i>	
	David Revere McFadden , Chief Curator and Vice-President, Museum of Arts and Design, New York, <i>'The blur zone: art, craft and design today'</i>	
	Susanna Siu , Chief Curator, Leisure and Cultural Services Department, Hong Kong, <i>'New roles for collections in Hong Kong's museums'</i>	
	Frank Howarth , Chairman, ICOM Australia	
1pm-2pm	Lunch & Trade Fair	Grand Buffet
1.30pm-2pm	Poster presentations	Wilson Hall
2pm-3.30pm	PARALLEL SESSION 1	Various Theatres, University of Melbourne
	Papers, workshops and sector meetings	
3.30pm-4pm	Afternoon Tea & Trade Fair	Grand Buffet
3.30-5.30pm	SPORTS HERITAGE SIG MEETING & TOUR, Ian Potter Museum of Art, University of Melbourne	
4pm-5.30pm	PARALLEL SESSION 2	Various Theatres, University of Melbourne
	Papers, workshops and sector meetings	
4pm-6pm	ICOM AGM	Karagheusian Room, University House
5.30-6.30pm	xCHANGE	Student Union Building, Level 1
CHAIR:	Amanda Smith , Presenter <i>Artworks</i> , Radio National	
7pm-8.30pm	RECEPTION	Experimedia, State Library of Victoria, Melbourne
	Cocktail Drinks & MAPDA Awards Reception Includes a special welcome from Anne-Marie Schwirtlich , CEO and State Librarian, State Library of Victoria MAPDA Award presentations by Patricia Sabine , Design Director, Design Forum Tasmania	
	Book Launch <i>'Exhibition Design for Galleries and Museums: an insider's view'</i> edited by Georgia Rouette	
	Additional cost (\$45); register as part of conference registration.	

PARALLEL ONE

2pm-3.30pm

WEDNESDAY 29
SEPTEMBER

Economics & Commerce Building: Copland Theatre	Economics & Commerce Building: Wood Theatre	Old Arts Building: Public Lecture Theatre	Old Arts Building: Theatre A
MAKING HISTORY COME ALIVE FOR SCHOOL STUDENTS <i>A new Australian curriculum: challenges and opportunities for museums</i> David Arnold, National Museum of Australia <i>Hats, maps and straps: Using a diverse school archive to promote student engagement and deep learning</i> Lesley Milne & Rhonda Diffey, Wangaratta High School <i>Teaching history in museums: shifting the focus from learning to pedagogy</i> Louise Zarmati, Deakin University Chair: David Milne, Queensland Museum	USING COLLECTIONS FOR RESEARCH <i>National lemon or national treasure: reviewing the history of the National Historical Collection</i> Dr Guy Hansen, National Museum of Australia <i>Hidden leaves: Australian botanical, taxonomic and economic botany resources in the British Library</i> Nicholas Martland, British Library <i>'Now that you praise my birds': the Tasmanian emus of Ronald Campbell Gunn</i> Stephanie Pfennigwerth, National Museum of Australia Chair: Dr Robin Hirst, Museum Victoria	NEW DIRECTIONS IN CURATORSHIP <i>Art collections and art curators: the professionalisation of the art curator in Australia</i> Associate Professor Alison Inglis, The University of Melbourne <i>Collecting in a specialist area: is it completely 'old hat'?</i> Dr Anne Kirker, Independent Art Consultant <i>Integrated vision: a new direction for Macquarie University Art Gallery and Collection</i> Rhonda Davis & Leonard Janiszewski, Macquarie University Chair: Giacomina Pradolini, Linden Centre for Contemporary Arts	COLLECTIONS FOR CULTURAL DIPLOMACY <i>The international loan of cultural property: Australia's legislative framework</i> Kim Allen, Department of the Environment, Water, Heritage and the Arts <i>Cross-cultural diplomacy and the Lampang Temples Pilot Program</i> Jonathan Sweet, Deakin University <i>Resistance, advocacy and education: collecting and exhibiting 'race'</i> Karen Schamberger, Museum Victoria Chair: Dr Jennifer Harris, Curtin University
Old Arts Building: Theatre B	Old Arts Building: Theatre C	Old Arts Building: Theatre D	Leigh Scott Room (Bailleu Library)
NEW BALLS PLEASE! <i>Swinging away: how cricket and baseball connect – an exhibition case study of international sporting collection partnerships</i> Beth Hise, Marylebone Cricket Club <i>An alternative view of the evolution of golf in Australia by collecting data on golf courses' locations</i> Maira Drew, Consultant <i>Cricketing insights: the spoken word as historical informant</i> David Wells, Bradman Museum <i>Backyards to centre court: a museum's search for funding</i> Aimee Deaves, Australian Tennis Museum Chair: Patrick Watt, National Sports Museum	EXHIBITION CRITIQUE Exhibition Critique is a stimulating and exciting session that brings together critics and the makers of exhibitions. This year, the session will focus on <i>Screenworlds</i> , an exhibition produced by the Australian Centre for the Moving Image. Convened by the Temporary and Travelling Exhibition National Network	WALKING LIGHTLY ON THE EARTH <i>Sustaining the aesthetic: the development of environmentally sustainable exhibitions in the cultural sector</i> Carole Hammond, Museum Victoria <i>A designer's perspective: sustainability in museums</i> Paul Broadhurst & Laila Christie, Cunningham Martyn Design <i>Changing environmental conditions for museums and galleries</i> Julian Bickersteth, International Conservation Services <i>Cultural heritage initiatives in Europe for sustainable development</i> Barbara Reeve, Australian War Memorial Chair: Marcelle Scott, Centre For Cultural Material Conservation, University of Melbourne	WORKSHOP: TECHNOLOGY AND THINKING This session will explore a variety of techniques and approaches that facilitate thinking about museum displays, whether via new technology or more traditional forms Facilitator: Zvi Civins, Jewish Holocaust Centre

WEDNESDAY 29 SEPTEMBER

PARALLEL TWO
4pm-5.30pm

<p>Economics & Commerce Building: Copland Theatre</p> <p>EXHIBITING DIVERSE CULTURES</p> <p><i>Designing the Dreamtime: the place of exhibition design in shaping understanding of Indigenous culture and history</i> Rosemary Simons, Rosemary Simons Design</p> <p><i>Representation, interpretation and exhibition of Indigenous culture</i> Barbara Matters, Berndt Museum of Anthropology</p> <p><i>Objects can speak: Indigenous language and the object in Australian and New Zealand museums</i> Karina Lamb, Australian National University</p> <p>Chair: Jason Eades, Koorie Heritage Trust</p>	<p>Economics & Commerce Building: Wood Theatre</p> <p>TRAINING FUTURE MUSEOLOGISTS</p> <p><i>A collection, a print and an intern: a story of the unique opportunities provided through collection research internships</i> Stacie Bobele, Ian Potter Museum of Art</p> <p><i>Is there a best practice model for the delivery of graduate curatorship and arts management programs?</i> Paul Caulfield, The University of Melbourne</p> <p><i>Internships: students and collections</i> Dr Sharon Peoples and Dr Kylie Message, Australian National University</p> <p>Chair: Dr Jennifer Barrett, University of Sydney</p>	<p>Old Arts Building: Public Lecture Theatre</p> <p>EVALUATION AND VISITOR RESEARCH</p> <p><i>Youth engagement: creative approaches in the UK, future directions for Australia</i> Corinne Perkin, Macquarie University</p> <p><i>Deciphering children's learning in a dinosaur exhibition</i> Priscilla Gaff & Carolyn Meehan, Melbourne Museum</p> <p>Chair: Gillian Savage, Envirometrics</p>	<p>Old Arts Building: Theatre A</p> <p>NEW EDUCATIONAL ROLES FOR COLLECTIONS</p> <p><i>How do you use a 19th century taxonomic display of Pacific Islander artefacts to engage students in learning about our Pacific neighbours?</i> Chris Nobbs, South Australian Museum</p> <p><i>Vital connections: increasing interest in museums among university students</i> Alison Catherine Leeson, Macquarie University</p> <p><i>Antiquities in contemporary context: the University of Melbourne's Classics and Archaeology Collection</i> Dr Andrew Jamieson and Amanda Burnitt, The University of Melbourne</p> <p>Chair: Jenny Horder, Australian Museum</p>
<p>Old Arts Building: Theatre B</p> <p>COLLECTIONS FOR COMMUNITIES</p> <p><i>The virtual museum of the Pacific: the process of developing a platform for sharing stories and caring for collections</i> Melanie van Olffen, Australian Museum</p> <p><i>Just like a jig-saw puzzle: putting it together</i> Jesmond Calleja, Art Gallery of New South Wales</p> <p><i>Memories of Sarawak</i> Christine Horn, Swinburne University of Technology</p> <p>Chair: Meredith Blake, Royal Melbourne Institute of Technology</p>	<p>Old Arts Building: Theatre C</p> <p>PANEL DISCUSSION: THE FUTURE OF REMEMBRANCE</p> <p>Presentations and discussion on innovative new technology and memory in Holocaust museums</p> <p>Convener: Adam Brown, Deakin University</p> <p><i>Survivor surrogates? Memory and technology in the Holocaust Museum</i> Jayne Josem, Jewish Holocaust Centre</p> <p><i>Bridging the gap: Holocaust history for the iPod generation</i> Dr Abhijit Chattaraj, Philology Pty Ltd</p> <p><i>Framing testimonies in a virtual world: narrative construction in the JHC Storypods</i> Adam Brown, Deakin University</p>	<p>Old Arts Building: Theatre D</p> <p>SIGNIFICANCE AND CONSERVATION</p> <p><i>Conservation and significance: a European view of the Australian statement of significance</i> John Greenwood, University of Canberra</p> <p><i>Restoring the Royal Daimler: A case study in using significance assessments</i> Dr Guy Hansen & David Hallam, National Museum of Australia</p> <p><i>Discussion: Chair Alex Ellem leads discussion around Significance and Conservation.</i> Chair: Alexandra Ellem, National Gallery of Victoria</p>	<p>Leigh Scott Room (Bailieu Library)</p> <p>WORKSHOP: TOGETHER APART</p> <p>Cultural institutions have a major role to play as content providers within the so-called digital education revolution. This workshop will provide a collaborative environment to share ideas about what this space might look like in the future.</p> <p>Facilitator: Dr Catherine Styles, National Museum of Australia</p>



THURSDAY 30
SEPTEMBER

TIME	ACTIVITY	LOCATION
8.30am-9am	REGISTRATION	Grand Buffet, upstairs, Student Union Building, University of Melbourne
9am-11am	PLENARY SESSION 3	Wilson Hall, University of Melbourne
KEYNOTE ADDRESS:	Professor Stephen Heppell, CEO, Heppell.net, ‘What do we want technology to do for us and our visitors?’	
	Gina Panebianco, Head of Education and Public Programs, National Gallery of Victoria, ‘NGV Art Start: changing views and voices’	
	Margaret Birtley, General Manager, Heritage and Tourism, Melbourne Cricket Club ‘The uses of collections’	
	CHAIR:	Laura Miles, Museums Australia (Victoria)
11am-11.30am	Morning Tea & Trade Fair	Grand Buffet
11.30am-1pm	PLENARY SESSION 4	Wilson Hall, University of Melbourne
	Professor Warren Bebbington, Deputy Vice-Chancellor (University Affairs), University of Melbourne, ‘Cinderella awaits her wedding: managing university collections’	
	Joyce Fan, Curator, National Art Gallery, Singapore ‘Channels and confluences: the National Art Gallery, Singapore’	
	Dr J Patrick Greene, CEO, Museum Victoria ‘Old wine and new bottles: presenting natural history’ collections in the 21st century’	
	CHAIR:	Dr Gerard Vaughan, National Gallery of Victoria
1pm-2pm	Lunch & Trade Fair	Grand Buffet
	Exhibition Marketplace convened by the Temporary and Travelling Exhibition National Network Leigh Scott Room, Baileu Library	
1.30pm-2pm	Poster presentations	Wilson Hall
2pm-4.30pm	PARALLEL SESSION 3	Various Theatres, University of Melbourne
	Papers, workshops and sector meetings	
3.30-4.30pm	MUSEUM STUDIES NATIONAL NETWORK MEETING, University House	
5.30pm-7pm	MELBOURNE CONVERSATIONS PUBLIC EVENT	BMW Edge, Federation Square Corner Flinders and Swanston Streets, Melbourne
INCLUDES:	‘Museums and Collections: Are they telling the stories of a diverse society?’	
	Professor Adrian Franklin, Presenter on Collectors ABC TV, Professor of Sociology, University of Tasmania	
	Professor Stephen Heppell, British social networking expert	
	Michelle Hippolite, Kaihautū of Te Papa Tongarewa, Museum of New Zealand	
CHAIR:	David Revere McFadden, Museum of Arts and Design, New York	
	Amanda Smith, Presenter Artworks, ABC Radio National	
	*This is a FREE public event, no bookings required.	
7.30pm-10pm	CONFERENCE DINNER	The Great Hall, National Gallery of Victoria International St Kilda Road, Melbourne
	Join delegates for dinner in the Great Hall at NGV International, one of Melbourne’s most impressive banquet halls.	
	Includes Presentations of the ICOM Australia 2010 Awards for International Relations and the Global Curators for 2010.	
	Additional cost [\$90]; register as part of conference registration.	

THURSDAY 30 SEPTEMBER

PARALLEL THREE 2pm-4.30pm

Economics & Commerce Building: Copland Theatre	Economics & Commerce Building: Wood Theatre	Old Arts Building: Public Lecture Theatre	Old Arts Building: Theatre A
<p>LEARNING THROUGH DIGITAL TECHNOLOGIES with Professor Stephen Heppell</p> <p><i>Lessons from collaboration for online representation of collections</i> Catherine Stone, National Film and Sound Archive</p> <p><i>Sharing cultural collections through wikimedia</i> David Milne, Queensland Museum</p> <p><i>Special discussion: Professor Stephen Heppell on learning and technology</i></p> <p>Chair: Chris Nobbs, South Australian Museum</p>	<p>RE-PRESENTING HISTORIES</p> <p><i>Suitcases and stories: objects of migration in museum exhibitions</i> Eureka Henrich, University of New South Wales</p> <p><i>Re-presenting a censored collection</i> Brian Allison, The University of Melbourne</p> <p><i>The archive as intermediary between past and future</i> David Boden, National Film and Sound Archive</p> <p><i>A forgotten history of the Kelly Gang: stories from Victoria Police</i> Kate Spinks, Victoria Police Museum</p> <p><i>Forgotten art: stained glass in Australian museum collections</i> Bronwyn Hughes</p> <p><i>The Sixth Floor Museum at Dealey Plaza: a case study in the near and distant future</i> Lindsey Richardson, Sixth Floor Museum at Dealey Plaza (Global Curator Fellowship Presentation)</p> <p>Chair: Alison Wishart, National Museum Of Australia</p>	<p>COLLECTIONS IN PERIL: WAR, TERRORISM, NATURAL DISASTERS</p> <p><i>Collection in action: collecting current conflicts</i> Nick Fletcher, Australian War Memorial</p> <p><i>Protecting cultural heritage: the role of Blue Shield Australia</i> Jonathan Sweet, Deakin University/ Blue Shield Australia</p> <p><i>When it really matters: museums and national disasters</i> Dr Robin Hirst, Museum Victoria</p> <p><i>Conservation and disaster response: plans for a national disaster response network informed by lessons learned from the conservation response to the 2009 Victorian bushfires</i> Alex Ellem, National Gallery of Victoria & Kay Soderland, Preservation Australia</p> <p><i>The challenge of climate change and the increasing risk of bushfire for the protection of cultural heritage</i> Marcelle Scott, Charlotte Walker and Caroline Fry, Centre for Cultural Materials Conservation</p> <p>Chair: Dr Belinda Nemec, The University Of Melbourne</p>	<p>INTERPRETING AND SHOWCASING COLLECTIONS</p> <p><i>'Monumental' sculpture and institutional identity at the National Gallery of Victoria: from here to eternity/ from eternity to here</i> Dr Chris Marshall, The University of Melbourne</p> <p><i>What do museum folk do all day? Using focus exhibitions to present our knowledge of things</i> Annette Welkamp, Cultural Connotations</p> <p><i>Artistic creativity and the studio museum: the case of the Duldig Studio</i> Associate Professor Alison Inglis, The University of Melbourne</p> <p><i>The art of scientific observation</i> Sarah Edwards, Museum Victoria</p> <p><i>When is a 'treasures' exhibition not a 'treasures' exhibition? Exploring a university art collection through meaningful juxtapositions and the 'salon hang'</i> Michele Helmrich, The University of Queensland Art Museum</p> <p>Chair: Geoffrey Edwards, Geelong Art Gallery</p>
Old Arts Building: Theatre B	Old Arts Building: Theatre C	Old Arts Building: Theatre D	Leigh Scott Room (Bailleu Library)
<p>WORKSHOPS</p> <p><i>D.I.Y Design for small museums</i> Facilitator: Lisa Fletcher, Museum of Samoa</p> <p>Workshop duration: 1pm-2pm</p> <p><i>Citizen science online and in the field: using mobile devices to identify and record observations of animals</i> Facilitator: Dr Elycia Wallis, Museum Victoria</p> <p>Workshop duration: 3.15pm-4pm</p>	<p>DIGGING DEEPER</p> <p><i>Discovering Egypt: Egyptian antiquities at the University of Melbourne</i> Christine Elias, The University of Melbourne</p> <p><i>A management plan for Near Eastern Artefact Collections</i> Dianne Fitzpatrick, The University of Melbourne</p> <p><i>Using significance to manage Archaeological Collections</i> Anne-Louise Muir & Susanna Collis, Heritage Victoria</p> <p><i>Archaeology Collections and Institutions National Network Workshop and AGM</i></p> <p>Chair: Dr Keryn Walshe, South Australian Museum</p>	<p>NEW ROLES FOR UNIVERSITY COLLECTIONS</p> <p><i>It could only happen in Darwin: collecting in the North</i> [Janie] EA Mason, Northern Territory Nursing Museum</p> <p><i>The renewed science: bridging the gap between museum scientists and museum practitioners</i> Dr Paul Meszaros, Macquarie University</p> <p><i>Enhancing pathology and medical history teaching, learning and research values through the Integrated Pathology Learning Centre</i> Andy Reed, University of Queensland</p> <p><i>New education and research roles for a University Cypriot Pottery Collection</i> Dr Petronella Nel, Holly Jones-Amin, Dr Andrew Jamieson and Assoc Prof Robyn Sloggett Centre for Cultural Materials Conservation</p> <p>CAUMAC National Network AGM</p> <p>Chair: Dr Andrew Simpson, Macquarie University</p>	<p>WORKSHOP: A UNIQUE COLLABORATION: THE CANNING STOCK ROUTE PROJECT</p> <p>A case study for how a national collecting institution, an independent arts organisation and Aboriginal communities can work together. Community members, project coordinators and representatives of the collecting institution discuss the goals of the project and the challenges they faced.</p> <p>Facilitator: Rebecca Coronel, National Museum of Australia</p> <p>Workshop duration: 2pm-3.30pm</p>

FRIDAY 1 OCTOBER

TIME	ACTIVITY	LOCATION
8.30am-9am	REGISTRATION	Grand Buffet, upstairs, Student Union Building, University of Melbourne
9am-11am	PARALLEL SESSION 4	Various Theatres, University of Melbourne
	Papers, workshops and sector meetings	
11am-11.30am	Morning Tea & Trade Fair	Grand Buffet
11.30am-1pm	PARALLEL SESSION 5	Various Theatres, University of Melbourne
SESSION INCLUDES:	Papers, workshops and sector meetings	
1pm-2pm	Lunch & Trade Fair	Grand Buffet
INCLUDES:	30th anniversary lunch for Education National Network, Leigh Scott Room, Baillieu Library	
AND:	xCHANGE (informal Q&A session), Student Union Bar, Level 1	
CHAIR:	Derek Guille, 774 ABC Melbourne Evening Program	
2pm-4.30pm	PLENARY SESSION 5	Wilson Hall, University of Melbourne
	Professor Dietrich Wildung, Professor of Egyptology, Free University Berlin and former Chief Curator, Egyptian Museum & Papyrus Collection, Berlin, <i>'Politics & museums: Berlin's Museum Island 1830-2010'</i>	
	Kylie Winkworth, Museum & heritage consultant, <i>'Contending concepts: museums, collections & sustainability'</i>	
	Dr Stefano Carboni, Director, Art Gallery of Western Australia, <i>'From Munich 1910 to New York 2012: a century of displays of Islamic art'</i>	
	Professor Morris Vogel, President of the Lower East Side Tenement Museum, New York, <i>'America's enduring conversation about national identity: The shifting view from New York's Lower East Side Tenement Museum'</i>	
CHAIR:	Anne-Marie Schwirtlich, State Library of Victoria	
5pm-6.30pm	CLOSING RECEPTION & WELCOME FOR R&R	Grainger Museum, University of Melbourne
	Included in registration price. Space limited, bookings essential.	
INCLUDES:	Special welcome from Philip Kent, University Librarian, University of Melbourne	



FRIDAY 1
OCTOBER

PARALLEL FOUR
9am-11am

Economics & Commerce Building: Copland Theatre	Economics & Commerce Building: Wood Theatre	Old Arts Building: Public Lecture Theatre	Old Arts Building: Theatre A
<p>KEEPING UP, OR LEADING FROM THE FRONT? NEW TECHNOLOGIES</p> <p><i>Museums and intangible cultural heritage in Scotland</i> Joanne Orr, Museums Galleries Scotland</p> <p><i>Objects through time: creating and interpreting an online virtual collection</i> Stephen Thompson, Migration Heritage Centre: Powerhouse Museum</p> <p><i>Victorian Collections: digital preservation and community participation</i> Georgia Melville and Peta Knott, Museums Australia (Victoria)</p> <p><i>Tracing history and contemporary patternmaking</i> Ingrid Mason, Powerhouse Museum</p> <p><i>New technologies, new interpretations: the visitor experience at the Shrine of Remembrance, Melbourne</i> Professor Kate Darian-Smith, The University of Melbourne and Jean McAudan, Shrine of Remembrance</p> <p>Chair: Robert Heather, State Library of Victoria</p>	<p>ENGAGING WITH DIFFERENT LEARNING COMMUNITIES</p> <p><i>Overcoming barriers left, right and centre</i> Jenny Horder, Australian Museum</p> <p><i>Museum morning teas: Parenting and literacy through guided play</i> Dr Sophie Leberman, Australian Museum</p> <p><i>Cultural Connections: a conversation with Aotearoa museum educators</i> Margaret Tolland, Museum Educators Association New Zealand and Julie Noanoa, Museum of New Zealand, Te Papa Tongarewa</p> <p><i>Look, think, respond: Simple RFID technology helping students engage with exhibitions</i> Helen McHugh & Deb Sulway, Museum of Australian Democracy</p> <p>Chair: Dr Janette Griffin, University of Technology Sydney</p>	<p>MANAGEMENT, LEADERSHIP AND THE WAY FORWARD</p> <p><i>Changing of the Guard: The evolving relationship between the director and trustees at the Art Gallery of New South Wales in the 1940s and 1950s</i> Stewart Reed, Consultant and Researcher</p> <p><i>The collection economy: a USA and European perspective</i> Paul Willett, Queensland Museum</p> <p><i>A new beginning: why we need national guidelines for museum buildings</i> Philippa Rogers, City of Waverley</p> <p><i>New ways of contextualising volunteerism in the museums sector</i> Lyn Hicks, Macquarie University</p> <p><i>Developing culturally sensitive sites: Tasteless tourism or reconciling the truth</i> Harriet Wyatt, Rottneet Island Authority</p> <p>Chair: Tim Hart, Museum Victoria</p>	<p>WHO, WHY AND HOW?</p> <p><i>Learnings from selling tickets online</i> Elizabeth Cole, Museum Victoria</p> <p><i>Behind-the-scenes of the behind-the-scenes tour at the Australian Museum</i> Fara Pelarek, Australian Museum</p> <p><i>Generating warts and all accounts: the whys and hows of interviewing visitors in-depth</i> Facilitator: Dr Tiina Roppola, University of Canberra</p> <p><i>Evaluation and Visitor Research National Network AGM (11am-11.30am)</i></p> <p>Chair: Rachael Coghlan, National Museum of Australia</p>
Old Arts Building: Theatre B	Old Arts Building: Theatre C	Old Arts Building: Theatre D	Leigh Scott Room (Bailleu Library)
<p>FELLOW TRAVELLERS</p> <p><i>New roles for collections held by Australian local governments</i> Lyndel Wischer, Museums Australia (Victoria)</p> <p><i>Grass root collecting: the role of council galleries</i> Dr Jacqueline Healy, Bundoora Homestead Art Centre</p> <p><i>Corporate collections in the workplace: generative effects</i> Dr Lee-Anne Hall, University of Sydney</p> <p><i>A survey of the current status of university natural history museums and collections in Australia</i> Dr Andrew Simpson and Morwenna Pearce, Macquarie University</p> <p>Chair: Annette Welkamp, Cultural Connotations</p>	<p>MUSEUMS AND GOVERNANCE</p> <p><i>AbaF (Australia Business Arts Foundation)</i></p> <p><i>A Focus on Governance and Leadership – Presented by the Australia Business Arts Foundation – Part One</i></p> <p>Experienced board members present a masterclass in effective board building and succession planning for cultural organisations.</p> <p>Speakers include Daniel Gilbert AM, Chair, Council of the National Museum of Australia. This session is specifically tailored for senior museum professionals, board members and trustees to provide guidance, tales of caution and inspiring ideas for those who govern museums and galleries.</p>	<p>WORKSHOP: LOOKING AT ART IN A NEW LIGHT</p> <p>In exhibiting art, the role of light is essential. This workshop takes you through a colourful journey of the art and science of lighting design for art spaces.</p> <p>Facilitator: Emrah Baki Ulas, Steensen Varming</p> <p>NB Workshop duration: 10am-11am</p>	<p>WORKSHOP: REINVENTING COMMUNITY HERITAGE FOR A CONTEMPORARY AUDIENCE</p> <p>Contemporary arts practices, such as multimedia, theatre or hybrid art forms, provide a regenerative experience of historical fact. Using audio-visual content and a hands-on activity for participants, this session explores new approaches to heritage presentation.</p> <p>Facilitators: Penelope Bartlau, Barking Spider Visual Theatre & Maria McGann, Barossa Council</p>

PARALLEL FIVE

11.30am-1pm

FRIDAY 1 OCTOBER

Economics & Commerce Building: Copland Theatre	Economics & Commerce Building: Wood Theatre	Old Arts Building: Public Lecture Theatre	Old Arts Building: Theatre A
<p>DON'T FORGET THE PRESENT: CONTEMPORARY COLLECTING</p> <p><i>Conservation and preservation concerns for modern and contemporary materials in museum collections</i> Vanessa Kowalski, Centre for Cultural Materials Conservation</p> <p><i>Curatorial instincts and collection policies: contemporary collecting by the Powerhouse Museum</i> Eva Czernis-Ryl, Powerhouse Museum</p> <p><i>Thinking outside of the cube: renegotiating the relationship between contemporary collections and their spaces of display</i> Dr Damian Lentini, The University of Melbourne & University of Ballarat</p> <p>Chair: Debbie Abraham, Lake Macquarie City Art Gallery</p>	<p>INTERESTING TIMES FOR EXHIBITIONS</p> <p><i>Smash that showcase and let me in!</i> Tim Rolfe, Museum Victoria</p> <p><i>New models for exhibition making: morphing the relationships between collections, exhibition and design.</i> Michael Parry, Australian Centre for the Moving Image</p> <p><i>Temporary & Travelling Exhibitions National Network AGM</i> Chair: Georgia Cribb, National Exhibition Touring Services – Victoria)</p>	<p>MANY COLLECTIONS, MANY COMMUNITIES</p> <p><i>Mo Ka Uri : an exhibition case study in partnerships between museums and indigenous communities</i> Kerry McCarthy, Canterbury Museum (New Zealand) & Puamiria Parata-Goodall, Te Rununga o Ngai Tahu (New Zealand)</p> <p><i>"Here is My Country": a collection-based resource for the Aboriginal community</i> Chris Keeler & Vicki Couzens, Koorie Heritage Trust</p> <p><i>What is mine is ours: the material heritage of a culturally diverse Australia</i> Dr Helen Light</p> <p>Chair: Rebecca Forgasz, Jewish Museum of Australia</p>	<p>PANEL DISCUSSION: NATIONAL STANDARDS FOR AUSTRALIAN MUSEUMS AND GALLERIES</p> <p>The session will include representatives from various museums and galleries who will discuss their own organisation's experience of working with the National Standards and provide individual perspectives on the positive and negative aspects of using the Standards.</p> <p>Facilitator: Clare-Frances Craig Western Australian Museum</p>
Old Arts Building: Theatre B	Old Arts Building: Theatre C (capacity 80)	Old Arts Building: Theatre D (capacity 133)	Leigh Scott Room (Bailieu Library)
<p>THE FONT OF ALL KNOWLEDGE</p> <p><i>Drawing Indigenous knowledge: A.C. Haddon's collection of pencil drawings, the Torres Strait graphic system, and reaffirming Islander identity</i> Dr Liam Brady, University of Western Australia</p> <p><i>Collections of paint colour charts, paint tins and paintings as a source for developing an understanding of paint making history</i> Paula Dredge, Centre for Cultural Materials Conservation and the Art Gallery of New South Wales</p> <p><i>Reviewing a research policy</i> Dr Jana Vytrhlik, Powerhouse Museum</p> <p><i>Natural history specimens as cultural heritage</i> Kathryn Meldock & Belinda Bauer, Tasmanian Museum and Art Gallery</p> <p>Chair: Associate Professor Robyn Sloggett, Centre for Cultural Materials Conservation</p>	<p>MUSEUMS AND GOVERNANCE</p> <p><i>AbaF (Australia Business Arts Foundation)</i></p> <p><i>A Focus on Governance and Leadership – presented by the Australia Business Arts Foundation – Part Two</i></p>	<p>NEW ROLES FOR TECHNOLOGY</p> <p><i>What has posterity done for us? Making museum collection databases accessible to users in the future</i> David Demant, Museum Victoria</p> <p><i>A wikipedia in the museum: the Wikipedian-In-Residence pilot project</i> Liam Wyatt, Wikimedia</p> <p><i>#collectionfishing or how social networking leads to museums collaborating</i> Dr Elycia Wallis, Museum Victoria</p> <p>Chair: Ingrid Mason, Powerhouse Museum</p>	<p>Education National Network AGM</p>

PROGRAM GUIDE

SATURDAY 2 OCTOBER

TIME	ACTIVITY	LOCATION
8.30am-9am	REGISTRATION: REGIONAL & REMOTE MUSEUMS PROGRAM	Economics & Commerce Building Foyer, University of Melbourne
9am-11am	PLENARY SESSION 6 NEW ROLES FOR COLLECTIONS	Copland Theatre, Economics & Commerce Building
KEYNOTE SPEAKER:	Joanne Orr , CEO of Museums Galleries Scotland, <i>'Community museums in Scotland'</i> Dr Lynda Kelly , Head of Audience Research, Australian Museum <i>'Future audiences: Where are museum audiences headed?'</i> Vicki Warden , Museum Development Coordinator, Museum Resource Centre Network, Queensland Museum, <i>'Collecting Queensland festivals'</i>	
CHAIR:	Alec Coles , Western Australian Museum	
11am-11.30am	Morning Tea	Economics & Commerce Foyer
11.30am-1pm	PLENARY SESSION 7 COMMUNITY & COLLECTIONS	Copland Theatre, Economics & Commerce Building
	Dr Janette Griffin , Senior Lecturer, Centre for Research in Learning and Change University of Technology Sydney, <i>'Exploring ways to develop social capital through small museums in regional communities.'</i> Zu-Chun Liao , National Museum of Natural Science, Taiwan <i>'Rethinking the meaning of community involvement'</i> Jason Eades , CEO, Koorie Heritage Trust & Tracey Avery , Director Policy and Strategy, Heritage Victoria, <i>'Managing collections that include Aboriginal and Torres Strait Islander items and records'</i>	
CHAIR:	Justine Heazlewood , Public Record Office Victoria	
1pm-2.30pm	Lunch & Community Museums National Network Meeting	
1.30-2.30pm	Service providers forum	
FACILITATOR:	Margaret Birtley , General Manager, Heritage & Tourism, Melbourne Cricket Club	
2.30pm-4pm	PARALLEL SESSION 6	Wood & Copland Theatres, Economics & Commerce Building
SESSION 6A:	The community's challenge: The museum's role	
SESSION 6B:	Collections and stories of significance	
4pm-5.30pm	PARALLEL SESSION 7	Wood & Copland Theatres, Economics & Commerce Building
SESSION 7A:	Collections for creativity	
SESSION 7B:	New approaches to collection management	
5.30pm	END OF CONFERENCE	
7.30pm	AVIATION MUSEUM NATIONAL NETWORK BBQ, Australian National Aviation Museum	

SUNDAY 3 – MONDAY 4 OCTOBER

AVIATION MUSEUM NATIONAL NETWORK FORUM AND MEETING, Australian National Aviation Museum

PARALLEL SIX

2.30pm–4pm

SATURDAY 2 OCTOBER

Economics and Commerce Building: Copland Theatre	Economics and Commerce Building: Wood Theatre
THE COMMUNITY'S CHALLENGE <i>Making meaning from ashes: reflections on the role of museums following Black Saturday</i> Liza Dale-Hallett, Rebecca Carland and Peg Fraser, Museum Victoria <i>Pushing the boundaries: small galleries and museums challenging the status quo</i> Georgia Rouette, Museums Australia (Victoria) <i>Redeveloping ports, rejuvenating heritage</i> Kevin Jones, South Australian Maritime Museum Chair: Euan McGillivray, Museums Australia (Victoria)	COLLECTIONS AND STORIES OF SIGNIFICANCE <i>Whose story is it, anyway?</i> Dr Janice Croggon, The Sovereign Hill Museums Association & Margaret Fullwood, Creswick Museum <i>Engaging rural and remote primary schools through the Snapshots project</i> David Arnold, National Museum of Australia <i>The Bonegilla story</i> Bridget Guthrie, Albury City Council, & Dr Bruce Pennay, Charles Sturt University Chair: Roger Trudgeon, Gold Museum, Ballarat

PARALLEL SEVEN

4pm–5.30pm

Economics and Commerce Building: Copland Theatre	Economics and Commerce Building: Wood Theatre
COLLECTIONS FOR CREATIVITY <i>Way out west: mining our collections</i> Jane King, Museums Australia WA <i>Not just an add-on: the Anti Chinese Immigration League at Sovereign Hill. Performance and discussion (60 mins)</i> Chair: Dr Janice Croggon, The Sovereign Hill Museums Association	NEW APPROACHES TO COLLECTION MANAGEMENT <i>Tracking your collection in a digital age: RFID technology</i> Jessica Allen & Deanne Montesin, Hurstville City Museum & Gallery <i>An approach to managing a family history collection</i> Donna Hinton, Art Gallery of New South Wales & Graham Hinton, Lady Denman Museum <i>The farm machinery project</i> Margaret Simpson, Powerhouse Museum Chair: Robyn Till, Macedon Ranges Shire Council

POSTER PRESENTATIONS

Posters will be displayed in Wilson Hall from Wednesday 29 – Thursday 30 September.

Two poster sessions have been scheduled for EVEN and ODD numbered posters.

- **EVEN** numbered posters – **Wednesday 29 September, 1.30pm–2pm**
- **ODD** numbered posters – **Thursday 30 September, 1.30pm–2pm**

During the above sessions, poster presenters will be available to discuss their poster.

1. *Measuring learning outcomes*
Lyn Beasley, National Museum of Australia
2. *The absence of permanence: a new museum experience*
Sandra Bruce, Bendigo Art Gallery
3. *Cowpats, cogs and remembering – the 'Women on Farms' gathering, symbols, stories and rituals*
Rhonda Diffey, Women on Farms Heritage Group
4. *Interesting times: let's get PALy*
Andrew Simpson, Macquarie University
5. *Multi-user interactive programs*
Michael Hill, Lightwell
6. *Maximising your intellectual property rights in the digital environment*
Cass Matthews, UBI World TV
7. *A provenanced collection in a museum without walls: access and relevance to contemporary Australian communities*
Dr Helen Parsons, Cavalcade of History and Fashion
8. *Australian aviation and its preservation, in its centenary year*
Mark Pilkington, Australian National Aviation Museum
9. *Disaster manual writing for the smaller museum*
Rose-lee Power, Adventist Heritage Centre & South Sea Island Museum
10. *An artlink to science: using natural history collections to explore the creative process of professional artists*
Andrea Sturgeon, Australian Museum
11. *Secrets of the Smithsonian*
Paul Willett, Queensland Museum

ABSTRACTS

Tracking your collection in a digital age: RFID technology

**Jessica Allen & Deanne Montesin,
Hurstville City Museum & Gallery**

How can modern technology help you find those missing artefacts? This presentation will explore the benefits RFID (Radio Frequency Identification) technology has for the Museum and Gallery sector by examining the results of a six month trial at a regional museum and gallery. Advantages covered will include increased collection visibility, automatic tracking of objects, ability to quickly locate misplaced items, efficiency in conducting audits and stock takes, and reductions in object handling. We will also explore convergence and its relationship with RFID. A useful case study for any institution interested in ways technology can help streamline the management of its collection.

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

**Kim Allen, Department of the Environment,
Water, Heritage and the Arts**

The international loan of cultural property brings economic and cultural benefits, advancing the goals of cultural diplomacy and enhancing appreciation of cultural diversity and creativity. Loans also carry the potential for third party claims, raising the prospect of seizure and restitution. Nations are increasingly looking to immunity from seizure measures to address concerns relating to claims and to facilitate collection mobility.

This presentation will outline current legislative measures that offer limited protection from seizure in Australia and will provide an opportunity for conference participants to discuss implications for the collecting sector, particularly in relation to Aboriginal and Torres Strait Islander objects.

Re-presenting a censored collection

Brian Allison, The University of Melbourne

In 2010, exhibitions at the Grainger Museum are undergoing a complete refit. One challenging component of the new display is a presentation of what composer and performer, Percy Grainger, referred to as his *Lust Branch*. Actively suppressed by past curators, this sub-collection is dedicated to the expression of his sexual proclivities containing pornography, letters, images, books and paraphernalia related to sadomasochism. This paper will explore the public relations implications of displaying such material, the aesthetic challenges of designing an exhibition of this nature and will address ongoing issues of censorship.

A new Australian curriculum: challenges and opportunities for museums

David Arnold, National Museum of Australia

The creation of a new Australian curriculum for all schools in Australia is a watershed in Australian education. With implementation beginning in 2011, the first four subject areas, English, Mathematics, the Sciences and History, are likely to have been completed by the time of the MA conference. This paper will look closely at the nature of the curriculum that is being produced and explore where the new curricula intersects with work in cultural institutions. There will be opportunities for wide ranging discussion, as the paper explores the challenges and opportunities that lie ahead.

Engaging rural and remote primary schools through the Snapshots project

David Arnold, National Museum of Australia

The National Museum of Australia's *Snapshots* of remote and rural communities project enables students to explore, document and celebrate their own communities and facilitates 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. This paper will explore how the *Snapshots* project places students at the centre of their learning about the significance of local collections and helps them to better appreciate how museum practice can be used to demonstrate an understanding of community life.

Managing Collections that include Aboriginal and Torres Strait Islander items and records

**Tracey Avery, Heritage Victoria and Jason Eades,
Koorie Heritage Trust**

From 1999-2002, Tracey was Co-Project and Curatorial Manager with Nicola Stairmand for the James Cook Museum's Commonwealth Centenary of Federation Project in Cooktown, Far North Queensland, for the National Trust of Queensland. In this plenary session Tracey will reflect on the invaluable experience gained from working with indigenous communities in Far North Queensland to re-display collection items and present individual stories. Through her account of the project from initial meetings to workshops and re-opening to visitors, the project team's 'learning's' will encourage regional and remote museums to develop closer relationships with their local indigenous community members, and enrich the understanding of indigenous and shared histories in their area.

Since 2004 Jason Eades has been the Chief Executive Officer of the Koorie Heritage Trust, an Aboriginal Cultural Centre (gallery/museum/keeping place) located in the CBD of Melbourne. In this plenary session Jason will share experiences of managing Indigenous collections across a diverse range of areas (audio, film, objects, paintings, photographs, books) held at the Trust and some of the challenges faced by Aboriginal communities who manage their own collections. Jason will also speak to the importance of engagement with the Aboriginal community and the significance to the community of material held by collecting institutions.

Reinventing community heritage for a contemporary audience

**Facilitators: Penelope Bartlau, Barking Spider Visual Theatre
& Maria McGann, Barossa Council**

This session explores new approaches to heritage presentation. Combining the skills and resources of Cultural Development Officers and artists, two heritage projects were recently developed in Regional Victoria. Participation was actively encouraged through establishing connections between individuals, community groups and local government. Introducing contemporary arts practices such as multimedia, theatre or hybrid art forms, provided a regenerative experience of historical fact. The encouragement of an active engagement with discovery of history rather than a passive receiving of information is what fires the imagination, feeds the mind and enriches cultural experience.

Cinderella awaits her wedding: managing university collections

Professor Warren Bebbington, The University of Melbourne

Fifteen years after the two *Cinderella Collections* reports concluded that a substantial portion of Australia's distributed cultural collections are located in universities, real progress has been made, but university collections continue to be affected by not being seen as core business for the university sector to fund. In the University of Melbourne's case, a Cultural Policy Statement and collection management framework for its 32 cultural collections has been established; their riches celebrated in Cultural Treasures Days and helped by philanthropic gifts, but a Cultural Strategic Plan remains largely unfunded and numerous conservation and collection management challenges remain. It is as if the university suitor has discovered his Cinderella, but their wedding is yet to take place. Using the University of Melbourne as an example, this paper proposes three ways forward for universities seeking to embrace their role as major cultural custodians more effectively in the current difficult economic climate.

Changing environmental conditions for museums and galleries

Julian Bickersteth, International Conservation Services

Guidelines for museum environmental conditions over the past 40 years have been defined within fairly narrow parameters. Given the current energy crisis, rising awareness of green technology and tighter budgets, there is a strong move to be cleverer about how environmental guidelines are specified for museums and galleries. Following international leads, AICCM (Australian Institute for the Conservation of Cultural Material) has established a Taskforce to develop guidelines for Australian conditions based on current international standards. This paper will summarise the latest work to date in the area and provide a progress report on the work of the Taskforce.

The uses of collections

Margaret Birtley, Melbourne Cricket Club

'Australia's collections hold the evidence from which communities build their understanding of Australian culture, history and identity.' This bold statement underpinned much of the thinking and advocacy undertaken by the Collections Council of Australia in recent years. The utilitarian argument, that collecting organisations can add value to communities by drawing on the information held in their collections, is a persuasive one for decision-makers. Professionals in many fields are increasingly seeking bodies of evidence on which to base their analysis, assessment and plans, and are finding data in unexpected parts of the collections sector.

This paper will consider a listing of 'uses of collections' that the Collections Council published early in 2010, and will illustrate these – and some additional uses – with examples drawn from several contexts, including the archival, library and museum collections housed at the Melbourne Cricket Ground.

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

As the inaugural recipient of an internship specifically established to promote research within the print collections of two art institutions, the initial research proposal focussed upon a number of monotypes by Ludwig Hirschfeld Mack. This paper will examine an artist's adherence to a singular vision and provide an insight into the impacts of curatorial decisions upon the workings of art history and the development of public art collections.

The archive as intermediary between past and future

David Boden, National Film and Sound Archive

Increasingly, creative artists are seeking access to heritage audio-visual archives to research new creative work. The paradigm shift from print-based academic research to platforms for new work creates new roles and challenges for the archive institution. No longer a library or museum where 'silence is golden', the institution becomes an active intermediary between source and creator. This paper examines recent experiences at the national cultural institutions in Canberra where researcher-creator-performers explore the collections to create new work. It addresses some of the issues for the institutions and the creative explorers as well as audiences and the documentation process itself.

Drawing Indigenous knowledge: A.C. Haddon's collection of pencil drawings, the Torres Strait graphic system, and reaffirming Islander identity

Dr Liam Brady, University of Western Australia

This paper examines the collection of Torres Strait Islander pencil drawings collected by Cambridge University anthropologist A.C. Haddon and his colleagues in the late 19th century. Previously overlooked by researchers, the drawings provide an opportunity to investigate Islander artistic traditions during a period of massive cultural and social change. This paper demonstrates that Islander perceptions of the collection and comparisons with designs found in the drawings and other forms of decorative art (e.g. rock-art), highlight how drawings contribute to our knowledge of the Torres Strait graphic system and reaffirm Islander identity.

A designer's perspective: sustainability in museums

Paul Broadhurst and Laila Christie, Cunningham Martyn Design

How do designers contribute to improved environmental outcomes for museums? This paper examines the strategies museum exhibit designers employ from the inception of a project to its hand over, opening and beyond. Practical examples, including two case studies spanning over ten years of museum design practice in Melbourne, will be reviewed in detail. These reviews will highlight the ways designers contribute to sustainable museum spaces, demonstrating that design is a valuable sustainability resource for museums.

Framing testimonies in a virtual world: Narrative construction in the Jewish Holocaust Centre StoryPods

Adam Brown, Deakin University

Problems with, rather than possibilities of, Holocaust representations are often the primary focus of scholarly reflection. This dominant discourse often overlooks the significant potential that new perspectives and developments have for the continued preservation and communication of Holocaust memories. A fundamental tension lies between the inevitable impossibility of fully capturing the 'realities' of the Holocaust and the need for continued efforts.

In recent times, the appropriateness of technological innovation has become a pressing theme in the fields of Holocaust representation and memorialisation. With these issues in mind, the paper will explore how the 'real' and the 'virtual' are merged in the adoption of *StoryPods* at the Jewish Holocaust Centre.

ABSTRACTS

Just like a jig-saw puzzle: Putting it together **Jesmond Calleja, Art Gallery of New South Wales**

This paper will show how the documentation of the collection of Aboriginal and Torres Strait Islander art at the Art Gallery of New South Wales narrates stories about Indigenous history. The project's website provides a unique experience and through the use of a faceted classification system, demonstrates how the public are able to navigate through language clans, subject keywords and geographical regions.

From Munich 1910 to New York 2012: a century of displays of Islamic art **Dr Stefano Carboni, Art Gallery of Western Australia**

The monumental exhibition *Meisterwerke muhammedanischer Kunst*, which took place in Munich in 1910 and displayed over 3,500 works from the Middle East, marked a turning point in the perception of the arts of the Islamic world. It was intended to provide a different and more historical interpretation moving away from Orientalism and the prevailing exotic fantasies of the time. Thus, it set a benchmark for the understanding of Islamic art in Europe.

A century later, the young discipline of Islamic Art History has progressed by leaps and bounds and a wide segment of the population worldwide is now familiar with its language through collection displays as well as special exhibitions. Yet, misunderstandings and preconceived ideas about the Muslim world and by extension about Islamic art are still common. The present paper discusses the history of displays of Islamic art throughout the 20th century from two main angles. The first deals with temporary exhibitions, which have progressively addressed art historical issues moving from very general and all-inclusive projects (Munich 1910, Burlington House London, 1931) to more specific chronological or geographic explorations keeping up with the progress of the academic discipline (such as *The Age of Suleyman the Magnificent*, 1988; *Princely Visions – 15th century Iran and Central Asia under the Timurids*, 1989). The second angle looks at different attitudes in displaying Islamic art by private and public collections around the world, an infectious initiative that has recently involved a large number of institutions, among which are The Metropolitan Museum of Art, the Victoria and Albert Museum, the Louvre, the Museum of Islamic Art in Cairo, the David Collection in Copenhagen, the Museum of Islamic art in Doha, and the future Museum of the Aga Khan in Toronto.

Is there a best practice model for the delivery of graduate curatorship and arts management programs? **Paul Caulfield, The University of Melbourne**

There has been a significant growth in the number of graduate programs in curatorship and arts management over the last decade, particularly in the United Kingdom and Europe. Tertiary education in general has also seen a number of changes reflecting the growing influence of the European Union's tertiary education reforms. There remains a clear distinction in the primary focus of the programs ranging from management-based programs in the arts, cultural and creativity industries or on curatorship-based programs in museums, galleries, heritage institutions and other cultural organisations.

Bridging the gap: Holocaust history for the iPod generation **Dr Abhijit Chattaraj, Philology Pty Ltd**

The *StoryPod* was born out of the challenge of creating a metaphor for the experience of physically meeting a Holocaust survivor. Additional needs were to respond to short attention spans, engage active minds, and provide access to primary source material never seen before by the public. Cognisant that there can be no facsimile for the visceral experience of meeting a Holocaust survivor, we aimed to create a medium that helped visitors relate to history and actively drive the narrative process. The framework that emerged is best described as a platform for first-person interactive-documentaries, where the visitor's interactive experience is driven entirely by easy to understand visual metaphors on a touch-screen interface.

Technology and thinking: effective approaches and techniques **Zvi Civins, Jewish Holocaust Centre**

Many museum displays include touch screen computers and other such 'new technology'. While such technology may appear innovative and thus appeal to mature age visitors, school age visitors born in a world of iphones, Wii and ipods, may be more blasé regarding the technology. Museum educators need to ensure that young visitors not only use the technology available, but that they engage with it in meaningful ways and think deeply about what they are viewing. This session will explore a variety of techniques and approaches that facilitate thinking about museum displays, whether via 'new technology' or more traditional forms.

Learnings from selling tickets online **Elizabeth Cole, Museum Victoria**

Prior to 2009, Museum Victoria's visitors could only purchase tickets onsite, on the day. To alleviate resulting queues and respond to customer expectations, Museum Victoria introduced online ticketing and phone bookings for two blockbuster exhibitions. As a result, 18% of tickets were pre-purchased. Online ticketing provided significantly improved service for our visitors and the organisation learnt a great deal regarding the benefits and challenges in making this service available. This presentation will focus on achievements, mistakes and ambitions, as the Museum continues to develop new online services to provide a better customer experience.

A unique collaboration: the Canning Stock Route project **Facilitator: Rebecca Coronel, National Museum of Australia**

The *Canning Stock Route Project* is an alliance between nine Aboriginal arts and cultural organisations and an independent arts organisation in Western Australia. The project has led to the creation of a collection of paintings, photographs and video material which was acquired by a national collecting institution in 2008. Since then, a unique collaborative project has been underway to develop a major exhibition and publications based on the collection and to plan for the long term management of the collection. This presentation will provide a case study of how a national collecting institution, an independent arts organisation and Aboriginal communities can work together. Hear from the community members, the project coordinators and representatives of the collecting institution as they discuss the goals of the project and the challenges they faced since 2006.

National Standards panel discussion session **Facilitator: Clare-Frances Craig, Western Australian Museum**

A panel discussion session on the *National Standards for Australian Museums and Galleries*. The session will include representatives from various museums and galleries who will discuss their own organisation's experience of working with the *National Standards* and provide their individual perspectives on the positive and negative aspects of using the Standards. This discussion will examine how the *National Standards* are currently being perceived and used within the wider museum and gallery community.

Whose story is it, anyway? **Dr Janice Croggon, The Sovereign Hill Museums Association and Margaret Fullwood, Creswick Museum**

This paper will discuss the presentation of the story of a major mining disaster in Victoria in 1882. It will examine the challenges and tangible benefits which arise when a large cultural institution and a small collecting organisation work together to present a historical narrative of both local and national significance. Joint presenters will discuss their individual experiences. The value of combining the strengths of both organisations, as well as the means by which these were incorporated into the final outcome, will be considered. The project confirmed the importance of developing relationships and sharing information between large and small institutions, as well as the need for both to appreciate that they are part of a greater, more global narrative.

Curatorial instincts and collection policies: contemporary collecting by the Powerhouse Museum Eva Czernis-Ryl, Powerhouse Museum

The current revision of the Powerhouse Museum's collection development policy has provided an opportunity to evaluate its directions and implementation over the last three decades. This is particularly relevant to the Museum's contemporary collecting area as the theme of *Collecting the 21st Century* emerges as a new priority. This paper will look at the process of shaping one of Australia's major contemporary collections, and how this enabled the Museum to document new developments, trends and issues while also presenting engaging exhibitions and programs and forging exciting partnerships. The current *Back to the 80s* exhibition will be used as a case study to look at issues curators face in collecting the new.

Making Meaning from ashes: reflections on the role of museums following Black Saturday Liza Dale-Hallett, Rebecca Carland and Peg Fraser, Museum Victoria

Museum Victoria established the Victorian Bushfires Collection in the days and weeks following Black Saturday. Many imperatives were active in shaping this collection during these first shocking days of what became Australia's worst natural disaster on record, not the least being the challenge to museums: what role do we play in the face of contemporary disasters, and how can we assist the community in making meaning from catastrophe?

This talk will illustrate some key elements of the emerging collection and related public programs. It will reflect on the role of museums in the aftermath of contemporary natural disasters, the potential of museums to contribute to community healing, and the role of public engagement in making meaning from disaster.

New technologies, new interpretations: the visitor experience at the Shrine of Remembrance, Melbourne Professor Kate Darian-Smith, The University of Melbourne and Jean McAudan, Shrine of Remembrance

This paper explores the intersections between history-telling, mobile technology and museology at the Shrine of Remembrance, Melbourne. It presents two perspectives – curatorial and academic – on the introduction and use of mobile technologies to enhance visitor experiences at the Shrine of Remembrance. There has been much debate about how the histories of Australia's military participation can be renewed and communicated to younger generations. How then, might the introduction of a mobile interpretative device add to the experience of visitors who range from veterans and their families, school children and overseas tourists?

Integrated vision: a new direction for Macquarie University Art Gallery & Collection Rhonda Davis and Leonard Janiszewski, Macquarie University

Macquarie University Art Gallery has developed its exhibition program based upon research and teaching undertaken within the Faculties. Building a curatorial profile by working with the Faculties, the University Art Gallery has become more relevant to the intensive research and teaching charter the University has adopted. The University Art Collection is no longer a mechanical and static add-on, but an interactive evolving entity that responds to established and developing teaching and research directions within the institution. By providing a fresh contextual platform, multi-disciplinary exhibitions have emerged that have informed the acquisition policy.

Backyards to centre court: a museum's search for funding Aimee Deaves, Australian Tennis Museum

From its humble beginnings in 1983, the Australian Tennis Museum has steadily gained popularity. Thanks to all its donations, the museum now houses a nationally significant tennis themed collection with items from the 1880s through to the present day. The various avenues that the Australian Tennis Museum has created to encourage visitation and to generate a healthy yearly revenue will be discussed, as well as the elements which have been successful and the endeavours that have been ineffective.

What has posterity done for us? Making museum collection databases accessible to users in the future David Demant, Museum Victoria

This paper discusses the accessibility of collection records to users in the future. What challenges face us when we wish to preserve records? How long should we plan for their availability – 50, 500, 5000 years? This is mainly decided by the limits of digital technology, which is ever changing in complexity and profusion. We must also consider the resurrection of 'old' information. Changes in software and hardware are a more serious concern than the shelf life of storage media. The paper ends by suggesting that we learn our lesson from the Rosetta Stone and the Voyager spacecraft.

Collections of paint colour charts, paint tins and paintings as a source for developing an understanding of paint making history Paula Dredge, Centre for Cultural Materials Conservation and the Art Gallery of New South Wales

A unique collection of over 100 painting items from the artist, Sidney Nolan's *Wahroonga* studio in Sydney (1951-1953), is offering the opportunity to examine Nolan's engagement with house paint as a medium for painting. The cataloguing, analysis and historical study of these materials, along with examination and analysis of his paintings and several additional collections of paint colour charts and synthetic paint resins, is offering new insights into the Australian commercial paint industry and Sidney Nolan's deep technical understanding of these complex paint systems.

An alternative view of the evolution of golf in Australia; by collecting data on golf courses locations Maira Drew, Consultant

In sporting organisations, where collecting is not the prime business activity, collecting is difficult to plan and can be directed simply by what is possible. The factors that influence golf collecting in Australia, and the resources available, will be discussed. A project to collect data relating to golf course locations in Australia will be described and results demonstrated, in both text and map form. Collection began in Victoria and has been extended to South Australia. By mapping the places where golf has been played in Australia, it will be possible to build a picture of the development of the sport.

The Art of Scientific Observation Sarah Edwards, Museum Victoria

The Art of Scientific Observation is an outreach program developed with local scientific and cultural partners in regional centres. The program aims to connect people with their local environment within the context of larger stories relating to scientific processes. The program fosters collaboration between cultural and scientific organisations in regional centres and engages new audiences via creative techniques including performance and drawing workshops conducted in community centres and environments.

ABSTRACTS

Discovering Egypt: Egyptian antiquities at the University of Melbourne **Christine Elias, The University of Melbourne**

This paper presents research undertaken into collections of Egyptian antiquities at the University of Melbourne. Within the Classics and Archaeology Collection there are four discrete groups of Egyptian antiquities which have been acquired by the University.

This paper examines the ways in which these collections were acquired and how the research has elevated the collections from being historically obscure, archaeologically unimportant and culturally undervalued. As a result of this research, we can now 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.

Conservation & disaster response: plans for a national disaster response network informed by lessons learned from the conservation response to the 2009 Victorian bushfires **Alex Ellem, National Gallery of Victoria & Kay Soderland, Preservation Australia**

This paper reflects upon lessons learned from the conservation response to the 2009 Victorian bushfires. Presented in light of a long-term desire within the conservation profession to build a national natural disaster response network to protect and secure collections before and after disaster strikes. Key elements required for effective planning, communication, networking and support are explored. A framework for a national disaster response network is outlined and discussed. This project will be presented as a work in progress.

Channels and confluences: the National Art Gallery, Singapore **Joyce Fan, National Gallery of Art, Singapore**

This presentation introduces Singapore's latest public art institution, scheduled to open in 2014, and tentatively referred to as The National Art Gallery, Singapore (TNAGS). TNAGS is set to be the point of confluence where Singapore art and the art of Southeast Asia will come together and be seen and appreciated by its public. Taking a national and regional focus for its collection development, the new institution looks for creative ways to contribute to a deeper understanding of the progressive transformation of art in the region from the colonial period to the present. TNAGS will also gear its permanent displays, exhibition and event programming, towards the appreciation of the individuality of practices and the conscious attempts that artists make in the understanding of the region's socio-political environment. This presentation will include a review of two recent exhibitions *Post-Doi Moi: Vietnamese Art after 1990*, and *Realism in Asian Art*, as two possible exhibition models in furthering appreciation and understanding of the region's modern and contemporary art. As a highlight, a fly-through video of the new art gallery will be screened to give an idea of its interiors and spatial programming.

A management plan for Near Eastern artefact collections **Dianne Fitzpatrick, The University of Melbourne**

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

Collection in action: collecting current conflicts **Nick Fletcher, Australian War Memorial**

Heritage institutions have a responsibility to record Australia's military commitments and their impact on society. Since the end of the Second World War, there has been no effective system in this country for the identification and long-term preservation of important material. The result has been relatively poor museum representation of wars like Korea and Vietnam. For the first time, curators are now being sent to areas of current conflict such as Iraq and Afghanistan, allowing items of future significance to be identified, documented and preserved. This presentation will examine the difficulties and benefits of collecting in the field.

D.I.Y. design for small museums **Facilitator: Lisa Fletcher, Museum of Samoa**

This workshop aims to give participants the confidence to 'think like a designer' in the small museum environment and to have some fun doing so along the way. Participants will be given the opportunity to take part in an innovative participatory project taking place in a small national museum in the South Pacific. We will see how through using a *Do It Yourself* design ethic, this museum is engaging local communities as well as reaching out to people across the globe using a combination of 'old' and 'new' media tools and materials.

Deciphering children's learning in a dinosaur exhibition **Priscilla Gaff and Carolyn Meehan, Melbourne Museum**

In 2009, Melbourne Museum's international dinosaur collection was reinterpreted, rearticulated and reimaged in new and interesting ways. This newly opened *Dinosaur Walk* exhibition was designed to cater to audiences aged five years and up, and although dinosaurs have undeniable 'kid-pulling-power', methods of interpretation have not always catered for their learning needs. Have these new interpretations been effective? Are children learning the 'museums intended learning outcomes'? How is their behaviour influenced by their social situation? And what do they themselves think they have learnt? This paper presents the findings of a multiple evaluation approach to answer these questions.

Old wine and new bottles: presenting natural history collections in the 21st century **Dr J Patrick Greene, Museum Victoria**

How well are museums with natural history collections using them to inform the public about the pressing issues facing the animal and plant life of the planet? This paper will address the question by examining exhibitions that have opened in the past three years in a range of museums in the United States, Canada, the United Kingdom, New Zealand, China and Australia. The issue is of particular topicality in 2010, the International year of Biodiversity. The paper will be illustrated with examples of good, and not so good, practice with a particular emphasis on innovation in the use of historic collections.

Conservation and significance: a European view of the Australian statement of significance **John Greenwood, University of Canberra**

The statement of significance is a key tool in collections management and conservation. Despite the disparate nature of conservation and heritage in the UK and especially Europe, the key principals should be considered as standard tools in conservation assessments. In this context, Australian heritage professionals are leading the way. The author having recently arrived in Australia from the UK, has been introduced to the benefits of using the significance statement. Although the principle behind the assessment of value and meaning underlie conservation principle and ethics worldwide, no such system is used in the UK or Europe. The ethos of conservation has recently been much analysed and some fundamental questions regarding the approaches, level of intervention and ethics have been questioned. The paper will put forward the argument that the use of the Australian significance model and adoption as a conservation tool will benefit the profession worldwide.

Exploring ways to develop social capital through small museums in regional communities

Dr Janette Griffin, University of Technology Sydney

What is social capital? What circumstances in small museums enhance social capital?

When we think of the impact of museums, the first things that may come to mind are the benefits to the visitors and the responsibility of caring for the collections. A clear focus, based on the collections, and linked directly to the people of the town, can enhance collaborations with many and varied groups. The social benefits of museums can range well beyond these aspects. There is often a strong sense of cohesion developed by those involved, including pride, loyalty and social links with broad community groups. The museum becomes a base and a venue for many activities, which may or may not have direct relationship to the museum itself. In our studies community 'ownership' of the museum was often considered as contributing to the community's sense of place, identity and enhanced civic participation.

The introductory presentation will canvas findings across a number of studies and programs at museums in regional communities. In the second part of the session, groups will form to discuss and share specific examples of community engagement and programs that showcase the museum to visitors, contributing social impact for the users, staff, volunteers and funders, often through bridging and networking. In the final session workshop projects will be showcased and discussed.

The Bonegilla story

Bridget Guthrie, Albury City Council, Albury Library Museum

The Bonegilla Migrant Reception and Training Centre was the first home in Australia for up to 320,000 migrants from more than 30 nations. The Albury Library Museum has now extended the Bonegilla exhibition to showcase more migrant stories, using original artefacts from the collection and first-hand migrant memories. The dominating feature of the Bonegilla exhibition is a cabinet made from post World War II suitcases. The suitcases can be opened and pulled out to view a wonderful array of two and three-dimensional Bonegilla artefacts. Each suitcase tells a different story about Bonegilla and the people that resided at the heritage site.

Corporate collections in the workplace: generative effects

Dr Lee-Anne Hall, University of Sydney

Corporate collections play multiple roles, none the least being their ability to signal to the world their status, success and positioning as good corporate citizens. This paper acknowledges this function, yet seeks instead to consider the role corporate collections might have in enhancing worker quality of life, and their active use in stimulating creative endeavour for workplace outcomes. It utilises a case study approach, examining the collection of one of Australia's most successful companies, ResMed Inc.

Sustaining the aesthetic: the development of environmentally sustainable exhibitions in the cultural sector

Carole Hammond, Museum Victoria

This session will guide participants through methods of engaging internal and external employees and contractors, including the guidelines and structure that supports producing environmentally sustainable exhibitions. It will include a green exhibition pilot study of a major exhibition due to launch at Museum Victoria in March 2011 and a number of case studies of various materials with a presence in our industry, both green, and not so green. Participants will gain an understanding of the issues that need to be addressed, the questions that must be asked and how to assist a museum community to integrate environmentally sustainable thinking into their every-day practices.

National lemon or national treasure: reviewing the history of the National Historical Collection

Dr Guy Hansen, National Museum of Australia

In 2009 former Prime Minister Paul Keating argued that the National Museum of Australia (NMA) lacks the necessary collection base to be a truly great museum. For him, this alleged lack of a strong collection resulted in a 'national lemon'. In this paper I will argue that, contrary to Keating's claim, the NMA does hold a truly great collection. I will explore the history of the collection reflecting the different collecting paradigms, including comparative anatomy, ethnography, environmental history and social history, which have contributed to its creation. Understanding this history is an essential part of understanding the significance of the National Historical Collection.

Restoring the Royal Daimler: a case study in using significance assessments

Dr Guy Hansen & David Hallam, National Museum of Australia

The National Museum of Australia recently purchased a Daimler DE 36hp landaulette used by Queen Elizabeth II during her 1954 Royal Tour of Australia. This vehicle is one of two intact survivors of a fleet of six Daimlers used during the Royal Tour. The Museum has now commenced a major project to restore the vehicle to its 1954 configuration. This paper will explore how the curatorial and conservation teams have used a significance assessment of the Daimler to help drive decisions about its conservation treatment. This case study demonstrates how significance assessment can help design and prioritise conservation treatment programs.

Grass root collecting: the role of council galleries

Dr Jacqueline Healy, Bundoora Homestead Art Centre

Council galleries are flourishing in metropolitan Melbourne. They play an important role in providing avenues for new and emerging artists to display the work. An important aspect of the council galleries' role is collecting the work of local artists and placing these artists in a broader art community context. A common mechanism for collecting work is the art prize. Why are art prizes so popular with councils? What are the benefits and disadvantages to artists? How do you shape a collection when many of the works are selected by judges independent of the collections policy framework? This paper examines the challenges of establishing a contemporary art collection through art prizes.

When is a 'treasures' exhibition not a 'treasures' exhibition? Exploring a university art collection through meaningful juxtapositions and the 'salon hang'

Michele Helmrich, The University of Queensland Art Museum

This paper will discuss how a university art museum delivered a 'highlights' exhibition that departed from stereotypical expectations. The exhibition needed to celebrate the strengths and diversity of the University's holdings, including works acquired by gift, bequest and purchase. Beyond these parameters, the curators sought to include well-known and lesser-known works, draw attention to provocative acquisitions, link works in thematic rather than chronological groupings, and juxtapose works from different periods to prompt 'conversations' between works. One wall was hung 'salon-style'. This paper addresses the challenges and outcomes of this project.

ABSTRACTS

Suitcases and stories: objects of migration in museum exhibitions

Eureka Henrich, University of New South Wales

This paper tracks the use of objects in selected exhibitions about migration in Australian museums over the past three decades. It draws on archival and oral history research conducted as part of a current doctoral dissertation at four Australian museums. These institutions preserve rich records of past exhibitions – providing sources that can better inform both historical critiques and current museum practice. This paper draws preliminary conclusions from ongoing research about the trends and innovations in the display of migration history in Australia within and across institutions, focusing on the centrality of the object to the museum medium.

What do we want technology to do for us and our visitors?

Professor Stephen Heppell, Heppell.net

In his travels around the world talking about learning and technology, education consultant Professor Stephen Heppell often asks the question; Now that technology can increasingly do what we want it to do, the real question is, what is it that we want it to do? This question is very pertinent to museums as collections become increasingly digitised and museums exploit the opportunities presented by social networking. This paper will present the latest observations, ideas and challenges about where learning and technology is heading and how museums can make learning more 'delightful' through technology.

New ways of contextualising volunteerism in the museums sector

Lyn Hicks, Macquarie University

The convergence of the relatively recent notion of social capital with the freshly coined cultural heritage (ABS 2008) sector is in its infancy in Australia. Certainly work undertaken in the past couple of years by the Australian Bureau of Statistics (ABS), the Cultural Ministers, various cultural institutions and peak bodies indicates that this is a research area that is becoming of increasing interest to policy researchers, analysts and implementers. A cursory glance at the epistemological development of the literature, however, indicates a certain tension that invites investigation. This paper considers new ways of looking at volunteering in the museums sector and considers a way forward.

An approach to managing a family history collection

**Donna Hinton, Art Gallery of New South Wales
and Graham Hinton, Lady Denman Museum**

This paper explores a practical approach to managing a family history collection of art, artefacts, photographs and written material. Issues of significance; practical considerations of space, cost and time; and subjective decisions based on sentimentality are all discussed. The paper concludes with comments regarding the value of family history collections, and offers creative ideas for maintaining and enhancing their worth.

Brave and bold: is being bicultural enough?

Michelle Hippolite, Museum of New Zealand Te Papa

It has been twelve years since the Museum of New Zealand, Te Papa Tongarewa, embarked on the brave and bold journey of being a bicultural Museum. This paper will provide insights into the ground-breaking model that promotes inclusion and expression of the past, present and future.

When it really matters: museums and national disasters

Dr Robin Hirst, Museum Victoria

One hundred and seventy people dead, 500 injured, over 2000 homes lost, 7,500 homeless, 30 communities ravaged in 19 shires and a nation stunned. The bushfires that raged across Victoria in February 2008 will never be forgotten. How should a museum respond? With a national disaster of this magnitude we had no plan to turn to. However, in the weeks immediately following Black Saturday, 2009, Museum Victoria responded to the disaster along with its sister institutions. What emerged from this cooperation were a series of activities that can become the basis for a museum's response to any future disasters on this scale. Museums nationally owe it to their communities to be prepared when it really matters.

Swinging away: how cricket and baseball connect – an exhibition case study of international sporting collection partnerships

**Beth Hise, Marylebone Cricket Club
and the Historic Houses Trust of NSW**

This paper will case study the exhibition *Swinging Away: how cricket and baseball connect*, to examine the benefits of international collaborations in a sporting museum environment. The culmination of an Australian curator and three years of work in partnership with the National Baseball Hall of Fame and Museum, Cooperstown NY and the CC Morris American Cricket Library in Philadelphia, this ambitious project has brought together almost 150 objects and will travel to Cooperstown in 2011. The paper will discuss both the benefits of exhibiting significant international sporting collections and the many challenges faced to bring such a project to fruition.

Overcoming barriers left, right and centre

Jenny Horder, Australian Museum

As a centre for leisure and learning, the Australian Museum actively seeks opportunities to share knowledge and to generate understanding using both direct contact and the latest technologies to deliver programs and content to the widest audience possible. *The Web Working with Disabilities* program is a new initiative which aims to facilitate accessible web-based learning opportunities to the Museum's online resources, especially tailored for the needs of the blind and other online visitors with disabilities including those with learning difficulties. This paper addresses some challenges of addressing the needs of access for people with disability in the digital age.

Memories of Sarawak

Christine Horn, Swinburne University of Technology

This project proposes the use of archival photographs of remote upriver communities in Southeast Asia for investigating notions of social memory and identity. The Sarawak Museum in Malaysia has a vast archive of photographs of Indigenous communities in the State. In this project, the images are digitised, analysed in their historical role and used within the communities they were taken in to trace the changes that have occurred in the span of their existence. Some points of focus are digitising archives, changing attitudes in the field of visual anthropology, using new media for opening up archives for re-appropriation of artefacts.

Forgotten art: stained glass in Australian museum collections

Bronwyn Hughes

Stained glass is an architectural art, integrated within the walls of the building, and creating a visual barrier between the inner and outer worlds. While the numbers here are few and scattered, they represent a momentous period of European art, when art and architecture were inexorably entwined. This paper examines the significant examples of stained glass in Australia's public collections where many remain unknown or forgotten by today's gallery audiences and argue for its need to be re-evaluated for its religious, aesthetic, economic and social insights.

Art collections and art curators: the professionalisation of the art curator in Australia

Associate Professor Alison Inglis, The University of Melbourne

This paper will investigate the emergence of the art curator in Australia, tracing the historical usage of the term in art museums as well as the increasing professionalisation of the role in the twentieth century. The development of tertiary courses in art curatorship will also be examined and compared to international counterparts.

Artistic creativity and the studio museum: the case of the Duldig Studio

Associate Professor Alison Inglis, The University of Melbourne

Through an examination of the collection and interpretation of the Duldig Studio, an artist's house museum in Melbourne, this paper will investigate the possibilities provided by the studio in capturing and communicating the essence of artistic creativity.

Antiquities in contemporary context: The University of Melbourne's Classics and Archaeology Collection

Dr Andrew Jamieson & Amanda Burritt, The University of Melbourne

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.

Redeveloping ports, rejuvenating heritage

Kevin Jones, South Australian Maritime Museum

Disused industrial landscapes have been the principal engine for the growth of maritime museums. They have inspired enthusiasts to save historic ships and buildings. They have driven town planners to advocate the construction of museums to promote tourism, sustain communities and find uses for historic precincts. This presentation will examine the collections that grew from those beginnings, how they have been interpreted and how they have reached audiences. It will suggest contrasting benefits of those that have focused on collections first and those that have focused on audiences or social benefits.

Survivor surrogates? Memory and technology in the Holocaust Museum

Jayne Josem, Jewish Holocaust Centre

On the 25th Anniversary of the Jewish Holocaust Centre (JHC), the focus of planning for the renovation of the museum was to keep survivors' voices alive. There were two imperatives: first, maintaining the unique experience of interacting with a Holocaust survivor with fewer survivors able to work as guides. Second, to ensure visitors continue to be engaged by the museum. These factors raise significant issues. How can visitors, particularly young people, 'connect' with the lessons of the past? How can the survivors' voices, a fundamental part of the museum's educational program, be kept alive in the museum space? This vision, in collaboration with technology firm Philology, resulted in the creation of the *StoryPod* – an interactive framework for discovering survivor stories that connects the heritage of storytelling with the iPod generation.

Here is My Country: Aboriginal Art of South-eastern Australia: a collection-based resource for the Aboriginal community

Chris Keeler and Vicki Couzens, Koorie Heritage Trust

This presentation discusses how the book, *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. Demonstrating 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 have been sourced from public and private collections around the world. Cooperation from community and from collecting institutions was essential to the success of this project.

Future audiences: where are museum audiences headed?

Dr Lynda Kelly, Australian Museum

What will the audience of the future look like? Will they be any different from the audiences of today? We've heard a lot about the demographic shifts that will impact on museums in the future. The aging population, changes in the cultural mix, more highly educated parents balancing increasingly busy work and home lives and even a return to local, home-grown produce and sense of community are all key trends impacting on audiences of the future (Centre for the Future of Museums, 2008). In addition, these audiences will include a significant cohort of young people who have never known a world without instant access to information 24/7 literally at their fingertips wherever they happen to be. Increasingly, we are building online networks of participation with people we may never meet face-to-face, and we may even end up having detailed conversations in 140 characters or less!

So, given these issues where are museum audiences headed and how will museums be relating to them? Doering's research (1999) suggested that museums held three different types of attitudes to visitors – as strangers where the museum's primary responsibility is to the collection; as *guests*, with an educational mandate and one-way communication model; and, the preferred option, *visitors* as clients where museums are accountable to their needs and expectations. Given the rapid pace of change in an increasingly globalised world, this paper will argue that in order to relate to audiences of the future museums will need to move from an attitude of stranger, clients and guests to one of audiences as *collaborators* in an equal two-way partnership of active and respectful engagement.

Way out west: mining our collections

Jane King, Museums Australia WA

Some exciting mining projects have been going on quietly in Western Australia and they don't involve *Haulpaks* and *Dongas*. Collections across the state are being used as the inspiration for creative interpretation and new works through several innovative grant programs and the support of Local Government Authorities. This presentation will describe and showcase some of these successful Western Australian projects.

Collecting in a specialist area. Is it completely old hat?

Anne Kirker, Independent Art Consultant

Numerically, works on paper form the major part of permanent collections in Australian and New Zealand art museums. By the 1970s, there was a push to establish specific departments dedicated to them. Nevertheless the 1990s witnessed, especially in smaller institutions, the eradication of barriers between media; partly reflecting the impact of postmodernism in the approach to interpreting collections. Hence contextualising art works within known frameworks of aesthetic excellence, chronological ordering and links with art history was largely by-passed. Only in the past couple of years has the word 'connoisseurship' not been so maligned. Why has there been this turn-around? This presentation examines the position of prints, drawings and photographs in Australasian art museums at the start of the twenty-first century and endeavours to convey losses and gains in the drive to integrate collections by such institutions.

ABSTRACTS

Conservation and preservation concerns for modern and contemporary materials in museum collections **Vanessa Kowalski, Centre for Cultural Materials Conservation**

As we move into the twenty-first century, artefacts composed of various modern materials, be they paints, plastics, film, video or paper, are continuing to form part of Australia's ever-growing museum collections. The diversity in materials used in modern objects, installations and artworks has direct implications for their conservation, since each material is likely to display its own unique set of properties, which will govern its responses to ageing, environmental conditions and future conservation treatments.

This presentation will examine some of the considerations that curators, conservators and collection managers face as materials from the twentieth century begin to display signs of deterioration, and as new materials continue to emerge which require further understanding. This presentation will discuss how to make better-informed decisions on the exhibition and preservation of these items.

Objects can speak: Indigenous language and the object in Australian and New Zealand museums **Karina Lamb, Australian National University**

Language is critical to the survival and revival of Indigenous cultures. Although extensive literature exists on the importance of Indigenous language renewal and the need for museums to address cultural diversity in collections, there is a significant – and acknowledged – gap in the literature on whether, why and how Indigenous language should be documented together with the object. The project investigates interconnections between Indigenous language and material culture in Australian and New Zealand museums and seeks to contribute to the practice of collections management in these countries.

Vital Connections: increasing interest in museums among university students **Alison Catherine Leeson, Macquarie University**

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, while addressing challenges it faces as its memberships grows and diversifies resulting in the inclusion of external museums.

Thinking outside of the cube: renegotiating the relationship between contemporary collections and their spaces of display **Dr Damian Lentini, The University of Melbourne & University of Ballarat**

This paper examines the shifting nature of the display and reception of private collections of contemporary art. Examining several recent exhibitions of contemporary collections, it seeks to demonstrate how recent reconceptualisations of art's space of display has profoundly affected traditional understandings of the roles of the artist, architect, curator and collector. Additionally, it will also be demonstrated how the exhibition of these collections in newer or non-traditional settings is actively foregrounding the hitherto-peripheral themes of impermanence and mobility within one's experience of the contemporary art object.

Museum morning teas: parenting and literacy through guided play **Dr Sophie Lieberman, Australian Museum**

Supported by a small grant, last year's *Museum Morning Teas* was a pilot project to explore social inclusion. Working with young parents and their children from the local Youth Support Network, the main objective was to assist families from neighbourhood areas to see the museum as a resource which belongs to them, and which can be used by them independently as a resource for ongoing family learning. The successes of this program have laid the foundation for further exploration of social inclusion programs in public programming.

What is mine is ours: the material heritage of a culturally diverse Australia **Dr Helen Light**

A proposed strategy is to be explored and developed to support culturally specific organisations to preserve and document their material heritage so that their stories will remain an active part of the story of our multicultural Australia. It will be suggested that this distributed heritage be housed communally under the auspices of government and that it remains the property of the particular group but is accessible to all Australians for research, for exhibition and for storytelling. The purpose would be to preserve the history of a development of a culturally diverse country and to engender pride in this among all Australians.

Mo Ka Uri: an exhibition case study in partnerships between museums and Indigenous communities **Kerry McCarthy Canterbury Museum, New Zealand and Puamiria Parata-Goodall, Te Rununga o Ngai Tahu, New Zealand**

This paper examines the collaborative development and implementation of the exhibition and associated programmes, emphasising the collective nature of *Kaitiaki tanga* (caretaking), shared by museums and creating communities. It demonstrates the value for museums in opening their doors and minds to new ways of using their collections, and shows how genuine opportunities can be made for creating communities to reconnect with their treasures in a way which enriches all involved.

The blur zone: art, craft, and design today **David Revere McFadden, Museum of Arts and Design, New York**

Over the course of the past decade, a paradigm shift in the visual arts has resulted in the blurring of boundaries that have separated art, craft, and design. The works emerging from the studios of international creators often defy easy classification – these are works of compelling visual quality and rich content that partake of all three areas – art, craft, and design – while establishing a new territory of creativity. Drawing upon history, global cultures, and new materials and technologies, these works are at the core of a 'blur zone' of creativity. This talk looks at the various threads of research and practice that have informed recent developments in the arts.

Look, think, respond: simple RFID technology helping students engage with collections **Helen McHugh and Deb Sulway, Museum of Australian Democracy**

The technology is simple; the interactions are complex. Imagine an exhibition being able to know who you are, where you've been and what you think. An innovative new education program implemented in 2010 explores how Radio Frequency Identification (RFID) can be used in exhibitions to engage students.

Using an RFID card as a key to the exhibition, students access hidden activities and content. Their pathway through the exhibition generates a unique PDF with targeted follow up classroom activities. Find out about how this project was implemented, the challenges encountered during development and the first six months of evaluation from students and teachers.

'Monumental' sculpture and institutional identity at the National Gallery of Victoria: from here to eternity/ from eternity to here

Dr Chris Marshall, The University of Melbourne

Alex Potts has recently characterised 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. This paper will consider the institutional implications of this shift as it manifests itself in the recent 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 or acquire 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.

Hidden leaves: Australian botanical, taxonomic and economic botany resources in the British Library

Nicholas Martland, British Library

This paper examines the interconnected history of the Royal Botanic Gardens, Kew, the British Museum, the Natural History Museum and the British Library. It explores the British Library's collections, including its India Office Records and Library, which are an often neglected resource for those doing research into the history of botany, taxonomy and economic botany. As well as material on Australia, there is a wealth of material on the British imperial dimension to botany. Connections between Australian botany, Kew and the NHM are well documented but intra-imperial associations, particularly between Australia and Asia, have not been so widely researched.

Tracing history and contemporary patternmaking

Ingrid Mason, Powerhouse Museum

Museums have a long legacy of collecting, cataloguing and exhibiting historical artefacts enabling history to be traced, contextualised, re-contextualised and more recently repurposed. Are museums truly open to historical tracing and patternmaking with contemporary technologies and attitudes? This presentation is inspired by leading thinkers Ronald Wright (historian and author of *A Short History of Progress*) and Armand Leroi (biologist and author of *Mutants: On Genetic Variety and the Human Body*). Australia's museum collecting is well past the curiosity collecting stage – its museums are confronted with shrinking budgets, space shortage, variable description levels and increasing pressure to put their collections online.

It could only happen in Darwin: collecting in the north

EA (Janie) Mason, Northern Territory Nursing Museum

This is not just another Darwin crocodile story, but nursing stories and pictures from that *Far Country* [Powell 2000]. This University Nursing Museum started in 1987. Some of its artefacts relate uniquely to an environment of remoteness, frontier life, many cultures and lonely nursing practice. There are new skills for buffalo goring or extracting teeth and new social and professional roles in Indigenous and station life. Transport and communication issues occur and recur with no roads and exotic creatures – the buffalo blocking the ambulance and home visiting via dugout canoe, paddling past watching crocodiles!

Representation, interpretation and exhibition of Indigenous culture

Barbara Matters, Berndt Museum of Anthropology

For centuries the world's Indigenous peoples have been labelled 'other' and have suffered from the subjective inquisition of dominant societies. In Australia, Indigenous people have been poked and prodded by scientists, doctors and governments in a bid to explain the evolution of Aboriginal people. Objects have been misappropriated based on the principals of Social Darwinism and exhibited inaccurately by museums, globally. This paper discusses the need for leadership in university museums and as educators, to the richness and diversity of contemporary Aboriginal society and the necessity for change in the representation and interpretation of Indigenous cultural heritage material.

Natural history specimens as cultural heritage

Kathryn Meldock and Belinda Bauer, Tasmanian Museum and Art Gallery

Natural history collections in Australia serve important scientific and educational purposes. Natural science curators place the highest value on those specimens that are accompanied by a full set of data. Such data inevitably increases the usefulness of the specimens as a research tool for scientists in a variety of disciplines, yet much less worth and emphasis has been placed on the cultural and social meaning behind much of Australia's natural science collections.

This paper will show how recent research into these aspects of the Tasmanian Museum and Art Gallery natural history collections has helped to increase the value of the collection and thus ensure its survival for the next 150 years.

Victorian Collections: digital preservation and community participation

Georgia Melville and Peta Knott, Museums Australia (Victoria)

Victorian Collections is a digital collections management system being developed by Museum Victoria in partnership with Museums Australia (Victoria). It is being created in response to the many small collecting organisations throughout the state that are currently not cataloguing digitally due to a lack of resources. This system encompasses two major aspects – the digital preservation of the state's collections and the sharing of these collections in an online environment. Through the participation of small community collecting organisations in group training and online activities, it is hoped that this project will help forge more inclusive collecting communities in the state.

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

Dr Paul Meszaros, Macquarie University

Natural history museums changed somewhere around the 1970s when the new broom of economic rationalism swept down into the research basements around the nation. Scientists including biologists, palaeontologists, mineralogists, anthropologists, chemists, geologists, archaeologists who had previously worked out of the natural history museums to provide the public with an interface for matters scientific were deployed elsewhere. Research agendas are now pushed down from above (usually driven by government policy imperatives) rather than allowed to grow organically from the science itself. This paper considers the changes that have occurred in natural history museums and suggests ways to reinvigorate natural history research.

ABSTRACTS

Sharing cultural collections through Wikimedia

David Milne, Queensland Museum

This paper examines some of the benefits and challenges of sharing free cultural content with a virtual audience through Wikimedia. The Queensland Museum has benefitted by working towards meeting federal and state expectations about the public having greater access to collections. Students value being able to download high quality social history photographs to repurpose for project assignments. Research undertaken by the worldwide Wikimedia community has added to the museum's knowledge about the objects, photographs and locations. However, putting collections online challenges traditional curatorial roles; engaging with new audiences also has costs in terms of planning, providing feedback and human resourcing.

Hats, maps and straps: using a diverse school archive to promote student engagement and deep learning

Lesley Milne and Rhonda Diffey, Wangaratta High School

This paper will present examples of how diverse items from school archives have been integrated into a secondary school integrated humanities curriculum. The archive is a resource that surprises and inspires; essential pre-requisites of student engagement and inquiry that can result in unique learning outcomes. The skills of source analysis, through the explicit teaching of inference and deduction, promote deeper levels of questioning, resulting in a greater understanding of the society in which we live. The requirements of collection management to facilitate this program and the benefits of student involvement in archive management and development will also be discussed.

Using significance to manage archaeological collections

Anne-Louise Muir and Susanna Collis, Heritage Victoria

The Heritage Act 1995 has rapidly increased the number of historical archaeological assemblages deposited with The Heritage Victoria Centre for Conservation and Research, the only dedicated repository for archaeological material in the country. This has also been the direct result of a non-strategic approach to acquisition and lack of direction for archaeologists in the field.

This paper will outline a new two-pronged approach, driven by previous research conducted under an ARC linkage grant which introduces significance assessment as a key management tool. This will inform the entire archaeological process from pre-fieldwork research design to collection management in the repository.

New education and research roles for a university Cypriot pottery collection

Petronella Nel, Holly Jones-Amin, Dr Andrew Jamieson and Associate Professor Robyn Sloggett, Centre for Cultural Materials Conservation

Traditionally used as a reference collection, the Cypriot Collection has been exhibited and is available as a Virtual Museum. Since 2004, the collection has been used to train students to conserve archaeological pottery. More recently it has featured in an ARC project, which surveyed the collection to test an adhesive identification methodology, from which recommendations were made regarding the use of adhesives on archaeological pottery. This paper will illustrate how objects conservation training complements research into adhesive testing methodologies, potentially altering decision frameworks and the types of adhesives used on archaeological pottery.

How do you use a 19th century taxonomic display of Pacific Islander artefacts to engage students in learning about our Pacific neighbours?

Chris Nobbs, South Australian Museum

How do you use a 19th century taxonomic display of Pacific Islander artefacts to engage students in learning about our Pacific neighbours? The South Australian Museum's Pacific Cultures Gallery now provides the foundation for an innovative new curriculum-linked, inquiry-based teaching and learning program developed to engage students in learning about our near neighbours in the Pacific region.

Community Museum contributions to the National Outcomes in Scotland

Joanne Orr, Museums Galleries Scotland (MGS)

Museums Galleries Scotland (MGS) is the representative body for over 350 museums and galleries throughout Scotland; the majority of these are small independent trusts run by the local community. MGS has developed a range of mechanisms to support development in these museums from an easily accessible grant system to a range of development toolkits such as the *Digital Content Action framework* (DCAF).

MGS has developed and piloted a new continuous improvement model for organisational development called the *Quality Improvement System*, which is now contributing to a review of the UK wide standards model of accreditation. An annual events weekend *Show Scotland*, now in its fifth year, has also been developed to build capacity and skills in event management. These creative events based around collections are raising the profile of museums on a local and national basis.

MGS conducts research on behalf of the sector and demonstrates how community museums contribute to their communities. Our community museums offer a cost effective model for sustainable development requiring small amounts of public funding yet delivering incremental and diverse returns to the communities that support them. One of our more recent publications *How museums can help you – Government Summary* has drawn on our research and case studies to demonstrate how community museums can and are contributing to the Scottish Government's fifteen National Outcomes from economic development to education health and social services.

Museums and Intangible Cultural Heritage in Scotland

Joanne Orr, Museums Galleries Scotland (MGS)

Museums Galleries Scotland (MGS) the representative body for over 350 museums and galleries in Scotland is working in partnership with Edinburgh Napier University to create a wiki based inventory of Intangible Cultural Heritage (ICH) in Scotland. Joanne Orr will outline the work that has been done and explore how the museums that are embracing ICH can enhance the knowledge and the use of the collections held in their institutions on behalf of the communities they represent.

NGV Art Start: changing views and voices

Gina Panebianco, National Gallery of Victoria

Art Start is a teaching and learning resource within the new *Learn* portal of the National Gallery of Victoria's website and the Department of Education and Early Childhood Development's FUSE portal (Find Use and Share Education). It presents the NGV and the visual arts as a rich resource for discipline-based and interdisciplinary learning, and provides a new platform for student and teacher engagement with the NGV Collection and exhibitions. The focus of the project is on developing literacy through stories, visuals, and related learning activities that explore how meanings and messages are constructed in the visual arts and through collections and exhibitions.

The resource offers a flexible package of web-based resources, including film, images, documents and web 2 interactive elements designed to meet the needs of teachers and students. Literacy skills and student interaction with the NGV is enhanced by activities that encourage students to explore and respond to artworks in the NGV Collection and the 'Views and Voices' facility provides a moderated space for sharing these online.

This presentation will explore the aims, content and scope of this resource together with some of the challenges, outcomes and implications of interactive engagement that shifts the historical place of the singular voice of authority in museum and art education to the multiple, diverse and collective voices of learners beyond the gallery walls and classroom environment.

New models for exhibition making: morphing the relationships between collections, exhibition and design

Michael Parry, Australian Centre for the Moving Image

This paper explores the background of exhibition making by examining contemporary examples and focussing upon the development of a recent Australian exhibition where traditional models were adapted and challenged to develop a new process. In the face of online culture, digital dialogue, variability of the 'real' and the rise of public access to spaces, authority and critical review the interaction between design, collections and exhibits needs to morph. This exploration of process is only the start of a discussion, it needs further refinement and this is an invitation to participate in that dialogue.

Behind-the-scenes of the behind-the-scenes tour at the Australian Museum

Fara Pelarek, Australian Museum

The Australian Museum has very rich collections that have remained mostly hidden from visitors. For the first time we have developed a program that provides access to these collections, allowing visitors to gain an appreciation of their scientific and cultural significance. This novel and successful approach has attracted new audiences and generated additional income. This paper will discuss the processes involved in developing the tour, feedback received and future developments. This information will be invaluable to those organisations wishing to develop similar programs.

Internships: students and collections

Dr Sharon Peoples and Dr Kylie Message, Australian National University

This paper examines the benefits of students working with collections. With the growth in popularity of internships as an educative tool, it is important to understand the relationship between the museum sector, the education providers and of course, the student. 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 a combination of skills and knowledge that increasingly come from outside formal learning paradigms. Internships can bridge formal and informal learning. Informal learning is what museums do best.

Youth engagement: creative approaches in the UK; future directions for Australia

Corinne Perkin, Macquarie University

Since 1999, a variety of creative approaches to youth engagement have been explored in the cultural sector across the United Kingdom. Such programs often positively impact the lives and learning outcomes of children and young people, their families, schools and communities. Australian cultural institutions have the potential to expand their offer for these audiences. Close evaluation of creative approaches in the UK suggests that Australia can build on this, expanding the role for Australian cultural collections in developing relevant, successful, efficient and sustainable youth engagement strategies driven by meaningful industry and community partnerships for the benefit of children and young people.

Now that you praise my birds: the Tasmanian emu of Ronald Campbell Gunn **Stephanie Pfennigwerth, National Museum of Australia**

Natural history is a cultural construct. This project traces the cultural history of the two Tasmanian emu specimens sent to the British Museum in 1838 by Ronald Campbell Gunn, a colonial administrator and amateur naturalist. Drawing on early colonists' writings, including Gunn's correspondence and the journals of George Augustus Robinson, plus ornithological literature and pictorial representations, the story of this now extinct and little-known species highlights the emu not only as birds, but also as artefacts, and their value in interpreting scientific discovery, imperial networks, and social and environmental change.

Changing of the Guard: The evolving relationship between the director and trustees at the Art Gallery of New South Wales in the 1940s and 1950s

Stewart Reed, Consultant and Researcher

In 1945, 39 year old Hal Missingham joined the Art Gallery of New South Wales as Director. At this time, the Trustees were accustomed to overseeing every aspect of the Gallery's operation from selecting works for acquisition to deciding where pictures were hung. This paper examines how Missingham asserted himself to wrest the direction and operation of the Gallery from the Trustees to professional staff. This paper will show how this resulted in a new relationship between staff and the Trustees which should be the model for a modern museum.

Enhancing pathology and medical history teaching, learning and research values through the Integrated Pathology Learning Centre

Andy Reed, University of Queensland

The Integrated Pathology Learning Centre at the University of Queensland is an innovative development towards the provision of a fully integrated teaching, learning and research resource for medical and allied health students and staff. Primarily drawing upon the two distinct collections of the former Pathology Museum and Medical History Museum, this state of the art facility promises to become the benchmark for other similar university museums.

Cultural heritage initiatives in Europe for sustainable development

Barbara Reeve, Australian War Memorial

One of the major challenges facing the international cultural heritage sector is the growing need to combine environmental sustainability with heritage care. This presentation will describe some of the initiatives for sustainable preservation already implemented by a diverse range of European museums, galleries, archives and historic houses. In developing sustainable preservation, heritage managers question the basic assumptions currently shaping museum operations: Should collections last forever? Must temperature and relative humidity remain constant throughout the year? Will visitors accept energy-saving measures which impact on their comfort? Is daylight necessarily taboo?

The Sixth Floor Museum at Dealey Plaza: A Case Study in the Near and Distant Future

Lindsay Richardson, Global Curator Fellowship

The assassination of President John F. Kennedy was an event with global effect and a long-lasting legacy. Even those who don't personally remember the event often have some association, cultural reference or family story that connects them to the memory and far-reaching effects of the Kennedy assassination. The Sixth Floor Museum at Dealey Plaza in Dallas is the Museum established in 1989 to provide context about the Kennedy assassination to the many visitors to the site. The presenter will consider the Museum's past, the upcoming 50th anniversary of the assassination, and what the future looks like for a museum that commemorates tragedy.

A new beginning: why we need national guidelines for museum buildings

Philippa Rogers, City of Wanneroo

In 2009 we opened our Library and Cultural Centre, which includes the Regional Museum. The requirements for a museum were little understood by architects or project managers. It was a challenge to explain why a museum 'fit-out', including collection handling and storage was different to say, a library/office fit-out. Our architects wanted to see museum requirements written in Australian publications. I will outline 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.

ABSTRACTS

Smash that showcase and let me in!

Tim Rolfe, Museum Victoria

The goal posts have changed for museum exhibition design: visitors' expectations are higher than at any other time in history. Few museum collection objects have the power to stand alone in a showcase with a simple label. Visitors want in. Using the highly successful program of exhibition renewal at Museum Victoria since 2003, this paper will examine the trend for designing physically immersive exhibition experiences and the integration of new multimedia technology that is helping making collections and stories more vibrant, alive and accessible than ever before. NB: no showcases will be harmed in the delivery of this paper.

Generating warts and all accounts: the whys and hows of interviewing visitors in-depth

Facilitator: Dr Tiina Roppola, University of Canberra

How do institutions communicate their collections at the coalface? In-depth interviews can reveal how visitors construct meaning, and what their experiences are actually like. Qualitative interviewing is a technical skill and social artform. Participants will learn how to enter the minds of visitors, by creating an encouraging and methodologically reliable framework in which visitors can open up and share their perspectives, thinking processes and experiences. The workshop will use real visitor interview transcripts to demonstrate techniques achieving valuable levels of focus, depth and candidness. If you want to know how visitors really perceive your institution, this workshop is for you.

Pushing the boundaries: small galleries and museums challenging the status quo

Georgia Rouette, Museums Australia (Victoria)

It is often thought that the big collecting organisation who operates with larger resources has the capacity to 'do things better'. It is often a fallacy to assume this premise, yet habitually the small museum and gallery tends to believe this to be true. Unlike the large museum that has many bureaucratic, political and economic constraints, this paper will argue that the smaller museum and gallery who do not work within these overarching limitations have the opportunities to unleash creativity in all its potential and take risks with some astonishing outcomes.

Museums and the good society

Professor Richard Sandell, University of Leicester

What roles might museums of all kinds play in building the good society – one based on principles of equity, fairness and justice? What moral and ethical dilemmas are bound up in this socially purposeful project and how can museums navigate the often turbulent waters that accompany such an approach to thinking and practice?

This paper addresses these timely and provocative questions by drawing on his recent research exploring the museum as a site of moral activism; as an agency that does not simply reflect and reinforce localised moralities and widely supported positions on human rights issues, but is increasingly concerned to actively challenge and reconfigure them. Considered, is the potential for museums to promote and engender support for more progressive ways of seeing and to inform and enrich public debate on a range of contemporary (often contentious and highly charged) social issues around, which there may be little consensus and where opinions can be polarised.

Tracing the social effects and consequences of the decisions made in museums regarding the stories they construct and the issues with which they choose to engage – or ignore – this paper argues that museums have a unique, though undeniably challenging, role to play in contributing towards a more just and equitable society.

Resistance, advocacy and education: collecting and exhibiting race

Karen Schamberger, Museum Victoria

It is not enough for museums to be passively 'non-racist'. If we are not actively engaged in being anti-racist, we are not contributing to the solution. Celebrating multiculturalism alone will not end racism. 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. Its aim is to engage the visitor in resisting racism and discrimination and become advocates for diversity.

The challenge of climate change and the increasing risk of bushfire for the protection of cultural heritage

**Marcelle Scott, Charlotte Walker and Caroline Fry
The University of Melbourne**

This paper aims to ascertain the risks bushfires pose to cultural heritage objects and places; emphasise the importance of considering cultural heritage even in such disaster situations; and highlight gaps in current awareness of, and planning approaches for, the protection of cultural heritage in the face of these risks. Recommendations are made that could assist in raising awareness about this issue, and provide ways to reduce the impact on cultural heritage and the communities and individuals who value it, in the face of climate change and the increasing risk of bushfires.

Designing the Dreamtime: the place of exhibition design in shaping understanding of Indigenous culture & history

Rosemary Simons, Rosemary Simons Design

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.

A survey of the current status of university natural history museums and collections in Australia

Andrew Simpson, Macquarie University

A recent survey has found that there has been little change in the management of university natural history museums and collections over the past decade despite significant changes in the tertiary education sector. These collections are inadequately resourced despite including a large number of significant items. These collections need to be aligned with institutional aspirations in the areas of teaching, research and community engagement.

The farm machinery project

Margaret Simpson, Powerhouse Museum

The *Farm Machinery Project* sees the development of a unique suite of resources on the Powerhouse Museum's web site especially for small museums to research, describe, interpret and conserve the machinery in their collections. An international data base of manufacturers is being prepared together with narratives on past farming practices and machinery. Find out how this groundbreaking project evolved, how it has grown with advice from web services managers, programmers, curators, conservators and regional services officers; what has been achieved so far, and plans for the future.

ABSTRACTS

New roles of collections in Hong Kong's museums

Susanna Lai-kuen Siu, Leisure and Cultural Services Department, Hong Kong Government

Throughout the past decades since the Hong Kong museum was established by the government in the late nineteenth century, other museums have grown in both quantity and variety. The number of organisations now stands at 31 and covers the arts, local history, educational history; maritime history; medical history; Chinese medicine; science and community services.

The museums have utilised their collections to connect 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 are 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.

Major changes to the development, strategies as well as the policy in Hong Kong museums have been implemented in the past decade. This has prompted the museums to search for new roles for their collections in order to catch up with the rapidly revolving museum ecology.

Another challenge to museums' collections came in 2006, with the application of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage to Hong Kong. In response to the application, a new unit on Intangible Cultural Heritage was set up in the Hong Kong Heritage Museum. Since the convention emphasises the significant role of the community in the identification of intangible cultural heritage, the museum thus fully engages the community in the survey by visiting each of the 18 districts to appeal for information, advice and associated objects.

A forgotten history of the Kelly Gang: stories from Victoria Police

Kate Spinks, Victoria Police Museum

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. In a recent exhibition, curators decided to tackle the popular myths surrounding the history of the Kelly Gang and give a voice to both police and others, whose stories have been excluded from the history books and films. This paper will discuss how the exhibition was developed and how the curators approached the daunting task of challenging one of the most potent and enduring Australian stories.

Lessons from a collaboration for online representation of collections

Catherine Stone, National Film and Sound Archive

What are the lessons learned from a new collaborative project to deliver digital education resources for the new national curriculum? What is the potential benefit to other cultural organisations? How does it contribute to the Gov 2.0 task force agenda of transparency and data sharing? Can it help create standards and shared processes that will facilitate better online representation of our national collections for all audiences, not just the education sector?

Together apart

Dr Catherine Styles, National Museum of Australia

In the midst of a so called digital education revolution in schools, cultural institutions have a major role to play as content providers. This workshop will provide a collaborative environment to share ideas about what this space might look like in the future, and how we might best prepare ourselves for the challenges ahead.

Cross-cultural diplomacy and the Lampang Temples Pilot Program

Jonathan Sweet, Deakin University

In June 2009, a team from Cultural Heritage Centre for Asia and the Pacific (CHCAP) conducted a pilot training program in collections management for Buddhist monks in Northern Thailand. Partners included Chiang Mai University, Fine Arts Department, and UNESCO Bangkok. Twenty-two monks participated and they were joined by 10 Thai post-graduate students. The pilot investigated ways to help the participants to make informed decisions about the management of collections in their care. This presentation will report on the *Lampang Temples Pilot Program* and discuss some of the implications the research has for cross-cultural museological practice.

Protecting cultural heritage: the role of Blue Shield Australia

Jonathan Sweet, Deakin University and Blue Shield Australia

The Blue Shield is the cultural equivalent of the Red Cross. It was introduced with the UNESCO 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict. The organisation addresses threats to cultural heritage posed by natural and human-made disasters. This paper outlines the aims of Blue Shield Australia (BSA). The organisation includes representatives of archives, libraries, heritage sites, museums and art galleries, and advocates an integrated approach to disaster planning. The paper calls for the support and participation of the museum profession in BSA activities either as individuals or collectively through organisations such as ICOM (International Council of Museums) or Museums Australia.

Exhibition critique

Convened by the Temporary and Travelling Exhibition National Network

The Exhibition Critique is a stimulating and exciting session that brings together critics and the makers of exhibitions. Find out how the intent of exhibition makers is reflected in the completed exhibition. Do the critics and the makers agree? In the first half of the session three panellists provide their critique of the chosen exhibition, looking at the exhibition from different perspectives such as design, content, education, public programs and collection management. The second half of the session invites the makers of the exhibition to describe the process of development and their aims and objectives.

Objects through time: creating and interpreting an online virtual collection

Stephen Thompson, Migration Heritage Centre, Powerhouse Museum

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.

ABSTRACTS

Cultural connections: a conversation with Aotearoa Museum educators

Margaret Tolland, Museum Educators Association New Zealand

This paper, presented in the form of a conversation, will take the audience on a journey across sites for museum and gallery education in Aotearoa, New Zealand. Questions will be posed about what is unique and special about museum and gallery education practice in Aotearoa now, what the opportunities for future success are, and where the barriers to improvements in practice exist. The conversation will conclude with a discussion about the potential connections between museum and gallery education practice in Aotearoa and Australia, and ask how education practice in both countries might benefit from more opportunities for cultural exchange.

Looking at art in a new light: the future of lighting design for exhibitions

Emrah Baki Ulas, Steensen Varming

Steensen Varming is delighted to host *Looking at Art in a New Light* in the Museums Australia National Conference 2010, to discuss the future of lighting in exhibition design. This workshop takes you through a colourful journey of the art and science of lighting design for art. Join the exhibition lighting experts in an enjoyable and informative experience where you will have the opportunity to see hands-on interactive light experiments and attend a two-part seminar discussing the future of lighting for museums and galleries in the context of latest legislations, developments and challenges with case studies on benchmark institutions.

The Virtual Museum of the Pacific: the process of developing a platform for sharing stories and caring for collections

Melanie van Olffen, Australian Museum

As part of its ongoing efforts to increase access to its cultural collections, the Australian Museum (through an ARC Linkage project with the University of Wollongong) is exploring an innovative navigational tool to navigate through museum collections in order to interact with the objects in a more interactive way than the more conventional, static online collection databases. This presentation will look closer at the development of the current *Virtual Museum of the Pacific* pilot platform and will discuss a range of issues in relation to unlocking the Australian Museum's vast Pacific collections to a wider audience and Pacific Island communities.

America's enduring conversation about national identity: the shifting view from New York's Lower East Side Tenement Museum

**Professor Morris Vogel, Lower East Side
Tenement Museum, New York**

In the 22 years since its founding The Tenement Museum has become an iconic, regularly honored, much loved, and greatly visited institution. It has continued to update its interpretation so as to allow the Museum to play a role in the national conversation about immigration now moving to center stage in the United States. This project is a case study in how and whether culture can be mobilised to do society's heavy lifting.

The Museum traces its origins to the social history movement of the 1960s and 1970s and its focus on the impoverished and the excluded. Many of the Museum's visitors are attracted by nostalgia for the difficult lives of times past. We expect that shifting to an interpretive scheme that highlights how immigrants negotiate the terms of their lives in their new environments – and how a nation evolves its identity – will help visitors understand just how dynamic and problematic identity and nationality are. The shift will also focus attention on how understanding the way immigrants coped with the opportunities and demands of American life in the past reveals the constellation of issues defining immigration in the present. Changing its interpretive scheme will also keep the Museum abreast of issues that concern historians today. The Museum's challenge is to address those larger questions without losing its identity or its audience.

Reviewing a research policy

Dr Jana Vytrhlik, Powerhouse Museum

The Powerhouse Museum's Strategic Plan for 2009-2012 identified a review of the Research Policy as a priority. Ultimately, the Museum aims to make its collection more accessible for academic and research purposes. This paper will share the outcome of six months of investigation, examining the Museum's scholarship and its research profile. The Research Policy review is a comprehensive strategic investigation, and this examination will provide an important opportunity for participants to learn from the Powerhouse Museum's experience and tackle issues that touch on the research agendas of all collecting institutions.

Citizen science online and in the field: using mobile devices to identify and record observations of animals

Facilitator: Dr Elycia Wallis, Museum Victoria

During 2010, in the *International Year of Biodiversity* and a world fast adopting mobile weblinked devices, there is also a growth of interest and participation in 'Citizen Science'.

A unique student learning project-developed through a partnership between Museum Victoria, the Victorian Department of Education and Early Childhood Development, the Atlas of Living Australia and EarthWatch, utilises mobile technologies to record animal sightings and facilitate the uploading of data to ClimateWatch, an Australian public science project. Our new tools are available to everyone who would like to observe, monitor and better understand their environment-and research 'in the field'.

#collectionfishing or opportunities for collaboration, discovery and creativity between museums

Dr Elycia Wallis, Museum Victoria

Social networking sites, such as Twitter, present opportunities for Museums to present and share information, for Museum staff to engage in collaboration with peers, and conversations with whoever is listening. Providing access to collections online also provides rich fodder for exploring the treasures held by museums. In this paper, a game of #collectionfishing in Twitter is described. Participants include Museum Victoria, Collections Australia Network and Te Papa Tongarewa. Using social networking sites allows museums to engage with new audiences as well as providing rich opportunities for museums themselves to collaborate and find new ways to work together.

Collecting Queensland Festivals

Vicki Warden, Queensland Museum

Collecting Queensland Festivals was a two 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.

What do museum folk do all day? Using focus exhibitions to present our knowledge of things

Annette Welkamp, Cultural Connotations

The public is both fascinated and unsure about what museum staff actually do. The exhibition that focuses on interpreting a single object in the collection can provide unique opportunities for museum audiences to explore issues of subject, composition, context, provenance and construction. Such focus exhibitions enable visitors to better understand museums and their collections in greater depth through single object case studies.

The resulting exhibitions enable the visitor to gain access to an object through some of the very many stories that are related to it. This paper states that this method of exhibition-making communicates why we are so interested in objects; why they are significant and why they are important.

Cricketing insights: the spoken word as historical informant

David Wells, Bradman Museum

The International Cricket Hall of Fame is being established in Bowral, NSW, to showcase the social value of the game of cricket in many nations throughout the world. Through exhibitions linking the game to world events, media, science in sport and those few individuals who excelled in the game at the highest level, this project portrays the positive influences of the game and the many challenges it faces.

A series of recently undertaken filmed interviews of many of the protagonists in world cricket are profiled which unearth the personal values that delivered them great success (and sometimes controversy).

Politics and museums:

Berlin's Museum Island 1830 to 2010

Professor Dietrich Wulding, Free University Berlin

As part of the self-consciousness of a European nation, Berlin's Altes Museum was inaugurated in 1830 by order of the Prussian king. It was the nucleus of the future Museum Island, aiming to compete with Paris and London. Between 1850 and 1920, a complex of five museums developed in the very heart of the capital, presenting art and civilisation of all epochs and continents. German excavations in Mesopotamia, Egypt and Minor Asia, where Great Britain and France had the monopoly on archaeology, became an instrument of national pride. The megalomaniac museum projects of the Nazis were never built; instead, the Museum Island was seriously damaged and partly destroyed during World War II. Millions of museum objects were seized by the Western Allies and the Red Army. Many of them are still kept in Russia.

Separated between East and West Berlin for half a century, the reunited Berlin Museums are nowadays an important tool of an active cultural foreign policy. As a universal museum, they present the civilisations of the world as specimens of alternative ways of thinking and living. In the countries of origin of these artworks, Berlin projects support their cultural and historical consciousness. Thus, museums are an active factor of cultural dialogue and finally a contribution to peace.

The collection economy: a USA and European perspective

Paul Willett, Queensland Museum

While Museums face similar challenges around the world, many are reinventing themselves as engaging, commercially vibrant and innovative businesses delivering mission related activities. As collection and commerce become intricately linked (through the collection economy), the consumer becomes the major player and benefactor. This case study examines the development of these relationships in Museums in London, York, Paris and Berlin.

Contending concepts: museums, collections and sustainability

Kylie Winkworth, Museum and Heritage Consultant

If museums are permanent institutions managed for current and future generations, and collections are held in perpetuity, how do these concepts intersect with the current fashion for sustainability? The concept of sustainability for museums and their collections needs to be about more than green building technologies. Does Australia have too many museums and are collections too large to be managed sustainably? National strategies for museums and ways of managing collections need to put sustainability front and centre in planning, funding and management. This paper proposes some ideas and models towards making museums and their collections more sustainable.

New roles for collections held by Australian local governments

Lyndel Wischer, Museums Australia (Victoria)

Many Australian local governments hold cultural collections of varying significance and historical backgrounds. Collection care can rely on the goodwill of executive officers and cultural managers with some empathy for museum practice. In some instances collection items are housed in municipal offices, depots, hallways and city streets in the case of public art and outdoor sculpture. Pieces may bear limited interpretation and minimal worth to a diverse range of residents. This paper explores new roles for these small collections and reveals Victorian local governments that are achieving cutting edge outcomes through collection development in contrast to cultural programming.

Interpretation of culturally sensitive sites: tasteless tourism or reconciling the truth

Harriet Wyatt, Rottnest Island Authority

Rottnest Island (Noongar name – *Wadjemup*) is located 19km off shore of Perth and is visited by approximately 500,000 tourists and local visitors each year. It is an idyllic, iconic island destination. Ironically however, the Island's history as an Aboriginal prison from 1838 to 1931 when approximately 4,000 Aboriginal men and boys from across the State were incarcerated on the Island, has given it a special status as a point of reference for every Western Australian person of Aboriginal descent alive today. How do you interpret such a place to develop a must see visitor experience without losing the key messages of truth and reconciliation?

A wikipedia in the museum: the Wikipedian-In-Residence pilot project

Liam Wyatt, Wikimedia

How does one of the world's oldest, largest and most visible museums interact with one of the world's youngest, largest and most visible websites? This year the British Museum ran the world's first *Volunteer Wikipedian-in-residence* project. This presentation discusses the qualitative and quantitative outcomes of the project, both expected and unexpected, and how your museum might adapt the project for your needs.

Teaching history in museums: shifting the focus from learning to pedagogy

Louise Zarmati, Deakin University

Since the 1990s, research and practice in museum education has been based on constructivist learning theory. A negative consequence is that this approach places an imbalanced focus on the learner, with little consideration of pedagogy and the role of the educator in the delivery of programs. This paper will examine the meaning of 'pedagogy' in the context of history museums. In particular, that a shift to pedagogy will bring museum education into line with current research and practice in school history education and produce programs that deliver quality learning experiences to history students in museums.

KEYNOTE SPEAKERS



PROFESSOR RICHARD SANDELL

Richard Sandell is Director and Head of Department of Museum Studies, The University of Leicester. His research and practice explores the potential for museums to engage with issues of human rights and to frame the debates which visitors and society more broadly have regarding contemporary, often contentious, social issues. He is the author of *Museums, Prejudice and the Reframing of Difference* (2007), editor of *Museums, Society, Inequality* (2002) and co-editor (with Robert R. Janes) of *Museum Management and Marketing* (2007). His most recent book (2010), edited with Jocelyn Dodd and Rosemarie Garland is entitled *Re-Presenting Disability: activism and agency in the museum*.

He has held Fellowship positions at the Smithsonian Institution (2005) and the Australian National University (2008) and is on the editorial board of four international peer reviewed museum journals. In 2006 he was elected a Fellow of the Royal Society of Arts.



PROFESSOR STEPHEN HEPPELL

Stephen Heppell is a leading international expert in online education. He moved from the UK Government's groundbreaking Microelectronics Education Program to found Ultralab in the 1980s. Over 20 years Ultralab grew to become Europe's leading learning technology research centre, with projects that pioneered multimedia CDROMs and online communities – before the advent of the web. He was also the guiding 'father' of a number of social networking projects including *Schools OnLine* for the Department of Trade and Industry in 1995-6, *Tesco SchoolNet 2000* from 1999, and *Think.com* from 1999.

He is now CEO of the policy and learning consultancy Heppell.net, which has a portfolio of international projects, and is also retained by a number of organisations including the BBC – to help with future policy and direction – and by the UK government in horizon scanning work to advise of future directions for educational Policy. Stephen Heppell is an Associate of KPMG, and also holds the positions of Chair in New Media Environments at Bournemouth University, Emeritus Professor at Anglia Ruskin University, Visiting Professor at the University of Wales, Newport, and is Executive chairman of LP+.

KEYNOTE SPEAKERS



JOANNE ORR

Joanne Orr has been CEO of Museums Galleries Scotland (MGS) for over five years. MGS is the lead voice for over 350 member museums and galleries, and the main channel for Scottish Government funding. MGS represents a sector that welcomes over 25 million visitors every year, an industry worth £800 million to the Scottish economy.

Joanne has worked in the museum sector for over 20 years. Previous roles include working for a large local authority in County Durham in the North East of England with a wide range of cross cutting responsibilities including museums, arts, libraries, archives and youth services. As Director of Tullie House Museum and Art Gallery in Carlisle she was responsible for a large redevelopment and new underground gallery.

Joanne has also worked in a range of independent museums from the large Ironbridge Gorge Museum World Heritage Site to smaller sites such as Dalmellington and Wanlockhead Lead Mining Museum. At this site Joanne was responsible for a major redevelopment, which was subsequently awarded the Gulbenkian Award for most improved museum in rural Britain.

Joanne has academic qualifications in history, industrial archaeology and museum studies and gained an MBA at Durham University Business School; she will also be attending the Getty Museum Leadership Institute for 2010. Joanne is the founding Chair of UNESCO Scotland Committee, a Director of the UK National Commission for UNESCO (UKNC), Culture Committee for the UKNC and the Creative & Cultural Skill's Scotland Employer's Group. Joanne is passionate about the role of culture in international development, has considerable consultancy experience both in the UK and abroad and has served on various tourist boards, European and Partnership Committees.



PROFESSOR MORRIS VOGEL

Morris J. Vogel has been President of the Lower East Side Tenement Museum in New York City since June 2008. He trained as an American social and urban historian at the University of Chicago (Ph.D. 1974) and served on the faculty of Temple University for 30 years, advancing in rank to professor and – for four years – acting dean of the College of Liberal Arts.

He has published widely in the social history of American medicine, cultural history, and urban history; his books include *Cultural Connections: Museums and Libraries of Philadelphia and the Delaware Valley*, *Still Philadelphia: A Photographic History, 1890-1940*, and *The Invention of the Modern Hospital: Boston, 1870-1930*. While at Temple, Vogel was a member of the Historic Preservation Board of the Commonwealth of Pennsylvania. Most recently, he served as Director of Creativity and Culture at the Rockefeller Foundation, where he initiated strategies for employing culture as an agent of social transformation.



PLENARY SPEAKERS

TRACEY AVERY



Tracey Avery is Director, Strategy and Policy at Heritage Victoria, a Victorian State Government agency within the Department of Planning and Community Development.

An Associate of the Museums Association (UK), Tracey completed the Post-graduate Diploma in Art Gallery

and Museum Studies at Manchester University (1990) and the Museums Diploma (Art) in 1992. She worked in the Historic Buildings Department of the National Trust (UK) (1990–98) with research and regional management roles in buildings, collections, gardens and landscapes. Tracey was Co-Project and Curatorial Manager, James Cook Museum, Cooktown (Commonwealth Centenary of Federation Project) for the National Trust of Queensland (1999–2002), while maintaining a curatorial consultancy and was Cultural Heritage Manager at the National Trust of Australia (Victoria) (2008–09).

A PhD candidate in Architecture at the University of Melbourne, she has published on interior and object design history, most recently a chapter in the *Design History Reader* (Berg, 2010).

PROFESSOR WARREN BEBBINGTON



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 Advisory Group.

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 and 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 seven years), Youth Music Australia (deputy chair), and the Australian Music Examinations Board (chair).

MARGARET BIRTLEY



Margaret Birtley is the General Manager of Heritage and Tourism for the Melbourne Cricket Club, with responsibility for heritage collections at the MCG.

Her prior experience includes leading the Collections Council of Australia (2005–2010) and Museum Studies at

Deakin University (1994–2005). In the early 1990s, Margaret was the first Manager of Visitor Programs at Scienceworks.

Margaret served Museums Australia as national Vice-President (2001–2005), as Chair of the editorial committee for the national magazine (1995–2005), and on the Victorian branch committee in the late 1990s. She helped Museums Australia shape its definition of 'museum', and its pioneering guidelines on sustainability.

Through the Collections Council, Margaret helped inaugurate Blue Shield Australia, an equivalent of the Red Cross for cultural heritage. Margaret contributed to the *National Standards for Australian Museums and Galleries* (2008). She is an expert assessor for the Australian Research Council, and an Honorary Fellow of Deakin University.

DR STEFANO CARBONI



Stefano Carboni has been the Director of the Art Gallery of Western Australia in Perth since October 2008. Previously he was Curator and Administrator in the Department of Islamic Art at The Metropolitan Museum of Art and Visiting Professor of Islamic Art at the Bard Graduate Center in New York.

He joined the curatorial staff at the Metropolitan Museum in 1992 after completing his graduate studies in Arabic and in Islamic Art at the University of Venice and his Ph.D. in Islamic Art at the University of London. At the Metropolitan Museum he has been responsible for a large number of exhibitions, including the recent acclaimed *Venice and the Islamic World, 828–1797* (2006–2007).

His publications include authoring and editing several exhibition catalogues, among which are *Glass of the Sultans* (2001); the prestigious Barr Award winner *The Legacy of Genghis Khan. Courtly Arts and Culture in Western Asia, 1256–1353* (2002); and *Venice and the Islamic World*; another major publication is the catalogue of the Islamic glass collection in the National Museum of Kuwait (*Glass from Islamic Lands. The Al-Sabah Collection, Kuwait National Museum*, 2001). He lectured widely in the museum and outside and taught courses in Islamic Art and Curatorial Studies on a regular basis at the Institute of Fine Arts (NYU), Hunter College (CUNY), and the Bard Graduate Center for the Decorative Arts in New York. He is presently Adjunct Professor at the University of Western Australia.

PLENARY SPEAKERS

JASON EADES



Jason Eades was born in Orbost, South Eastern Victoria. Jason is a proud Gunai man; from an area now known as Gippsland.

Jason's professional career started in a managerial role at his local Aboriginal Cooperative, Moogji Aboriginal Council. From this experience he progressed into

a number of senior management positions including Executive Manager at Mirimbiak Nations Aboriginal Corporation (Victorian Native Title Representative Body), Chief Executive Officer at Ramahyuck District Aboriginal Corporation and Manager, Operations and Budget, Planning and Development Branch, Aboriginal Affairs Victoria. In January 2004 Jason was appointed as the Chief Executive Officer of the Koorie Heritage Trust – one of Victoria's leading Cultural Centres.

Jason is involved with a number of organisations including the Victorian Indigenous Leadership Network, Kinaway (Victorian Aboriginal Chamber of Commerce), The Victorian Aboriginal Corporation for Languages and is currently Co-Chair of the Victorian Aboriginal Economic Development Group. He was awarded the 2010 Museums Australia (Victoria) Award for Excellence by an Individual, which recognises excellence, innovation and leadership in museum practice within Victoria.

JOYCE FAN



Since the start of her museum career in the former National Museum Art Gallery, Singapore in 1993, Joyce Fan has been researching on Southeast Asian modern and contemporary art. She later embarked further studies in the United States, pursuing her Masters in art history and criticism at the Pratt

Institute, Brooklyn, while serving as the Kruss Foundation intern at the Asian Art department of the Brooklyn Museum of Art. Following the completion of her thesis on the social realist woodcuts in Singapore, she resumed her museum career with the Singapore Art Museum where she was responsible for developing the art collection of Vietnam, Laos, Cambodia and Myanmar.

Later Joyce was involved in the exhibition *Cubism in Asia: Unbounded Dialogues* (2005), which examined the art developments from early to mid-20th century which led to her current interest in understanding art from a regional perspective; particularly in the confluences and divergences of art practices. She recently realised *Realism in Asian Art* exhibition, a collaboration with the National Museum of Contemporary Art, Korea, that surveyed paintings from ten Asian countries from the late 19th century to late 20th century. Since her transfer in July 2009, she is currently the curator at the recently established The National Art Gallery, Singapore (TNAGS).

DR J PATRICK GREENE



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.

From 1971, Patrick directed the excavations of Norton Priory in Cheshire which became the largest archaeological investigation of a medieval monastic site in Europe. In 1983, he took up the post of Director of the embryonic Museum of Science and Industry in Manchester, winning over 50 awards including 'Museum of the Year' in 1990.

Patrick is a Fellow of the Tourism Society and Museums Association in the UK, and of the Institute of Public Administration of Australia, past-president of the Museums Association and formerly chair of the Expert Panel of the Heritage Lottery Fund in the UK and the European Museum Forum.

Currently, he is a member of the Executive of the Council of Australasian Museum Directors, the Australian World Heritage Advisory Committee, and member of the National Cultural Heritage Committee. He is also Adjunct Professor in the Centre for Cultural Heritage Asia Pacific of Deakin University and a Professorial Fellow of the University of Melbourne. He was appointed an Officer of the Order of the British Empire (OBE) in 1991.

DR JANETTE GRIFFIN



Janette Griffin has been working in education and museum learning for many years. A particular passion is relationships between students and adult museum experiences. She has worked with a number of regional community museums to develop relationships between the local

community, visitors, teachers and children. In particular she, with others, has explored how small museums contribute to social capital in regional communities.

Janette has worked as a secondary science teacher, museum educator, established and run a CSIRO science education centre and for some time has been teaching at University of Technology Sydney, where she runs a dedicated subject for students to understand the relationships between teachers, students and museum educators. She also teaches the Communication and Public Programs subject in the Sydney University Museum Studies course. She has conducted research and development programs with a number of regional venues in NSW and Victoria.

PLENARY SPEAKERS

MICHELLE HIPPOLITE



Michelle Hippolite was appointed Kaihautū of Te Papa Tongarewa, Museum of New Zealand, in February 2008. She shares the strategic leadership of the Museum with the Chief Executive.

Michelle is of Ngāti Pou and Rongowhakaata descent. She has a strong background in senior public policy and public sector management roles, providing leadership for the government's Māori Language Strategy; the establishment of Māori Television, Treaty of Waitangi, foreshore and seabed, fisheries, arts, culture, and heritage and Pacific people.

DR LYNDA KELLY



Dr Lynda Kelly is Head of Audience Research at the Australian Museum, Sydney. For the past two years Dr Kelly undertook a variety of senior management roles at the Museum; as Head of Visitor Programs and Services she looked after the learning, outreach, audience research, visitor programs,

events and volunteer functions. Prior to that, she was Head of Australian Museum Eureka Prizes, Web and Audience Research, managing two major outreach projects as well as the Museum's audience research and evaluation function.

Lynda Kelly has published widely in museum evaluation and writes the *Audience Research in Museums* blog with a readership of around 1,500 per month, and administers *Museum 3.0*, a social network site for museum professionals with an active, global membership of over 2,000. She is particularly interested in visitor experiences and learning and how these can be measured; young children's learning; Indigenous evaluation; and the strategic uses of audience research and new technologies in organisational change. Dr Kelly is curious to see how Web 2.0 will change the world in which museums operate and the ways people learn. In 2007 she completed her PhD in museum learning, and in 2010 her latest book, *Hot Topics, Public Culture, Museums*, co-edited with Dr Fiona Cameron, will be released.

DR ZU-CHUN LIAO



Zu-chun Liao is Assistant Curator and Collection Manager at the National Museum of Natural Science in Taiwan. She received her PhD from the National Tsing Hua University, Taiwan, by presenting her dissertation on '*The construction of local identity in Lukang*'. During her master's degree program

she worked at the Museum of Texas Tech University, where her inspiration for bridging the gap between archives and the museum sciences began. Her knowledge and collection of data, artifacts and information about the town of Lukang; its residents and archives, have allowed her to play an important role in the production and management of the Lukang exhibit. This exhibit serves as the culmination of years of research, interviews, negotiations and active field work on the town of Lukang, its lifestyle and the preservation of Taiwan's past through rare photographs and artifacts. Dr Liao is also a Member of the Society for Historical Archaeology in North America and of the Popular Cultural Association in the USA.

DAVID REVERE MCFADDEN



David Revere McFadden has been Chief Curator and Vice President for Programs and Collections at the Museum of Arts and Design in New York since 1997. From 1978 to 1995, he was Curator of Decorative Arts and Assistant Director for Collections and Research at Cooper-Hewitt, National Design Museum,

Smithsonian Institution. For six years he served as President of ICOM's Decorative Arts and Design Committee. He holds undergraduate and graduate degrees in the history of art with a secondary major in Chinese political history.

David has organised over 150 exhibitions on decorative arts, design, and craft, covering developments from the ancient world to the present day. Thematic exhibitions include *L'Art de Vivre: Decorative Arts and Design In France 1789-1989*, *Scandinavian Modern 1880-1980*, and *Defining craft: Collecting for the new millennium*. His recent exhibitions such as *Dead or alive: Nature becomes art*, have explored the expanding definitions of materials in the arts.

David has published over 160 books, articles, catalogues, and reviews, delivered over 300 lectures and papers, and spoken at institutions including the Metropolitan Museum of Art in New York, and the École du Louvre in Paris. He has been named Knight, First Class, of the Order of the Lion of Finland; Knight Commander of the Order of the Polar Star of Sweden; and Chevalier de l'Ordre des Arts et des Lettres by the Republic of France. He has received the Presidential Design Award for Excellence three times.

PLENARY SPEAKERS

GINA PANEBIANCO



Gina Panebianco is Head of Education and Public Programs at the National Gallery of Victoria and a member of the NGV's Senior Management Team. Her primary responsibilities are the management of research, development, implementation and evaluation of programs, learning resources and services to local, national and international audiences and visitors.

Gina has a Bachelor of Education and a Higher Diploma of Teaching in Visual Arts and Crafts. She has worked as an art educator and administrator for more than 20 years in various roles of responsibility including Head of Arts and Crafts Faculty in secondary schools, Curriculum Adviser and Regional Consultant in Graphic Communication, Senior Education Officer and Principal of Education Services at the NGV, Manager of the Visual Arts Network for Victoria, Project Manager for VCE Top Arts (1994–2007) and Co-Convener of the Arts Network 2009–2011 (Performing Arts, Visual Arts, Media and Design Network Arts Network).

During her current role the NGV has received six Arts Victoria leadership awards in art education and public and community programs.

SUSANNA SIU



Susanna Lai-kuen Siu is Chief Curator (Heritage and Museum Services) in the Leisure and Cultural Services Department of the Hong Kong Administrative Region. Susanna began her career as Assistant Curator (Local History) at the Hong Kong Museum of History, continued into the Assistant Curator in Chinese Art

and Antiquities role at the Museum of Art, then moved to the role of Curator (Historic Buildings) at the Antiquities and Historic Monuments Office where two major conservation projects were awarded UNESCO Asia-Pacific Heritage Awards for Cultural Heritage Conservation in 2000 and 2001.

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.

VICKI WARDEN



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.

PROFESSOR DIETRICH WILDUNG



Dietrich Wildung is Professor of Egyptology at Free University Berlin and since 1995 has also headed the Naga Excavation Project in northern Sudan. Professor Wildung trained in classics and art history at Munich University and in Paris, completing a doctorate in Egyptology in 1967.

During the 1970s and 1980s, Professor Wildung held senior posts at Munich University and the Egyptian Museum, in Munich, and for over ten years directed an excavation at Minshar Abu Omar in the East Nile Delta. From 1989 until 2009 he was Chief Curator of the Egyptian Museum and Papyrus Collection, Berlin. Widely published, and author of the major monograph *Egypt: From Prehistory to the Romans*, he specialises in the Pharaonic Period of Egyptian History. He has also developed several successful international exhibitions about Egypt and the Sudan for audiences in Mexico City, Tokyo and cities throughout Europe. He has been President and Vice-President of the International Association of Egyptologists and has received several prestigious decorations, including the Order of the Two Niles (Sudan) and the Chevalier de l'Ordre des Arts et des Lettres (France).

KYLIE WINKWORTH



Kylie Winkworth is a museum and heritage consultant with a long-standing interest in the relationships between people, places and collections. She works with heritage and collecting organisations, museums and local government, to develop strategic plans, feasibility studies and collaborative projects. She has a particular interest in museum renewal

and sustainability, working with community organisations to explore the significance of their collections, and finding ways to sustain museums in regional communities. Her publications include *Significance 2.0*, co-authored with Roslyn Russell.

In the area of heritage and museum policy, Kylie has served on various boards and committees including the National Cultural Heritage Committee, 2002–2010. She was a director of the now defunct Collections Council of Australia, a trustee of the Powerhouse Museum and a member of the NSW Arts Advisory Council.

TRADE FAIR

THE FOLLOWING ORGANISATIONS WILL BE EXHIBITING IN THE GRAND BUFFET HALL (REGISTRATION AREA) OF THE STUDENT UNION BUILDING. THE MUSEUMS AUSTRALIA (VICTORIA) TEAM FOR MA2010 AND THE MUSEUMS AUSTRALIA (WA) TEAM FOR MA2011 WILL ALSO EXHIBIT.

THE TRADE FAIR IS OPEN:

Wednesday 29 September, 9am-4pm

Thursday 30 September, 8am-2pm

Friday 1 October, 8am-2pm

EXHIBITORS

Archival Survival

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

ARMSIGN

Armsign is an industry leader in the design, production and the installation systems of outstanding signs and displays. Drawing on 20 years' industry experience, we are at the leading edge of visual information design and architecture. As a full-service agency, we collaborate with clients to develop signage from concept to completion.

BOSCO Storage Solutions

Bosco Storage Solutions specialises in custom mobile shelving systems and storage cabinets for Museums, Galleries, Archives and Memorials. With over 45 years experience, we combine innovative world class product design with precision manufacturing to offer efficient, organised and durable storage for an industry that requires a unique and dedicated solution.

Collections MOSAiC

Information Services & Technology Pty Ltd (IST) supplies Australia's favourite collections management system. 'Collections MOSAiC' is used by museums, galleries, historical societies and private collections across Australasia. We provide software and training direct to our clients, pride ourselves on keeping in touch and continually feeding their wishes back into the software enhancement process. The quality and tenacity of our after-sales support is legendary. Ask any of our existing clients.

Designcraft

Designcraft is a Canberra based fit out company that specialises in the fabrication of high quality museum, gallery and exhibition fit out projects. We are industry leaders in the field of Museum showcase design, fabrication and installation and we have successfully undertaken an enormous variety of complex museum projects, both in Australia and overseas.

Dexion Office

Dexion Office 'Put Your Space to Work' with a range of Specialist Storage Systems tailored for the storage of Collections. Museum storage is amongst the most demanding collections requiring storage, and suitable systems must provide a high level of flexibility and specialisation for the stored contents. Dexion Office has the most comprehensive product range available on today's market to suit this specialised field.

IAS Fine Art Logistics / TED Fine Art

Climate Transport; Climate Storage; TED Packing & Crating; Installation; Air & Sea Freight; Shuttle Services; Major Projects & Exhibitions; Local & International Touring. Whether it is a touring exhibition, a crate manufacture & packing, an acquisition or a single loan from a lender, your experience will be met with the quality, service & professionalism you deserve. Across town, Across the Country, Across the World.

IST 'Uncompromising Quality'

Information Services & Technology Pty Ltd (IST) supplies Australia's favourite collections management system. 'Collections MOSAiC' is used by museums, galleries, historical societies and private collections across Australasia. We provide software and training direct to our clients, pride ourselves on keeping in touch and continually feeding their wishes back into the software enhancement process. The quality and tenacity of our after-sales support is legendary. Ask any of our existing clients.

JVC / Big Bridge

JVC Australia Pty Ltd and Big Bridge Pty Ltd have formed a marketing alliance to produce and deliver next generation 3D stereoscopic imagery through a variety of formats. The MA Conference provides the first chance to view the latest JVC low profile and 3D TV's with 3D sequences demonstrating these latest technologies provided by Big Bridge.

KE Software

EMu is the world's premier museum management system, suitable for museums of all sizes and engineered to manage all types of collections from art to cultural and natural history, special collections and archives in a single multi-discipline catalogue. EMu supports all museum management processes, includes integrated digital asset management and a powerful web 2.0 enabled Internet interface.

Magian Media Studio

Magian is committed to creative excellence, using technology and software development to design and produce digital media for interactive multimedia, websites, video and soundscapes. Magian has developed MMaPS as an integrated software system that incorporates a database for managing digital assets and updating digital content for museum media exhibits and websites.

Mental Media/Interactive Controls

Mental Media combines creative production and technical expertise to create unique, memorable experiences, from single person audio productions to immersive experiences that encompass entire galleries. Interactive Controls, suppliers and integrators of Show and Media Control solutions and Custom display systems for large and small Galleries, Museums and visitor centres.

Philips Entertainment

Philips Entertainment is a new division of Philips Lighting and incorporates the Selecon Lighting brand that is synonymous with quality museum and art gallery lighting in Australia and around the world. Energy efficient lighting has been the focus of our research and development and we are showing the latest technology in LED lighting for the art gallery and museum markets.

PIVOD Technologies

SHOWCASE by PIVOD Technologies is an integrated, leading-edge technology solution that simplifies and improves content management and operation of museums, galleries, themed attractions and other public entertainment complexes. Featuring a versatile platform, SHOWCASE enables you to provide rich media content across any environment that excites, informs, educates, and thrills your visitors.

ReBul Packaging

Designers and manufacturers of customised protective crates for the regional, interstate and overseas transport of delicate and valuable artworks. Rebul Touring Exhibition Crates are renowned for their simplicity, light weight, high strength and as the most affordable way to ensure the best transport protection.

Vernon Systems Ltd

Vernon Systems, a SPECTRUM partner, develops collections management systems used worldwide. Vernon CMS provides sophisticated solutions for medium to large museums, covering cataloguing, public access, location tracking, conservation, loans and exhibitions. eHive is an innovative hosted web-based system, allowing collectors, small museums and communities to catalogue and showcase their collections.

SUPPORTER PROFILES

Art Craft Design National Network

The Art Craft Design National Network draws together museum professionals from across the sector to focus attention on and respond to the issues that impact on the presentation, collection and interpretation of art, craft and design, our specific interests, our institutions and our colleagues.

The elected committee ensures Museums Australia recognises the role of visual art, craft and design within the broader museum and gallery sector.

Arts Victoria

Arts Victoria is a proud supporter of Victoria's arts sector and of the 2010 Museums Australia National Conference.

As the Victorian government body responsible for the arts, Arts Victoria supports a diverse mix of arts and cultural activity across the state. This is achieved by; implementing and advising on Government arts policy; offering funding and opportunities to Victorian arts organisations and to support the career development of Victorian artists; working to safeguard the state's cultural facilities and collections; and striving to ensure that all Victorians have opportunities to engage with creativity and enjoy Victoria's vibrant cultural life.

Australian Government

Department of Water, Environment, Heritage and the Arts

The Australian Government's Arts and Culture portfolio develops and implements national policy, programs and legislation to promote Australian arts and culture. The portfolio's arts and culture divisions administer programs and policies that encourage excellence in artistic effort, support for cultural heritage and public access to arts and culture.

City of Melbourne

Melbourne: intimate, harmonious, sophisticated. Welcome to Melbourne; capital of the State of Victoria and Australia's premier destination for culture, shopping, dining, sports, events, festivals and the arts.

The City of Melbourne provides services in areas as diverse as: transportation; health and safety; family support; tourism, events and marketing; aged and disability; parks and recreation; planning and property; waste and recycling; art and culture; environment; business and economic development; libraries; and in keeping the community informed about the services available to them.

There is much to love about Melbourne. The city inspires a deep passion in those who live here. Melburnians love the city's energy, restaurants, boutiques and laneway living. They love the city's inspirational public art, the quiet space of its parks, its waterfront precinct and the year-round calendar of events.

Cultural Connotations

Cultural Connotations develops, implements and manages creative, cultural and heritage projects. We provide services, support and advice and can support projects across Australia and internationally.

Our services include: audience development planning; collection cataloguing and research; collection management; exhibition and display curating; exhibition management and touring; lectures, seminars, training and workshops; locum services; marketing; services for artists; services for collectors; writing, editing and translating.

Delatite Winery

Delatite is best known for its aromatic whites that have won many trophies and medals over the years and in 2010 it's rated as a Five Red Star Winery in James Halliday's authoritative 2011 Australian Wine Companion. David Ritchie's parents Robert and Vivienne first planted vines in 1968, built the winery in 1982 and all their wines since then reflect what the French call 'the terroir' of the vineyard. The 20 hectare vineyard sits between 450 and 500m above sea level in the foothills of the Victorian Alps below Mt Buller and is definitely cool climate on slopes of iron/mud stone soils. Since 2003/04 the vineyard has moved to BioDynamics with the last herbicide being applied in 2005 and last systemic fungicide in 2007. Natural yeasts are used for both whites and reds and minimal handling and filtration ensure optimal flavour, great structure and length in all wines.

Eight Creative

Eight Creative is a boutique design studio delivering thought provoking design and strategic communication solutions. We believe that great design works – when the message and strategy is right. With over eight years in the making, our happy, diverse client base covers all sectors: arts, not for profit, education, Government, retail and corporate allowing us to pick projects that we are passionate about and work with people that we love (and we think they love us back!)

Eight Creative: branding, publications, direct mail, advertising, packaging and more. Eight Creative proudly supports Museums Australia (Victoria) and the MA2010 Conference.

ENVI

Envi is the Victorian branch of the Museums Australia Education Network. It supports and advocates formal and informal learning and interpretation as core functions of museums and galleries and facilitates the exchange of innovative practice, research and evaluation by its members through a program of activities and events.

ENVI began as the Victorian Education Officers Association in 1974, renamed Museum Education Association of Victoria in 1982 (as part of MEAA) and was part of the amalgamation of associations which formed Museums Australia in 1994.

God's Hill Wines

Through love and passion, Charlie Scalzi and his family have created God's Hill, wines of outstanding quality, which in a short time have earned the family the highest recognition and respect amongst wine lovers and critics. God's Hill vineyard is hidden away in the back of Lyndoch with a rustic cellar door and stunning views of the Barossa Valley ranges. The wine style is a continuation of a tradition which has been practiced since Roman times in the Campania region of Central Italy. The combination of naturally occurring fertile soil at God's Hill and the deeply respectful winemaking methodology, makes for a wine experience that is unique.

'God's Hill, the wines with a heart and soul'

The Gordon Darling Foundation

The Gordon Darling Foundation supports activities in the visual arts Australia-wide. It assists Australian public institutions to increase public access to and enjoyment of the visual arts.

Established by Gordon Darling in 1991, the Foundation funds a wide range of visual arts projects in all Australian states and territories and helps to promote Australian arts in the international arena. The Foundation considers applications at three meetings annually, and awards approximately 30 grants each year. Recipients include national, state and regional galleries, university galleries, state libraries, contemporary arts groups and industry advocacy groups.

The Trustees have also instigated a number of important initiatives; Museum Leadership Program, Darling Travel Grants and a Database and Collection Access Initiative.

SUPPORTER PROFILES

ICOM Australia

ICOM Australia is the Australian national committee of the International Council of Museums, a Paris-based organisation for museum workers of all kinds and for museums and related institutions. ICOM currently has over 30,000 members worldwide and offers its members the opportunity to participate in the work of its numerous specialist International Committees and Affiliated Organisations, as well as to attend its triennial General Conferences.

EMu

EMu is the world's premier museum management system, suitable for museums of all sizes and engineered to manage all types of collections from art to cultural and natural history, special collections and archives in a single multi-discipline catalogue. EMu supports all museum management processes, includes integrated digital asset management and a powerful web 2.0 enabled Internet interface.

The Museum Historians' National Network

The Museum Historians' National Network provides an information and support network for museum historians working throughout Australia. The network organises sessions at the Museums Australia National Conference and special events such as tours and talks, sponsors international guest speakers, and distributes an e-newsletter, *Timelines*, three times each year.

It also sponsors the *Global Curator Exchange* program in conjunction with the American Association of Museums Curatorial Committee, and provides bursaries for members to attend the MA National Conference.

Museum Victoria

Museum Victoria is Australia's largest public museum organisation, incorporating Melbourne Museum, Scienceworks, the Immigration Museum and the World Heritage-listed Royal Exhibition Building. In 2009–10, 2.1 million people visited our museums and our website attracted more than 8.6 million views.

Museum Victoria is responsible for the State collection of more than 16 million items, which form an invaluable record of Victoria's environmental and cultural history. Our researchers, many of whom are world experts in their field, work in the areas of natural sciences, history and technology, Indigenous cultures and museology. This research adds to our communities' understanding of critical contemporary issues such as reconciliation, biodiversity, climate change and cultural diversity.

National Gallery of Victoria

The National Gallery of Victoria is the oldest and one of the finest public art museums in Australia. Established in 1861, the NGV has two buildings displaying the NGV Collection: NGV International on St Kilda Road and The Ian Potter Centre: NGV Australia at Federation Square. In 2011 the NGV will celebrate its 150th anniversary.

NGV International houses the Gallery's collections of international art and The Ian Potter Centre: NGV Australia is home to the Australian art collection, including works by the Aboriginal and Torres Strait Island communities. The NGV Collection includes over 65,000 art works from many centuries and cultures.

The NGV offers an extraordinary visual arts experience with diverse temporary exhibitions, Collection displays, talks, tours, programs for kids, films, late-night openings and performances. Entry to view the NGV Collection is free at both galleries. Entry fees may apply to some temporary exhibitions.

Performing Arts Heritage Special Interest Group (PASIG)

PASIG is distinguished by the involvement of a broad range of collecting institutions including museums, libraries, archives, galleries and tertiary educational institutions.

PASIG is driven by an enthusiasm for Australia's performing arts that is inclusive of our unique indigenous heritage and our multicultural influences, as well as the traditions of English, European and American theatre.

Public Record Office Victoria

The Public Record Office Victoria is the archives of the State Government of Victoria, holding old records from the beginnings of the colonial administration of Victoria in the mid-1830s to today. Good records help to ensure the accountability of the Victorian Government as well as being a resource in trust for future generations of Victorians.

The Sovereign Hill Museum Association

Well known for its abundance of gold in the early 1850s goldrush, Ballarat is a city built on gold, rich in history, heritage, culture and grand architecture. This is recreated at Sovereign Hill; Australia's best outdoor museum.

Built on a site linked with one of richest gold rushes in the world, Sovereign Hill faithfully depicts Ballarat's first ten years after the discovery of gold in 1851 – a turning point in Australia's development.

Sovereign Hill is a unique getaway destination with so much to see and do that visitors can lose themselves for a day or two. Part of its unique charm lies in the attention to detail found in every aspect of this living, working outdoor museum.

State Library of Victoria

Founded in 1854, the State Library of Victoria is Australia's oldest cultural institution and a Melbourne landmark. It houses a vast collection that records and reflects all facets of Victorian social history and culture, past and present. The collection includes over two million books and serials, one of Australia's largest newspaper archives, rare manuscripts, photographs, artworks, maps, digital resources and more. The Library makes its resources available to the community through a range of information and learning services, free exhibitions and cultural events.

The University of Melbourne

Established in 1853, The University of Melbourne is a public-spirited institution that makes distinctive contributions to society in research, learning and teaching, and engagement. It is also the custodian of more than 30 cultural collections which include museums, archives and libraries, and offers degree programs in museum-related areas such as art curatorship, cultural materials conservation and archaeology. The University of Melbourne is therefore proud to host the 2010 Museums Australia National Conference, on its historic Parkville campus, and to support the event through funding from its Community and Cultural Relations Advisory Group.

Museums Australia (Victoria)

Museums Australia (Victoria) is the proud Host Branch of the Museums Australia National Conference 2010. Our staff, committees and supporters provide professional services to develop and sustain its 550 members plus the wider museum community and individuals in Victoria.

Our services include: expert advice on museum practice; grants; accreditation and application of the National Standards for Australian Museums and Galleries; professional development; and advocacy.

SPEAKERS CORNER

xCHANGE SPECIAL PANEL SESSIONS

DATES AND TIMES:

**Wednesday 29 September, 5.30pm-6.30pm
and Friday 1 October, 1pm-2pm**

VENUE: **Student Union Bar, Level 1, Student Union Building**

Our hand-picked panellists from the Conference Program present an engaging five-minute talk, followed by Q & A. The xChange sessions are located in the Student Union Bar on the first floor of Union House, the perfect meeting place for delegates. Drinks are available from a pay bar.

xChange: Wednesday 29 September, 5.30pm-6.30pm

CHAired BY:

Amanda Smith from ABC Radio National's *Artworks* programme

SPEAKERS INCLUDE:

**Professor Richard Sandell,
Nicholas Martland and Chris Nobbs.**

xChange: Friday 1 October, 1pm-2pm

CHAired BY:

Derek Guille from ABC Local Radio 774.

SPEAKERS INCLUDE:

**Margaret Birtley, Michael Parry
and Margaret Tolland.**

Sessions are FREE as part of your Conference Registration, all welcome. No booking is required.

MELBOURNE CONVERSATIONS

A SPECIAL PUBLIC EVENT BY MA2010
AND THE CITY OF MELBOURNE

**Museums and Collections:
Are they telling the stories of a diverse society?**

DATES AND TIME: **Thursday 30 September, 5.30pm-7pm**

VENUE: **BMW Edge, Federation Square**

We are pleased to announce a very special *Melbourne Conversations* public event organised by the City of Melbourne in partnership with MA2010. Join Australian and international guests from some of the world's greatest museums to consider: do contemporary museums reflect modern diversity in society?

WITH SPECIAL GUEST PANELLISTS:

Professor Adrian Franklin, Presenter on *Collectors* ABC TV
Professor of Sociology, University of Tasmania

Professor Stephen Heppell, British social networking expert

Michelle Hippolite, Kaihautū of Te Papa Tongarewa,
Museum of New Zealand

David Revere McFadden, Museum of Arts and Design, New York

CHAired BY: **Amanda Smith**, Presenter on *Artworks*,
ABC Radio National

Developed by the City of Melbourne, *Melbourne Conversations* aims to take current issues of social, political or cultural importance to Melbourne. *Melbourne Conversations* are recorded by Slow TV on behalf of the City of Melbourne.

This event is FREE and all are welcome. No booking is required. For delegates attending the Conference Dinner at 7.30pm, the NGV Great Hall is five minutes walk from BMW Edge. See map on page 49.

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SOCIAL EVENTS

WELCOME RECEPTION & REGISTRATION

TIME: 6pm-8pm
DATE: Tuesday 28 September 2010
ADDRESS: Melbourne Museum,
11 Nicholson Street, Carlton
DRESS: Smart Casual
ADDITIONAL TICKETS: \$25 per person

Includes a special welcome from the Right Hon the Lord Mayor Robert Doyle, and Dr J Patrick Greene, CEO, Museum Victoria.

Melbourne Museum explores life in Victoria, from our natural environment to our culture and history. Located in Carlton Gardens, opposite the World Heritage-listed Royal Exhibition building, Melbourne Museum houses a permanent collection in eight galleries, including one just for children. The Conference Welcome Reception will be held on the Ground Floor to showcase the new *600 Million Years: Victoria Evolves* exhibition.

The Conference Welcome Reception is included in the registration fee for Full Conference delegates only (not day delegates) and those attending the Art, Craft & Design National Network session. If you are a Day Registrant you may purchase a ticket to this function.

HOW TO GET THERE

The Melbourne Museum is located in Carlton Gardens not far from the University of Melbourne and just north of the city centre. Take trams 86 or 96 from the centre of the city to the corner of Nicholson & Gertrude Streets. See the map on page 49 for further details.



MELBOURNE MUSEUM

COCKTAIL DRINKS & MAPDA AWARDS RECEPTION

TIME: 7pm-8.30pm
DATE: Wednesday 29 September 2010
ADDRESS: State Library of Victoria,
328 Swanston Street, Melbourne
DRESS: Smart Casual
TICKETS: \$45 per person

Includes a special welcome from Anne-Marie Schwirtlich, CEO and State Librarian, State Library of Victoria and MAPDA Award presentations by Patricia Sabine, Design Director, Design Forum Tasmania.

Founded over 150 years ago, the State Library of Victoria is Australia's oldest collecting institution and one of Melbourne's most important architectural landmarks. Located in the heart of Melbourne, the Library attracts more than 1.5 million visitors each year.

The evening will include drinks and refreshments in the Experimedia room where the 2010 MAPDA Awards will be announced and guests will have the opportunity to visit the stunning Dome Galleries exhibitions *Mirror of the World: Books and Ideas* and *The Changing Face of Victoria* as well as the temporary exhibition *'Til You Drop: Shopping – a Melbourne history*.

The event includes the book launch for *Exhibition Design for Galleries and Museums: an insider's view* edited by Georgia Rouette, Museums Australia (Victoria).

Please note this event is not included in the registration fee for delegates. Please contact the conference organisers to purchase tickets.

HOW TO GET THERE

The State Library of Victoria is at 328 Swanston Street, Melbourne, on the corner of La Trobe Street, opposite Melbourne Central in the centre of the CBD. It's within easy walking distance of public transport, taxis and parking. See the City of Melbourne map on page 49 for details.



STATE LIBRARY OF VICTORIA

SOCIAL EVENTS

CONFERENCE DINNER

TIME: 7.30pm-10pm
DATE: Thursday 30 September 2010
ADDRESS: National Gallery of Victoria – NGV International
180 St Kilda Road, Melbourne
DRESS: Business/Evening
TICKETS: \$90 per person

The Great Hall at NGV International is one of Melbourne's most impressive banquet halls. An important feature of Sir Roy Grounds' iconic National Gallery of Victoria building which first opened in 1968, the Great Hall's splendid stained-glass ceiling by Melbourne-born artist, Leonard French, has been admired by millions of visitors.

The conference dinner will include presentations of the ICOM Australia 2010 Awards for International Relations for outstanding work in promoting international relations, and presentation of the Global Curators for 2010. The Global Curator Exchange program is organised and sponsored by the Museum Historians' National Network (MHNN) of Museums Australia and the Curators' Committee (CurCom) of the American Association of Museums, with the support of ICOM Australia.

All delegates attending the Conference Dinner in the Great Hall at NGV International on Thursday 30 September will receive a complimentary adult ticket to see the *European Masters: Städel Museum, 19th-20th Century* exhibition in their conference satchels. The ticket can be used for entry to the exhibition on any day during normal exhibition opening hours.

Please note the Conference Dinner is not included in the registration fee for delegates. Please contact the conference organisers to purchase tickets.

HOW TO GET THERE

NGV International is located on St Kilda Road just south of the CBD and the Yarra River. All trams travelling down St Kilda Road stop at the NGV. See the City of Melbourne map on page 49 for details.

CLOSING RECEPTION & WELCOME RECEPTION FOR REGIONAL & REMOTE

TIME: 5pm-6.30pm
DATE: Friday 1 October 2010
ADDRESS: Grainger Museum, University of Melbourne
DRESS: Smart Casual
ADDITIONAL TICKETS: \$15 per person

The Grainger Museum is about to reopen following a period of major works to preserve the historic building and upgrade its facilities for visitors, staff and the collection. Percy Aldridge Grainger (1882-1961) was a prolific composer and a virtuoso pianist with an international reputation. The evidence of his creative life – his thoughts, compositions, recordings, archive and eclectic collection of artifacts – forms the Grainger Collection at the University of Melbourne.

This function is included in the registration fee for Full Conference delegates and delegates registering for the Regional and Remote day on Saturday 2 October. At this stage it is fully booked, a waitlist will be available at the conference registration desk.

Includes special welcome from Philip Kent, University Librarian, University of Melbourne.

HOW TO GET THERE:

The Grainger Museum is located on the western side of the University of Melbourne Parkville campus facing Royal Parade. See the University of Melbourne map on page 48 for details.

OTHER TOURS AND SPECIAL OFFERS AND NATIONAL NETWORK SOCIAL EVENTS ARE ALSO AVAILABLE TO CONFERENCE DELEGATES. PLEASE VISIT THE TOURS AND OFFERS PAGE ON THE CONFERENCE WEBSITE FOR MORE INFORMATION.



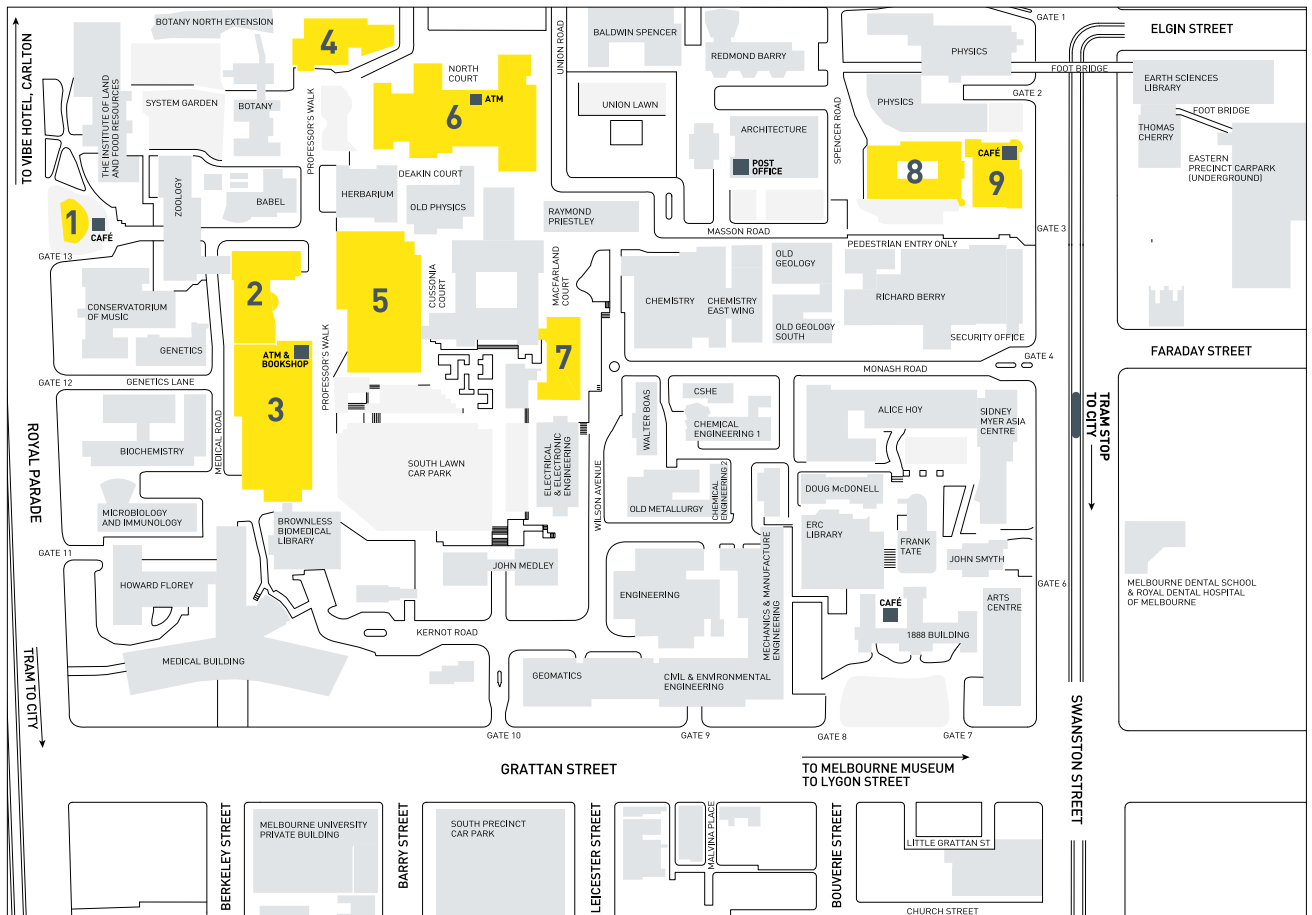
NATIONAL GALLERY OF VICTORIA – NGV INTERNATIONAL



GRAINGER MUSEUM, UNIVERSITY OF MELBOURNE

LOCATION MAP

THE UNIVERSITY OF MELBOURNE





UNIVERSITY OF MELBOURNE VENUES

- | | | | | |
|---------------------------------|--|-------------------------------------|-----------------------------------|----------------------------|
| 1 Grainger Museum | 2 Economics & Commerce Building | 3 Baillieu Library | 4 University House | 5 Old Arts Building |
| 6 Student Union Building | 7 Wilson Hall | 8 Elisabeth Murdoch Building | 9 Ian Potter Museum of Art | |

CITY OF MELBOURNE



KEY

-  Visitor Information
-  Train Station

CITY OF MELBOURNE VENUES

- | | | | | |
|---|---|------------------------------------|-----------------------|--|
| 10 Melbourne Museum
Carlton Gardens | 11 Experimedia
State Library of Victoria | 12 Her Majesty's
Theatre | 13 Grand Hyatt | 14 BMW Edge
Federation Square
& NGV Australia |
| 15 Immigration
Museum | 16 NGV International
National Gallery of Victoria | | | |



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National Portrait Gallery Old Parliament House Key Government Agencies

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MUSEUM



SCIENCE & LIFE GALLERY

Expand your imagination to the times of the dinosaurs. See the astonishing fossils of prehistoric creatures. Explore modern day inhabitants through our collection of 750 mammals, birds, reptiles and deep sea dwellers.

Museum Victoria is proud to offer free general admission for MA2010 Conference Registrants to Melbourne Museum including Bunjilaka, Aboriginal Cultural Centre, Immigration Museum and Scienceworks for the duration of the conference, 28 September – 2 October 2010.

For free entry, please present your conference badge at the admission desk.

Offer excludes entry to: Frame the Artefact Exhibition, special exhibitions and events. Valid until 2 October 2010.

MELBOURNE MUSEUM NICHOLSON ST CARLTON VICTORIA
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NGV 150 years

free
entry

CELEBRATE THE VISUAL ARTS

2011 marks the 150th anniversary of the National Gallery of Victoria. The NGV has been presenting the story of art from antiquities through to contemporary works to six generations of art lovers. And with free entry to the amazing NGV Collection, it's not surprising the NGV was the 20th most visited art museum in the world last year.

Wander in to the NGV and celebrate art, one of Melbourne's great passions.

NGV International
180 St Kilda Road
10am–5pm
Closed Tuesdays

**The Ian Potter Centre:
NGV Australia**
Federation Square
10am–5pm
Closed Mondays

03 8620 2222
ngv.vic.gov.au

Samantha Hobson
Calm night...down at the beach 2008 (detail)
Purchased, Victorian Foundation for Living
Australian Artists
© Samatha Hobson courtesy Vivien Anderson
Gallery

Bentinck Island Artists Collaborative
Dulka Warngiid 2007
Purchased with funds donated by Catherine Allen,
Carolyn Berger and Delma Valmorbidia, 2007
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Art and Alcaston Gallery Melbourne

ngv
National
Gallery of
Victoria

