



2012

**MUSEUMS AUSTRALIA  
NATIONAL CONFERENCE**

Research and collections  
in a connected world

## CONFERENCE HANDBOOK

24–28 September 2012

The University of Adelaide, South Australia

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# Welcome

## Message from the Minister for the Arts



I extend a warm welcome to all delegates attending the Museums Australia National Conference 2012, *Research and Collections in a Connected World*.

The Government through Arts SA is pleased to provide support for this national conference as it encourages professional development for people working in museums, galleries and libraries, both big and small, throughout Australia. This is a great opportunity to hear from renowned international and national speakers and establish or extend your professional networks.

I would especially like to acknowledge the many volunteers within the museum sector who are attending this conference. Along with the professional museum staff your contribution to the preservation of Australia's cultural and natural heritage is invaluable.

It is 10 years since Adelaide last hosted the Museums Australia National Conference. I was pleased to welcome delegates on that occasion as well. I encourage delegates to take the opportunity to enjoy this city's rich cultural heritage, as there are many museums, galleries and libraries all within easy walking distance of the conference venue, along the beautiful North Terrace cultural boulevard.

I wish you all the best for a successful conference.

### John Hill

Minister for the Arts  
Government of South Australia

## Message from the SA Branch President



On behalf of the SA Branch of Museums Australia it is my great pleasure to welcome you to Adelaide for Museum Australia's sixteenth national conference: *Research and Collections in a Connected World*. We are delighted to present a conference program that encompasses such a broad range of museums, galleries, heritage sites and collecting institutions, with sessions addressing both theoretical issues and practical challenges. In addition our social program offers the perfect opportunity for you to savour South Australian hospitality, forge new friendships and renew old acquaintances.

Staging an event of this nature depends on the energy, commitment and support of many people working behind the scenes. While too numerous to mention individually, I would like to extend our thanks to all those individuals and organisations who have been so generous in offering their sage advice and practical assistance.

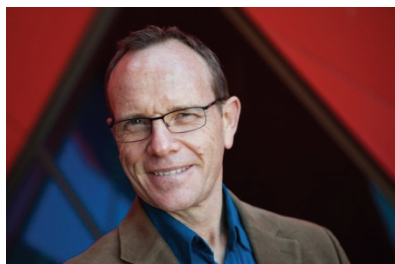
We hope you will find this year's conference thought-provoking, challenging, and above all memorable.

### Regan Forest

President  
SA Branch  
Museums Australia



## Message from the National President



Welcome to the 16th Museums Australia National Conference held at The University of Adelaide.

In one sense, Adelaide is the physical embodiment of the theme of this year's conference. No other Australian city can boast the physical contiguity of diverse cultural and collecting institutions that is represented on North Terrace. Of course, buildings are only a part of the story – compact Adelaide is connected locally and globally to the ideas and work of museum professionals through extensive networks.

This year's theme *Research and Collections in a Connected World* will explore the potential of museum research by museums of all types. The theme encompasses the role of collections, collaborations within the industry and the ways in which museums create meaning in the contemporary world.

Delegates to the conference will, I hope, be inspired by conference sessions on how museums and galleries contribute to the needs of preserving and expand culturally significant collections and how to make them relevant and inspirational for future generations.

I would like to thank the many sponsors involved in supporting this conference, in particular The University of Adelaide and Arts SA. I also encourage all delegates to visit the exhibitions and unique opportunities available throughout the conference.

A conference like this cannot happen without the generous support of all the presenters who have come here to share their work. I would therefore like to thank and acknowledge all the presenters at this year's Museums Australia National Conference and to commend the work of members of the organising committee who have laboured hard to put together a stimulating and rewarding event for all participants.

**Andrew Sayers AM**  
National President  
Museums Australia

## Message from the Vice-Chancellor



On behalf of the University of Adelaide, I am delighted to welcome Museums Australia delegates to their annual conference. Museums Australia plays a crucial role in fostering links between museums and educational institutions, like the University of Adelaide, that help develop skilled museum professionals and this conference is an important part of that engagement.

The theme of this conference is *Research and Collections in a Connected World*. Connections are certainly integral to promoting sector-wide knowledge of best professional practice, employment opportunities and the importance of collections to the community. I can say from experience that universities frequently hold noteworthy and sometimes amazing, but often little-known, collections in their own right. Their potential, and benefit to the broader academic and general community, can only be fulfilled through promoting access and relevant research.

Universities educate researchers in myriad fields, including scientists and cultural practitioners whose work and ideas can add great historical and cultural interest to various artefacts. University collections add another layer of complexity to the wider museum world and its networks. We are very pleased to be able to host this conference on our campus in the heart of Adelaide's famed cultural boulevard.

Have a productive conference, enjoy the amenities we offer and enjoy your stay in Adelaide.

**Professor Warren Bebbington**  
Vice-Chancellor and President  
The University of Adelaide



## CONFERENCE COMMITTEE

**Ms Regan Forrest** (Conference Organising Committee Chairperson), The University of Queensland

**Ms Pauline Cockrill**, History SA

**Ms Mirna Heruc**, Art and Heritage Collections, The University of Adelaide

**Mr Tony Kanellos**, Santos Museum of Economic Botany, Botanic Gardens of Adelaide

**Mrs Anne Langsford**, Museums Australia SA Branch

**Mr Michael Mills**, Heaps Good Productions

**Mr Robert Morris**, South Australian Museum

**Ms Elizabeth Pascale**, Art and Heritage Collections, The University of Adelaide

**Ms Veronika Petroff**, Museums Australia SA Branch

**Ms Alexis Tindall**, South Australian Museum

## CONFERENCE SECRETARIAT



### Conference Logistics

PO Box 6150  
Kingston ACT 2604

P 02 6281 6624  
F 02 6285 1336  
E [conference@conlog.com.au](mailto:conference@conlog.com.au)  
W [www.conferencelogistics.com.au](http://www.conferencelogistics.com.au)

For assistance during the Museums Australia National Conference 2012 please contact the conference registration desk on 0448 576 105.

## Sponsors

Thank you to our valued sponsors who contribute to the success of the conference.

### SUPPORTING SPONSOR



**Government of South Australia**  
Arts SA

### Government of South Australia, Arts SA

Arts SA is a division of the Department of the Premier and Cabinet and is the South Australian Government's arts and cultural agency.

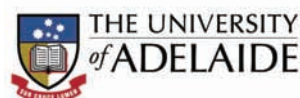
Our role includes:

- managing the Government's funding assistance to artists and arts organisations
- developing, facilitating and administering the Government's vision and strategy for the arts and cultural sector
- recognising and promoting the strengths and needs of our State's makers, presenters and collectors of art and cultural heritage.
- supporting the development and maintenance of our State's cultural heritage collections.
- advising and supporting the Minister for the Arts.



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## VENUE SPONSOR



### The University of Adelaide

The University of Adelaide is one of Australia's Group of Eight, research-intensive universities and is consistently ranked among the top 1% of universities in the world. Established in 1874, the University of Adelaide is Australia's third oldest university and an iconic Adelaide institution, contributing significantly to the health, wealth and wellbeing of the state and a vital part of the cultural, social and intellectual life of the community. The University of Adelaide has a strong reputation for research and teaching and creating leaders who make a real-life impact on the world. With five Nobel Laureates among its alumni community, the University has also produced 105 Rhodes Scholars, including Australia's first Indigenous recipient, and 116 Fulbright Scholars.

The University of Adelaide, Adelaide SA 5005

P: 08 8313 4455 (general enquiries)

W: [www.adelaide.edu.au](http://www.adelaide.edu.au)

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## KEYNOTE SPEAKER SPONSORS



### Adelaide Festival Centre's OzASIA Festival and the Bob Hawke Prime Ministerial Centre at the University of South Australia

Think, Connect, Act. UniSA's Hawke Centre offers a free civil society forum program, with live and online expert contributors, and covering the top 21st century issues. Discover a different beat at Adelaide Festival Centre's OzAsia Festival. Theatre, dance, music, exhibitions, forums, film on 14-30 September.

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### Botanic Gardens of Adelaide

The Botanic Gardens of Adelaide, a collections-based institution, provides 1.8 million visitors every year with a range of cultural, recreational, educational and scientific experiences.

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### ICOM Australia (International Council of Museums)

The International Council of Museums Australia (ICOM Australia) is a part of the global network of museum and heritage professionals committed to the world's natural and cultural heritage.

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### IMTALAP (International Museum Theatre Alliance Asia Pacific)

IMTALAP is the Asia Pacific affiliate of the International Museum Theatre Alliance a professional interest group for museum theatre practitioners and their supporters.

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### Museums Australia Education National Network (MAENN)

MAENN is an MA special interest group that supports its members by providing opportunities for professional learning and advocating in support of the place education and learning in Australian cultural institutions.

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### Museums Australia Historians National Network

This Network provides a way for curators, historians, students and cultural heritage practitioners to meet (often virtually), exchange ideas, network across institutions and support professional development through grants.



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**SESSION  
SPONSOR**



**Bosco Storage Solutions**

Bosco Storage Solutions specialises in custom mobile shelving systems and storage cabinets for museums, galleries, archives and memorials. With over 50 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.

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**MORNING TEA  
SPONSORS**

**Wednesday  
26 September**



**Preservation Australia**

Preservation Australia specialises in preventive conservation consultancies, individual conservation treatments, and conservation workshops. And now includes our archival and conservation supply business, Conservation Resources.

**Tuesday  
25 September**



**Significance International**

Significance International is about sustainable collections. We deliver research, planning and training to collecting organisations, large and small. Collection significance assessment is our speciality.

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**CONFERENCE  
HANDBOOK  
SPONSOR**



**Object Consulting**

Founded in 1989, Object Consulting is an Australian owned and operated company. We pride ourselves in being one of Australia's leaders in the delivery of enterprise business solutions through the innovative use of technology. Our expertise is in the timely, cost-effective delivery of large scale applications for major organisations. Today, Object passionately believes that information technology has a major role to play as an enabler of sustainability.

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**PEN SPONSOR**



**Acoustiguide of Australia Pty Ltd**

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**WRITING PAD  
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**CSM Office Furniture Solutions Pty Limited**

CSM Offer a range of Cultural and Conservation Collections storage tailored for museums, art galleries, herbariums, libraries and places of cultural significance.





# Exhibitors

The Industry Exhibition will be held in Bonython Hall, The University of Adelaide. Opening hours are:

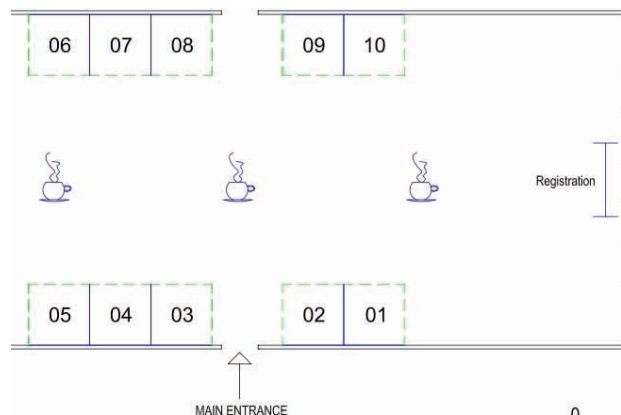
Tuesday 25 September 8.00 am to 7.00 pm  
(includes awards presentation)

Wednesday 26 September 8.00 am to 3.30 pm

Thursday 27 September 8.00 am to 3.30 pm

Friday 28 September 8.00 am to 3.30 pm

## EXHIBITION FLOORPLAN



### Artlab Australia is a proud sponsor of Museums Australia National Conference 2012 Adelaide

Artlab provides comprehensive, integrated and strategic conservation advice to a full range of cultural collections, museums, galleries, libraries and archives nationally and internationally

#### The services we provide:

- Conservation treatment for collections and individual items
- Conservation management plans for the care, use and access to collections
- Exhibition design advice
- Preservation policy, best practice methodology and procedural advice linked to collections care
- Assessment of existing storage facilities and predictions of future storage requirements
- Environmental monitoring
- Pest management
- Disaster preparedness and response
- Skills and training needs
- Community workshops to provide training to museum professionals and volunteers

Please contact Artlab for further information

Artlab Australia 70 Kintore Avenue, Adelaide SA 5000

T: 08 8207 7520 E: [artlab@dpc.sa.gov.au](mailto:artlab@dpc.sa.gov.au) W: [artlabaustralia.com.au](http://artlabaustralia.com.au)



**ARTLAB**  
AUSTRALIA



## EXHIBITION BOOTHS

### BOOTH 1

#### Vernon Systems

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.



Maria Lempriere, Marketing Manager  
A PO Box 6909, Auckland, 1141, New Zealand  
P +64 9 815 5599  
E maria@vernonsystems.com  
W www.vernonsystems.com

### BOOTH 2

#### Philips Selecon

Philips Selecon is a leading world manufacturer of display lighting, and our passion for performance and desire to listen, understand and respond to our clients, drives us to deliver better tools to light the 'theatre of life' – stages, retail, museums and art galleries of the world; wherever creative lighting is required.



Peter McKenzie, Australia Market Manager  
A PO Box 5925, West End QLD 4101  
M: 0419 133 342  
E: peter.mckenzie@philips.com  
W: www.seleconlight.com

### BOOTH 3

#### The Australian Showcase & Hardware Company

A family owned manufacturing enterprise with over 35 years of experience in showcase manufacture TASHCO brings together unrivalled Australian showcase design and engineering skills to provide state of the art Museum quality showcase solutions. We pride ourselves on our capacity to deliver the 'best value for money' through a quality Australian made product delivered both on budget and on time on every occasion.



Doug Fordham  
A PO Box 476  
Lara VIC 3212  
P: 03 5274 1133  
F: 03 5274 1199  
M: 0403 290 016  
E: tashco@tashcosystems.com.au  
W: www.tashcosystems.com.au

### BOOTH 4

#### Bosco Storage Solutions



Bosco Storage Solutions specialises in custom mobile shelving systems and storage cabinets for museums, galleries, archives and memorials. With over 50 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.

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P: 02 8796 6288  
F: 02 8796 6289  
E: sales@boscostorage.com.au or  
cameron.stone@boscostorage.com.au  
W: www.boscoshelving.com.au

### BOOTH 5

#### Object Consulting



Founded in 1989, Object Consulting is an Australian owned and operated company. We pride ourselves in being one of Australia's leaders in the delivery of enterprise business solutions through the innovative use of technology. Our expertise is in the timely, cost-effective delivery of large scale applications for major organisations. Today, Object passionately believes that information technology has a major role to play as an enabler of sustainability.

P: 02 9459 3300 (Sydney)  
03 8615 4500 (Melbourne)  
07 3310 8722 (Brisbane)  
E: info@objectconsulting.com.au  
W: www.objectconsulting.com.au

### BOOTH 7

#### 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.

W: www.kesoftware.com/emu





#### BOOTH 8

##### **Mental Media and Interactive Controls**



Mental Media is a multimedia production and management company that thinks ideas are fun. We delight in finding inventive, intelligent, and sometimes irreverent ways to interpret, educate and inspire.

P: 02 9557 2011  
E: [info@mentalmedia.com.au](mailto:info@mentalmedia.com.au)  
W: [www.mentalmedia.com.au](http://www.mentalmedia.com.au)

Interactive Controls provides multimedia control and display systems for museums, galleries, theatre productions, visitor centres, corporate installations, public displays, exhibitions and digital signage.

P: 02 9436 3022  
E: [info@interactivecontrols.com.au](mailto:info@interactivecontrols.com.au)  
W: [www.interactivecontrols.com.au](http://www.interactivecontrols.com.au)

#### BOOTH 9

##### **Information Services and Technology**



Established in 1994, IST is Australian owned and operated. Customer Service is paramount to us. Before and after-sales service are our top priorities. With over 550 customers across Australia and beyond, Collections MOSAiC is Australia's favourite Collections Management system. Suit a wide variety of collections both large and small. Put your collection online with MOSAiC Web.

Rew Whittington or Sally-Anne Whittington  
A: PO Box 7378  
Secret Harbour WA 6173  
P: 08 9537 2874  
M: 0403 832 527  
E: [sales@ISTechnology.com.au](mailto:sales@ISTechnology.com.au)  
W: [www.ISTechnology.com.au](http://www.ISTechnology.com.au)

#### BOOTH 10

##### **Dexion**



Dexion Office is an Australian company with a range of products designed for the storage and preservation of museum and gallery collections. Our specialised range of products are complemented by services that help our customers achieve solutions that offer the best mix of space utilisation, safety and value.

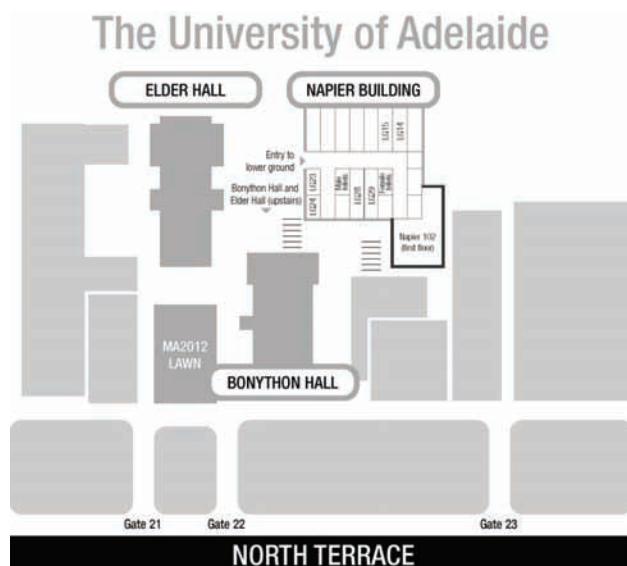
Brett Piskulich  
National Specialist System Manager  
A: 23 Tattersall Road  
Kings Park NSW 2148  
P: 1300 135 703  
M: 0403 832 527  
E: [enquiries@dexionoffice.com.au](mailto:enquiries@dexionoffice.com.au)  
W: [www.dexionoffice.com.au](http://www.dexionoffice.com.au)



# General information

## CONFERENCE VENUE

Elder Hall, Napier Building and Bonython Hall  
The University of Adelaide  
North Terrace  
Adelaide SA 5005



Museums Australia National Conference 2012 will hold the main plenary sessions in Elder Hall. Parallel sessions will be held in various rooms in the Napier Building. Please see the conference program for session rooms. Next door to Elder Hall is Bonython Hall, which is the location for the conference registration desk, industry exhibition and all conference catering.

## REGISTRATION

The registration desk will be open for the duration of the conference and will serve as your main point of contact for all conference related queries. The registration desk can be contacted throughout the conference on mobile phone: 0448 576 105. The registration desk is located in Bonython Hall and will be open as follows:

Monday 24 September (pre-registration)	2.00 pm to 4.00 pm
Tuesday 25 September	7.30 am to 7.00 pm
Wednesday 26 September	8.00 am to 5.00 pm
Thursday 27 September	8.00 am to 5.00 pm
Friday 28 September	7.30 am to 5.00 pm

Upon arrival at the conference, please ensure you collect your conference handbook and name badge from the registration desk. Conference Logistics staff will be happy to assist you in any way they can.

## CATERING AND DIETARY REQUIREMENTS

Morning, afternoon teas and lunches will be served in Bonython Hall. Lunches will be served as an informal stand-up buffet. Vegetarian options will be catered for in the main catering choices. Other dietary requirements noted on your registration form have been passed on to the catering staff, and will be available from a dedicated catering station. Please ask the catering staff for assistance.

Each morning a coffee cart will be available out the side of Bonython Hall for conference delegates. Chairs and tables are provided on the lawn at the front of Elder Hall for the use by conference delegates during meal breaks.

## DRESS

The conference dress is smart casual for all sessions, the Welcome Reception, Awards Presentation. The dress code for the Conference Dinner is business/evening.

## EMERGENCY ASSISTANCE

In the case of emergency please dial 000 for police/ambulance/fire. All evacuation procedures are located in the session rooms or please listen to instructions from conference and The University of Adelaide staff. There is a medical room on the University campus and the Royal Adelaide Hospital is a 5 minute walk from the University.

## EVALUATION SURVEY

Following the conference an evaluation survey will be available for delegates to complete. The online evaluation survey will be emailed to all delegates, exhibitors and sponsors after the conference. Hard copies of the evaluation survey are available at the registration desk. Delegates are encouraged to complete the conference evaluation as it assists in the planning of future conferences.

## INTERNET ACCESS

Complimentary wifi is available for all conference delegates while on The University of Adelaide grounds. The password to gain access to the internet will be advertised on noticeboards near the registration desk and throughout Bonython Hall.



## LOST AND FOUND

Please report any lost or found property to the registration desk located in Bonython Hall.

## MESSAGES

Messages can be posted on the message board situated near the registration desk. Please check the board on passing. The registration desk can be contacted throughout the conference on mobile: 0448 576 105.

## MOBILE PHONES

As a courtesy to other delegates and speakers, please ensure that all mobile phones and pagers are turned off or are in 'silent' mode during all sessions and social functions.

## NAME BADGES

Your conference name badge must be worn at all times, as it is your entry to all sessions, the exhibition area and social functions. Security staff will be asked to refuse entry to anyone not wearing their allocated name badge.

## PARTICIPANT LIST

A participant list with name, organisation and state will be supplied to delegates, exhibitors and sponsors at the conference. Anyone who indicated on their registration form that they did not want their name and organisation to appear on the list has not been included.

## SPEAKERS' PREPARATION AREA

Speakers are required to submit and preview their presentations prior to their session. An audio visual technician will be available to assist with your presentation. Please go to the registration desk and the staff will direct you to the speakers' preparation area which will be open as follows:

Monday 24 September	2.00 pm – 4.00 pm
Tuesday 25 September	7.30 am – 4.30 pm
Wednesday 26 September	8.00 am – 4.30 pm
Thursday 27 September	8.00 am – 1.00 pm
Friday 28 September	8.00 am – 3.30 pm

## SOCIAL MEDIA

Delegates are encouraged to join in the conversations regarding the MA2012 Conference via Twitter and Flickr.

MA SA Flickr site:  
[www.flickr.com/photos/museumsaustralia\\_sa/](http://www.flickr.com/photos/museumsaustralia_sa/)

MA2012 Twitter hashtag #MASA2012

## SPECIAL REQUIREMENTS

Every effort has been made to ensure people with special requirements are catered for. Should you require any assistance, please contact the registration desk to enable us to make your attendance at the conference a pleasant and comfortable experience.

## TRANSPORT INFORMATION

### Public transport

The Adelaide Metro website has comprehensive information about Adelaide's public transport system, whether travelling by bus, tram or train. Visit [www.adelaidemetro.com.au](http://www.adelaidemetro.com.au) for information.

Alternatively contact the Adelaide Metro Info Line on 08 8303 0844 (local).

### Adelaide airport bus transfers

Adelaide airport is 8 km from the centre of the city and is easily accessed by bus. The Adelaide Metro JetBus and Skylink airport shuttle transfers passengers to and from the airport.

**Adelaide Metro JetBus:** The Adelaide Metro JetBus travels between Adelaide airport and the city between 5.00 am and 11.00 pm. You will need to purchase a Metroticket fare to board the bus. For further information please visit [www.adelaidemetro.com.au](http://www.adelaidemetro.com.au)

**Skylink airport shuttle:** The Skylink airport shuttle transfers passengers between Adelaide airport, Adelaide central bus station and the Adelaide parklands train terminal at Keswick. Visit [www.skylinkadelaide.com](http://www.skylinkadelaide.com) for more information.

### Car parking

Car parking is not available on The University of Adelaide Campus. Public car parking is available on Victoria Drive, Kintore Avenue and is also available in U Park stations. Please view the website for locations of U Park Stations <http://upark.com.au>. Charges do apply.

### Taxis

Adelaide Independent Taxi Service	13 22 11
Suburban Taxi	13 10 08
Yellow Cab Co	13 22 27

## VOLUNTEERS

Museums Australia conference volunteers are available to assist and to give directions to all conference delegates. They will be around the University campus and will be wearing a badge and name tag for easy identification. The volunteers are available to help you have the positive conference experience that you came for.



Anne & Gordon  
Samstag Museum of Art  
University of South Australia

**COMING SOON**

12 October – 14 December 2012

**Master of Stillness: Jeffrey Smart  
paintings 1940 – 2011**

Curator Barry Pearce

# SAMSTAG MUSEUM

55 North Terrace, City West campus, Adelaide  
Enquiries 08 8302 0870

A Samstag Museum of Art and Carrick Hill, Adelaide  
exhibition in partnership with TarraWarra Museum of Art



Image: Jeffrey SMART, *Near Knossos* (detail), 1973  
oil and acrylic on canvas, 81.0 x 100.0 cm  
University of South Australia Art Collection, © Jeffrey Smart



## collections MOSAIC

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# Social program

If you wish to attend the following social functions and have not purchased a ticket please visit the registration desk as soon as possible.

## Welcome Reception

Date: Monday 24 September 2012  
Time: 6.00 pm – 8.00 pm  
Venue: South Australian Museum, North Terrace, Adelaide

Dress: Smart casual  
Tickets: Attendance at the Welcome Reception is included in the full registration.

Day registrations and accompanying persons may purchase tickets at the cost of \$70.00 (incl GST).

## Conference Dinner

Date: Thursday 27 September 2012  
Time: 6.30 pm – 10.30 pm  
Venue: National Wine Centre, Hackney Road, Adelaide

A 15-minute walk from The University of Adelaide.

Dress: Business / evening  
Tickets: The Conference Dinner is an additional cost for all registration types and tickets may be purchased at the cost of \$95.00 (incl GST), which includes a three-course meal and drinks.

## MAPDA and MAGNA Awards Presentation and Exhibition



**MAGNA**  
MUSEUMS AND GALLERIES  
NATIONAL AWARDS

Date: Tuesday 25 September 2012  
Time: 5.00 pm – 7.00 pm  
Venue: Bonython Hall, The University of Adelaide, North Terrace, Adelaide

Dress: Smart casual  
Tickets: Attendance at the Awards Presentation and Exhibition is included in the full registration.

Day registrations and accompanying persons may purchase tickets at the cost of \$55.00 (incl GST).

**Optional tour:** The Wine Discovery Journey will be exclusively open for those attending the Museum Australia Conference Dinner at the National Wine Centre of Australia. Admission is included in the price for the Conference Dinner ticket. See tour details (on page 16) for more information.





# Tours

Numbers are limited so please register to attend the tours at the registration desk to avoid disappointment. Tours are free to attend for conference delegates, unless indicated below in the tour description.

## MONDAY

If you are attending a tour on Monday 24 September, please make your own way to the venue and meet the tour guide at the reception of the venue.

### National Railway Museum

Monday 24 September 2012  
10.00 to 11.30 am  
76 Lipson Street, Port Adelaide

The National Railway Museum is a self-funded and volunteer operated community Museum located within the heritage precinct of Port Adelaide, South Australia. The Museum houses a significant railway heritage collection that is one of the largest undercover collections of passenger carriages, heritage locomotives, freight vehicles and rail memorabilia in Australia, and is the largest triple gauge railway collection in the world. A highlight for visitors is the opportunity to take an interactive and informative tour of the famous Tea and Sugar train, which provided essential supplies for those communities living along the Trans-Australian Railway on the isolated Nullarbor Plain. You can also look inside and even climb aboard many of the other trains, including the travelling post office van 018 and the elegant DA52 dining carriage. For those with a passion for social history there is an extensive range of collection items that tell the story of the men, women and communities who impacted and were impacted upon by rail, and the contribution rail has had for the development of South Australia and the Nation.

Please note, delegates are required to arrange their own travel to Port Adelaide for this tour.

### Ayers House White Gloves Tour

Monday 24 September 2012  
10.30 to 2.00 pm  
North Terrace, Adelaide

A behind the scenes look at the National Trust Collection. Visitors will be invited to take an up close look at some very rare pieces of the collection. The Museum Curator will talk about collection care and the costume curator will give a demonstration of how to pack a 19th century dress for storage.

Cost is \$15.00 per person (normally \$25.00), paid on arrival at Ayers House.

### Embroiderers' Guild Museum an Accredited South Australian Community Museum

Monday 24 September  
12 noon to 2.00 pm

16 Hughes Street, Mile End SA  
P: 08 8234 1104

Are you interested in art needlework, outstanding embroidery and Royal and Agricultural Shows from 1930 until 1966? See the prize-winning Olive Braun embroidery collection, of South Australian and national significance. Olive Braun, a South Australian, exhibited at shows across Australia and New Zealand, winning 14,600 prizes in all for her fine needlework.

E: [contact@embguildsa.org.au](mailto:contact@embguildsa.org.au)  
W: [www.embguildsa.org.au](http://www.embguildsa.org.au)

### Santos Museum of Economic Botany, Adelaide Botanic Garden

Monday 24 September 2012  
2.00 to 3.00 pm

Introduction to the Santos Museum of Economic Botany in the Adelaide Botanic Garden by Tony Kanellos and overview of the exhibition *Paper, Ink and Ochre* by Art Gallery of South Australia curators Nici Cumpston and Lisa Slade. Dr Catherine Speck, from the University of Adelaide, will contextualise the works on card collected from across Arnhem Land mid last century by Charles P Mountford, that form part of the exhibition.

### An Afternoon of Art, Craft and Design

Monday 24 September 2012  
3.00 to 6.00 pm  
commencing at the Jam Factory and concluding at the Art Gallery of South Australia

Please join the Art, Craft and Design National Network (ACDNN) for an exciting afternoon of exclusive guided tours through South Australia's premier Art, Craft and Design institutions. You are invited to experience a personalised guided tour of the Jam Factory's studios, gallery and shop by Brian Parkes, Chief Executive Officer. Following a short walk to the Art Gallery of South Australia, join a special guided tour of the gallery spaces by Nick Mitzevich, Director, who will share his insights of the Art Gallery of South Australia's displays and initiatives. The event will conclude after Networking and drinks in the gallery's Atrium. This is a free event. Please note that a brief AGM of the ACDNN will be included during the afternoon. The ACDNN would sincerely like to acknowledge the generous support of the Jam Factory and the Art Gallery of South Australia towards this event.



## TUESDAY

If you are attending a tour on Tuesday 25 September, please make your own way to the venue and meet the tour guide at the reception of the venue.

### Ayers House After Dark Tour

Tuesday 25 September 2012  
7.00 to 8.00 pm  
North Terrace, Adelaide

Step back in time and enjoy history in a unique way. After Dark Tours have proven to be a successful way of exploring the social history of the 1870s through the eyes of the servants.

Cost is \$12.00 per person (normally \$16.00), paid on arrival at Ayers House.

## WEDNESDAY

If you are attending a tour on Wednesday 26 September and you wish to walk with a group please meet on the lawn near Bonython Hall. A volunteer will be there to direct you to your tour venue.

### Gallery 9, Art Gallery of South Australia

Wednesday 26 September 2012  
3.30 to 4.00 pm  
North Terrace, Adelaide

Tracey Lock-Weir, Curator of Australian Paintings and Sculpture, speaks about the exhibition Anna Platten: the devil is in the detail, held in Galleries 9–11, at the Art Gallery of South Australia. Adelaide-born Platten is one of Australia's leading figure painters. She is widely known for her intricately constructed tableaus that explore universal themes such as motherhood, ageing and the ever changing dynamic of human relationships.

### Earth Works: Contemporary Indigenous Australian Ceramic Art, Flinders University City Gallery

Wednesday 26 September 2012  
3.30 to 4.00 pm  
North Terrace, Adelaide

Floortalk presented by curator Christine Nicholls. Earth Works is an exhibition of (mainly) contemporary Indigenous Australian pottery from diverse locations in Aboriginal Australia. While prior to colonisation there was no vernacular tradition of Australian pottery, increasing numbers of Indigenous ceramists are now turning their hands to this art form. By creating 'earth works' of singular felicity through which they assert a range of regional and socio-political identities, Indigenous potters are making this introduced practice their own. The exhibition is sure to disturb certain preconceived notions and assumptions about what constitutes Aboriginal art. This exhibition is presented along side Highlights From

The 2011 Indigenous Ceramic Art Award from the Shepparton Art Museum.

### Santos Museum of Economic Botany, Adelaide Botanic Garden

Wednesday 26 September 2012  
4.15 to 4.45 pm  
North Terrace, Adelaide

Paper, ink and ochre is located in the Santos Museum of Economic Botany in the Adelaide Botanic Garden. Drawn from the Art Gallery of South Australia's Indigenous works on paper collection and curated by Nici Cumpston and Lisa Slade, *Paper, Ink and Ochre* celebrates the role of art in sharing cultural knowledge of plants, animals and country. The development of the exhibition will be the focus of this talk by Cumpston and Slade.

### Migration Museum Tour

Wednesday 26 September 2012  
3.30 to 4.30 pm  
82 Kintore Avenue, Adelaide (behind the State Library)

Visit Australia's first Migration Museum and learn about the current program and exhibitions. The Migration Museum is a place to discover the many identities of the people of South Australia through the stories of individuals and communities. Catherine Manning, Senior Curator, and Rosa Garcia, Education Manager will take you through the galleries and discuss how the exhibitions were put together, the ethos behind the narratives, programs the Museum runs and what they're doing next.

The museum is also open daily: 10 am to 5 pm weekdays, 1–5 pm weekends.

### SA Museum

Wednesday 26 September 2012  
3.30 to 5.00 pm  
North Terrace, Adelaide

Discover treasures in the South Australian Museum's galleries and stories about the exhibits. Explore exhibitions about Australian Aboriginal and Pacific Cultures, South Australia's Biodiversity and Douglas Mawson's scientific expeditions to Antarctica; gain insights into the exhibitions' design and development and find out how they are used in museum programs. The tour will be led by Chris Nobbs, who worked on the Australian Aboriginal Cultures Gallery project, and Simon Langford, curator of the Douglas Mawson gallery and part of the South Australian Biodiversity gallery development team.

### State Library

Wednesday 26 September 2012  
3.30 to 5.00 pm  
North Terrace, Adelaide

You will have the opportunity to tour the State Library's preservation and reformatting areas, exhibition spaces,



and the purpose built storage facility for South Australia's published and archival heritage. You will also get the opportunity to meet specialist staff who work in those areas. The meeting point for the tour group is the SLSA Security and Cloaking Desk, First Floor, Spence Wing.

### Artlab Australia

Wednesday 26 September 2012  
3.30 to 5.00 pm  
70 Kintore Avenue, Adelaide

A behind the scenes tour of Artlab Australia will introduce you to the dynamic working environment of one of the largest conservation centres in Australia, nestled in the North Terrace cultural precinct. You will visit Artlab's five diverse sections—projects, objects, paper and books, paintings and textiles. During your tour you will observe conservators at work and the innovative techniques they use to preserve the State collections; museums; galleries; private clients artworks and historical items from all over Australia and overseas.

### Unley Museum

Wednesday 26 September 2012  
3.30 to 5.00 pm  
80 Edmund Avenue, Unley

Visit the hands-on exhibition described by Dr Elizabeth Hartnell. Beginning with the first local Indigenous groups, meander through immigration from Europe, to how people share their gardening techniques today. Experience for yourself the successes and shortcomings of this interactive exhibition seen by over 2000 visitors. Delegates will be collected from the University of Adelaide via Bus at 3.30pm.

### The University of Adelaide Art & Heritage Collections Tour

Wednesday 26 September 2012  
3.30 to 4.30 pm  
University of Adelaide, North Terrace, Adelaide

The University of Adelaide Art & Heritage Collections Tour - onsite at the Conference, this 1 hour tour will take guests through the University of Adelaide North Terrace Campus grounds and select buildings to present highlights of the University's art and historical collections. This tour, lead by Art & Heritage Collection staff, will include behind the scenes access and critical reflection on University collections. Meet outside Bonython Hall.

### Ayers House Museum Tour

Wednesday 26 September 2012  
4.00 to 5.00 pm  
North Terrace, Adelaide

Tours of Ayers House Museum explore the social history of the late 19th Century. Visitors to the historic home will be able to view the National Trust of SA's finest collection of late Victorian pieces displayed in-situ. The

State Dining Room ceiling is a magnificent example of a Lyon and Cattier design and is regarded by many as the most significant hand painted ceiling in the country. Cost is \$8.00 per person (normally \$10.00), paid on arrival at Ayers House

### The Architecture Museum at The University of SA

Wednesday 26 September 2012  
4.00 to 5.00 pm  
Karna Building, University of SA  
City West campus, enter off Fenn Place, Adelaide

The Architecture Museum in the School of Art, Architecture and Design at the University of South Australia is Australia's only Architecture Museum. It holds a substantial research collection of material relevant to architectural, built environment and social history research. Visit to see items from the collection including drawings of some of Adelaide's heritage buildings and to hear about how researchers use the Museum's collections. Own travel arrangements must be made. The Architecture Museum at UniSA is a 20-minute walk from the University of Adelaide, otherwise the tram may be caught from Adelaide Railway Station to the City West Stop.

## THURSDAY

### Wine Discovery Journey

Thursday 27 September 2012  
5.00 to 6.30 pm  
National Wine Centre of Australia  
Hackney Road, Adelaide

The Wine Discovery Journey will be exclusively open for those attending the Museum Australia Conference Dinner at the National Wine Centre of Australia. This award winning display allows guests to experience the different wine regions of Australia, through interactive displays and aroma pods. Here visitors may learn about the challenges of winemaking, understand the role wine and winemaking has played in Australian history, and Australia's position within the International Market.

***Admission is included in the price for the Conference Dinner ticket.***



# Keynote speakers

**Ms Jill Austin**  
Curator, Chicago History Museum



Ms Jill Austin joined the Chicago History Museum as a curator in 2005 and has delved deeply into community history (and seemingly taboo museum topics) ever since. She co-curated with Jennifer Brier the museum's latest major temporary exhibition *Out in Chicago* (2011-2012) which looked at urban history through the lens of lesbian, gay, bisexual and transgender people. She co-edited a book of essays that accompanied the exhibition and has published numerous entries on the topic for the museum blog. *Out* received the Allan Berube Prize for 2012 by the Committee for LGBT History of the American Historical Association, and a Media and Technology (MUSE) Award by the American Association of Museums in the category of video (to be announced 29 April 2012). Also the curator of *Catholic Chicago* (2008), Austin got her start in public history on staff at Detroit Historical Museums, and entered the field as an educator at the Carnegie Museum of Art while completing a Master's in the History of Art and Architecture at the University of Pittsburgh.

Sponsored by Museums Australia  
Historians National Network



**Mr Roy Clare CBE**  
Director, Auckland War Memorial Museum



Mr Roy Clare took up his appointment as Director of Auckland War Memorial Museum in August 2011. Previously, he was Chief Executive of the Museums, Libraries and Archives Council (MLA). The MLA's responsibilities included the accreditation of museums, the designation of outstanding collections and the administration of a range of schemes to develop collections and encourage their accessibility to people. Prior to that, Roy was Director of the National Maritime Museum in Greenwich, where he expanded resourcing for scholarship, schools and informal learning and he and his team initiated a number of highly successful exhibitions, fundraising campaigns and redevelopment projects. Formerly an admiral in the Royal Navy, Roy Clare was awarded the CBE in June 2007 for his services to museums.

**Professor Amareswar Galla**  
Executive Director of the  
International Institute for the  
Inclusive Museum, Copenhagen &  
Professor of World Heritage and  
Sustainable Development,  
University of Split, Croatia



Professor Amareswar Galla, an alumnus of the Jawaharlal Nehru University, New Delhi, is the producer of the flagship project publication to celebrate the 40th Anniversary of the 1972 UNESCO World Heritage Convention in 2012. A former Professor of Museum Studies at the University of Queensland, and prior to that Professor and Director of Sustainable Heritage Development Programs, Research School of Pacific and Asian Studies, The ANU, Canberra, he is the Guest Curator of International Projects, Vietnam National Department of Cultural Heritage. Amar was the International Technical Adviser between 1994-99 for the transformation of Arts Councils, National Museums and the National Parks Board (now SAN Parks) in post-apartheid South Africa. He was an expert adviser to the UN World Commission for Culture and Development. His work listed as best practice in the 2009 World Culture Report by UNESCO includes the establishment of World Heritage Areas as culture in poverty alleviation projects—Ha Long Bay and Hoi An, Vietnam and Darjeeling Himalayan Railway, India.

Sponsored by the Adelaide Festival Centre's OzASIA Festival and the Bob Hawke Prime Ministerial Centre at the University of South Australia.



**Dr Robin Hirst, BSc (Hons) PhD  
DipEd**  
Director Collections, Research and  
Exhibitions, Museum Victoria



Dr Robin Hirst leads Museum Victoria's research program; the development, management and conservation of the State's Collection; and the exhibitions for Melbourne Museum, Scienceworks and the Immigration Museum. He is responsible for the development of print publications, planetarium shows and online content. He fosters a co-operative and collaborative culture to achieve success.

Robin has been at the museum since 1981 and has played major roles in the development of Scienceworks, Melbourne Planetarium, the Immigration Museum and Melbourne Museum. He has been a member on the Museum Victoria Executive Team since 1998. He currently chairs the Victorian Arts Agencies Collections Working Group and serves on cultural committees of the University of Melbourne, RMIT University and Deakin University. He is Deputy Chair of the International Council of Museums, Australia.

**Dr Catherine Hughes**  
Project Director, Atlanta History  
Centre



Dr Catherine Hughes, PhD, is a hybrid of theatre practitioner, museum professional, educator, and researcher. Currently, she is the Project Director for Meet the Past, a 3-year initiative to transform the visitor experience at the Atlanta History Center in Georgia, USA. Previously, Catherine worked at the Museum of Science, Boston and the London Science Museum, and founded the International Museum Theatre Alliance. She has consulted with a number of institutions, such as the National Museum of Australia and Sovereign Hill. Her book, *Museum Theatre: Communicating with Visitors through Drama*, was published by Heinemann. She has lectured and written widely on the use of theatre in museums.

Sponsored by IMTALAP (International  
Museum Theatre Alliance Asia Pacific)



**Dr Sarah Kenderdine**  
Special Projects, Museum Victoria  
and Visiting Associate Professor  
and Director of Research, Applied  
Laboratory for Interactive  
Visualization and Embodiment, City  
University, Hong Kong



Dr Sarah Kenderdine researches at the forefront of interactive and immersive experiences for museums and galleries. In widely exhibited installation works, she has amalgamated cultural heritage with new media art practice, especially in the realms of interactive cinema, augmented reality and embodied narrative. She is a pioneer in panoramic and stereoscopic display systems and content creation. Dr Kenderdine concurrently holds the position of Special Projects, Museum Victoria, Australia (2003) and is Visiting Assoc Prof and Director of Research at the new Applied Laboratory for Interactive Visualization and Embodiment (ALIVE), City University, Hong Kong (2010-2014). She recently directed *Pure Land: Inside the Magao Grottoes at Dunhuang*, which premiered in Hong Kong in March 2012. She conceived and curated *Ancient Hampi* as a permanent museum located at Vijayanagar, Karnataka (commissioned by Jindal Steel Ltd, opened Jan 2012). Recent books include the co-edited, co-authored *Theorizing Digital Cultural Heritage: a critical discourse*, Cambridge: MIT Press, 2007 (third reprint 2010) and *PLACE-Hampi: Inhabiting the Panoramic Imaginary of Vijayanagara*, Hiedelberg: KehrVerlag, 2012 (in press). She teaches at undergraduate and post-graduate levels.

Sponsored by ICOM Australia





**Mr Victor Steffensen**  
Director, Mulong Productions



Mr Victor Steffensen is a passionate film and music producer with a special gift of creating powerful works that support Indigenous community and the environment. Starting these interests at a very young age, he has always dedicated himself to strengthening Indigenous Knowledge in many ways through digital multimedia and the performing arts. With many years of experience with land and cultural management, Victor has developed trustful relationships with many communities from all over Australia. He first started out his first public works with film in 1999 by creating the Traditional Knowledge Revival Pathways program for recording and strengthening of traditional knowledge. This gave him the opportunity to developing training and research methodologies using multi media and film for the revival of land management particularly with fire management and the transfer of traditional knowledge. Victor is currently the Director of Mulong productions where he continues the work in supporting communities and the environment through ground breaking methodologies by combining living knowledge and multimedia for wellbeing.

Sponsored by Museums Australia  
Education National Network



**Dr Dennis Wm. Stevenson**  
Vice President for Botanical  
Science, New York Botanical  
Garden



Dr Dennis Wm. Stevenson of the New York Botanical Garden is an evolutionary plant biologist known for his eclectic approach to botanical research on the evolution and biology of land plants from fieldwork with extants and fossils to neurobiology and genomics. As Vice-President for Botanical Science at a collections based institution, he has integrated plant exploration and herbarium and living collections with laboratory science as well as collaborative programs with universities, private sector companies, and international partners. He currently is Editor-in-Chief of two academic journals, has professorships at three universities, and serves on the NCB Naturalist Scientific Advisory Board of the Netherlands.

Sponsored by the Botanic Gardens of  
Adelaide



**Mr Nigel Sutton**  
Creative Director, NDS Productions  
Pty Ltd



Mr Nigel Sutton has earned a reputation as a leader in the field of live interpretation, developing specialised training workshops for tour guides, visitor contact staff, education staff and interpretation staff in museums, art galleries, zoos, historic sites and conservation organisations across Australasia. His work in this area includes site specific performances and creative consulting for over 50 major museum exhibitions and arts festivals as well as touring outreach programs for cultural institutions. Nigel has developed and implemented visitor experience based live interpretation programs, including training, for government and non-profit conservation based organisations. He has been a guest lecturer for Macquarie University and delivered keynote speeches as well as Master Classes to cultural organisations across the globe. Nigel was lead consultant for the National Museum of Australia in the development and delivery of the first National Forum on Performance in Cultural Institutions, Raising The Curtain, held in Canberra 2002, the second National Forum on Performance in Cultural Institutions, Spotlight on Performance, held in Canberra 2003 and the Fourth Biennial International Museum Theatre Alliance Conference, Extending our Reach, held in Canberra Australia 2005.

Nigel is recognised as an innovator in the field of live thematic and cultural interpretation and is currently delivering Master Classes and interpretation skills workshops for tour guides, educators and interpretation staff in museums, art galleries, historic sites, cultural centres, zoos and conservation parks across Australia and New Zealand.





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# Program

## Monday 24 September 2012

10.00–11.30	National Railway Museum tour	
10.30–2.00	Ayers House White Gloves tour	
12.00–2.00	Embroiderers' Guild Museum tour	
2.00–3.00	Santos Museum of Economic Botany, Adelaide Botanic Garden tour	
2.00–4.00	Pre-registration	Bonython Hall
3.00–6.00	Arts, Craft and Design tour	
6.00–8.00	Welcome Reception	SA Museum

See page 14 for more information on tours.

## Tuesday 25 September 2012—COLLECTIONS/RESEARCH

7.30–8.45	Registration				Bonython Hall
8.45–9.30	Conference opening and welcome to country				Elder Hall
9.30–10.30	Keynote speaker: <b>Mr Roy Clare</b> , Auckland War Memorial Museum			Session sponsored by Bosco Storage Solutions	
					
10.30–11.00	MORNING TEA			Sponsored by Significance International	Bonython Hall
					
11.00–11.45	Keynote speaker: <b>Dr Robin Hirst</b> , Museum Victoria— <i>Reframing research: the art and science of strategy</i>				Elder Hall
11.45–12.30	Keynote speaker: <b>Dr Dennis Stevenson</b> , New York Botanical Garden			Sponsored by Botanic Gardens of Adelaide	
				 Government of South Australia Department of Environment, Water and Natural Resources	
				 Botanic Gardens of ADELAIDE	
12.30–1.30	LUNCH Meeting for bursary recipients and first-time conference delegates				Bonython Hall
12.30–1.30	National Network Reps Meeting				Napier LG14

## Tuesday 25 September 2012—COLLECTIONS/RESEARCH

1.30–3.00

PARALLEL SESSIONS

Collections/research		Digital	Art/history	Indigenous	School education/visitor research	Workshop	Workshop
PS1 Trends in university museums	PS2 Sharing collections online	PS3 Arts in health	PS4 Connecting with Indigenous artefacts/knowledge	PS5 Visitor research: tools and technologies	PS6 WORKSHOP Outreach education	PS7 WORKSHOP Toy or treasure	
Napier LG24	Elder Hall	Napier LG23	Napier LG29	Napier LG28	Napier LG15	Napier LG14	
Unlocking university collections = maximising potential <b>Ms Mirna Heruc</b>	AusStage and performing arts collections: preserving the ephemeral. Living archives for a connected world <b>Ms Jenny Fewster</b>	Reconnecting: the Art and Dementia Program at Macquarie University Art Gallery <b>Ms Rhonda Davis, Ms Sara Symth</b>	Lost connections regained <b>Mr Rob Amery, Dr Alitya Wallara Rigney</b>	NSW public gallery audiences: who are they? <b>Mr Michael Huxley</b>	The Outreach Education team: connecting to collections to provoke thinking <b>Mr Simon Langsford, Ms Rosa Garcia, Mr Michael Yeo, Mr Chris Nobbs, Ms Bronwyn Sugars</b>	Toy or treasure: engaging children and building authentic connections with objects through your handling collection <b>Mr Padraic Lee Fisher</b>	
Recent collection trends in the Australian higher education sector <b>Mr Andrew Simpson</b>	Out of the frame: the research and collection opportunities, and challenges, of managing the Justice and Police Museum forensic photography archive <b>Ms Holly Schulte</b>	Museum objects to the rescue: researching touch and wellbeing in a hospital environment <b>Ms Allison Russell</b>	The museum enters the Dreaming: the Anangu and museum worlds connect through the songlines <b>Assoc Prof Margo Neale</b>	Making the most of corporate social responsibility and volunteer-collected visitor data <b>Ms Regan Forrest, Ms Jenny Parsons</b>			
Connections across the curricula: engaging students at the Ian Potter Museum of Art, University of Melbourne <b>Dr Heather Gaunt</b>	Smart technology: revolutionising museum and arts access <b>Miss Hannah Bishop</b>	Reflecting on the role of cultural heritage in telling stories of Yolngu – Macassan contact <b>Ms Rebecca Bilous</b>	Template for program evaluation (Snapshot) <b>Ms Gillian Savage</b>	You show me Yours and I'll show you mine—a standardised set of visitor profile questions (Snapshot) <b>Ms Carolyn Meehan</b>			
	Disseminating museum research in 140 characters or less <b>Ms Gina Hammond</b>			Understanding and capturing the visitor experience (Snapshot) <b>Dr Jan Packer</b>			

3.00–3.30 AFTERNOON TEA

Bonython Hall



## Tuesday 25 September 2012—COLLECTIONS/RESEARCH

3.30–4.30

PARALLEL SESSIONS

	Collections/research	Digital	Art/history	Indigenous	School education/visitor research	Workshop	Workshop
	PS8 Understanding audiences	PS9 Digital collections	PS10 Art collections as a resource	PS11 WORKSHOP In conversation	PS12 Engagement	PS13 WORKSHOP Twitter for my museum	PS14 WORKSHOP Know your audience
	Napier LG24	Napier LG28	Napier LG23	Elder Hall	Napier LG29	Napier LG14	Napier LG15
	The curator, the marketer, the developer and audience segmentation—a critique of audience segmentation <b>Ms Carolyn Meehan,</b> <b>Dr Moya McFadzean,</b> <b>Ms Kathy Fox,</b> <b>Ms Margaret Griffith,</b> <b>Ms Elena del Mercato</b>	Remembering local software: the Australasian Heritage Software Database project <b>Dr Melanie Swalwell</b> The Ara Irititja Project—connecting communities with cultural content <b>Mr John Dallwitz</b>	Colonial renaissance: the role of museums in the historiography of Australian colonial art <b>Assoc Prof Alison Inglis</b> Finding a future for the past: contemporary art and colonial archive <b>Ms Lisa Slade</b>	Sharing knowledge—the role of art and science in connecting with Aboriginal biocultural knowledge <b>Mr Glenn Wightman,</b> <b>Mr John Wolseley,</b> <b>Mr Stephen Forbes,</b> <b>Ms Nici Cumpston,</b> <b>Mr Tony Kanellos</b>	Gifted children, problem solving and the Royal Botanic Garden Sydney <b>Ms Jo Henwood</b> Boys and girls come out to play: engaging children with cultural heritage <b>Ms Katherine Sutcliffe</b>	Twitter for my museum: interactive workshop to get you started <b>Ms Laura Miles</b>	Getting to know you: simple and cost-effective ways to better know your audiences <b>Mr Michael Huxley</b>
4.45–5.00	Museums Australia General Meeting						Elder Hall
5.30–7.00	MAPDA and MAGNA Awards Presentation and Exhibition (room open from 5.00 pm)						Bonython Hall
7.00	Close of day						
7.00–8.00	Ayers House After Dark Tour						
Evening	Evaluation and Visitor Research Network Dinner						tba



**MAGNA**  
MUSEUMS AND GALLERIES  
NATIONAL AWARDS





## Wednesday 26 September 2012—RESEARCH/THEATRE/PERFORMING ARTS

8.00–9.00	Registration	Sponsored by Museums Australia Historian Special Interest Group <b>[Museums Australia]</b> Historians	Bonython Hall
8.00–9.00	EVR National Network AGM		Napier LG14
9.00–9.45	Keynote speaker: <b>Ms Jill Austin</b> , Chicago History Museum— <i>Museums and communities of difference: curating at the intersections of public history and private lives</i>		Elder Hall

10.00–10.30	PARALLEL SESSIONS						
	Collections/research	Digital	Art/history	General interest	Theatre/education	General interest	General interest
PS15 Research new audiences	PS16 Australian Dress Register	PS17 Reforming Art Gallery NSW	PS18 Strategic digitisation	PS19 Education	PS20 Research on immersive technologies	PS21 National Standards	
Elder Hall	Napier LG23	Napier LG14	Napier LG28	Napier LG24	Napier LG15	Napier LG29	
Jurassic Lounge @ The Australian Museum. Attracting new audiences with evening events	From underpants to evening gowns—unearthing the story of Australian dress	By the skin of their teeth: changes in governance and the AGNSW in the 1970s	Strategic digitisation: priorities, projects and positivity	Changing worlds: a South Australian first contact story	How the process and outcomes of qualitative research can transform the awareness of the museum staff on the role of immersive	When to show, when to tell: new ways to apply the National Standards	
Mr David Bock, Ms Julie Garradd	Ms Rebecca Pinchin, Ms Kate Chidl	Assoc Prof Joanna Mendelisso	Ms Alexis Tindall	Dr Kerrie Mackey-Smith, Mr Chris Nobbs		Ms Laura Miles	

*Hub Heads:* non-traditional art in a non-traditional space, engaging in new ways to connect (Snapshot)

**Ms Elizabeth Pascale**

10.30–11.00	MORNING TEA	Sponsored by Preservation Australia					Bonython Hall
		 preservationaustralia and CONSERVATIONRESOURCES <small>conservation • education • supplies</small>					
11.00–12.30	Keynote speakers: <b>Dr Catherine Hughes</b> , Atlanta History Centre, <b>Mr Nigel Sutton</b> , MDS Productions, joined by <b>Mr Michael Mills</b> and members of the Australian Classical Youth Ballet— <i>Backstage Pass: make emotional connections to your collections with museum theatre</i>	Dr Catherine Hughes sponsored by IMTALAP					Elder Hall
		 imtal Asia-Pacific <small>international museum theatre alliance</small>					
12.30–1.30	LUNCH						Bonython Hall
12.45–1.30	Education National Network AGM						Napier LG24
12.45–1.30	Muse Tech AGM						Napier LG14
12.45–1.30	TTX Meeting						Napier LG15
12.45–1.30	National Standards Taskforce						Napier LG23

## Wednesday 26 September 2012—RESEARCH/THEATRE/PERFORMING ARTS

1.30–3.00

PARALLEL SESSIONS

Collections/research	Digital	General interest	Art/history	Theatre/education	General interest
<b>PS22</b> Museum impacts	<b>PS23</b> Making collections accessible online	<b>PS24</b> Curating collections	<b>PS25</b> Social/cultural connections	<b>PS26</b> Museum theatre	<b>PS27</b> New analysis techniques
Napier LG23	Elder Hall	Napier LG24	Napier LG29	Napier LG28	Napier LG14
Social interventions: can museums really make a difference? <b>Dr Moya McFadzean,</b> <b>Dr Naomi Pries</b>	SA Museum volunteer digitisation—or, how I learnt to stop worrying and love the bugs! (Snapshot) <b>Ms Alexis Tindall</b>	Are we a GLAM yet? <b>Mr William Oates</b> Highlights of the collection, Medical History Museum—connecting with its community <b>Dr Jacqueline Healy</b>	The world is your oyster: exhibiting an interconnected, globalised, transnational, transcultural world <b>Mr Leonard Janiszewski</b>	Telling the stories of Empire at Sovereign Hill: The Great Mutiny, India, 1857 <b>Dr Janice Croggon</b>	Tying up loose ends: research, analysis and conservation of the Eureka Flag <b>Ms Kristin Phillips</b>
Exploring the role of Anzac-focused museum experiences in developing a sense of national identity <b>Dr Jan Packer</b>	Biodiversity Heritage Library: creating a scientific library online through global collaboration (Snapshot) <b>Mr Joe Coleman</b>	Connecting in a hurry! The Defence of Darwin Experience <b>Miss Michelle Smith</b>	Hostel Stories: community-driven research and collecting <b>Ms Catherine Manning,</b> <b>Dr Karen Agutter</b>	<i>Scandalous Whispers</i> : museum theatre at Elizabeth Farm (Snapshot) <b>Ms Jo Henwood</b>	Saints and skeletons: Roman Catholic relics from the Mercy Heritage Centre, Brisbane <b>Mr Peter Connell</b>
Visitor engagement, learning and impact in a university museum (Snapshot) <b>Ms Gillian Ridsdale</b>	The Biodiversity Volunteer Portal: using crowdsourcing to digitise museum collections <b>Ms Rhiannon Stephens</b>		Building the broadband museum: strategies and opportunities in a high-speed hyper-connected world <b>Mr Darren Peacock</b>	Creatively connecting the visual arts and performing arts at Arts Centre Melbourne <b>Dr Steven Tonkin</b>	Quantitative analysis of renaissance pigments by portable x-ray fluorescence (Snapshot) <b>Ms Jessica James</b>
Hands on <i>Gorgeous Gardens</i> : an interactive exhibition at Unley Museum, SA <b>Dr Elizabeth Hartnell</b>	History in your pocket: a mobile application (Snapshot) <b>Mrs Sindy Dowden</b>				Characterisation of binders in Aboriginal and European painted works using pyrolysis gas chromatography mass spectrometry (Snapshot) <b>Miss Tiffany Reeves</b>
	Online collections are dead! Long live online collections! <b>Ms Susan Cairns</b>				Capturing memory and meaning in a connected and changing mercy world. (Snapshot) <b>Ms Annie Q Medley</b>
AFTERNOON TEA					Bonython Hall

3.00–3.30

## Wednesday 26 September 2012—RESEARCH/THEATRE/PERFORMING ARTS

3.30–5.00 PARALLEL SESSIONS				
Collections/research		Digital	Theatre/education	Tours
PS28 Natural history collections	PS29 Developments in exhibition practice	PS30 WORKSHOP Lighting the lights	Please see page 14 for further details about these guided tours. Bookings are essential as numbers are limited.  3.30–4.00 Gallery 9, Art Gallery of South Australia  3.30–4.00 Earth Works: Contemporary Indigenous Australian Ceramic Art, Flinders University City Gallery  3.30–4.00 and 4.15–4.45 Santos Museum of Economic Botany, Adelaide Botanic Garden  3.30–4.30 Migration Museum Tour  3.30–5.00 SA Museum  3.30–5.00 State Library  3.30–5.00 Artlab Australia  3.30–5.00 Unley Museum  3.30–4.30 The University of Adelaide Art and Heritage Collections Tour  4.00–5.00 Ayers House Museum Tour  4.00–5.00 The Architecture Museum at the University of SA	
Napier LG29	Napier LG24	Napier LG14		
Botanic gardens and the narrative of harvest—how botanic gardens change the world	Designers unleashed: a critique of Australian contemporary exhibition practice	Lighting the lights: developing museum theatre for your institution		
Mr Stephen Forbes	Ms Georgia Rouette	Ms Joanna Clyne, Mr Barry Kay, Mr Michael Mills, Mr Nigel Sutton		
Natural history collections—a detective's wet dream	Design factors in the museum visitor experience (Snapshot)			
Prof Stephen Donnellan	Ms Regan Forrest			
The apocalypse: how natural history museums could save the world	What lies beneath? Meaning and language in exhibition texts			
Ms Lyn Hicks	Ms Jennifer Blunden			
	After the curtain goes up: making permanent galleries last			
	Ms Janet Mack, Ms Penny Grist			
5.00				
Close of day				
5.00–6.00	Governor's reception (by invitation only)			
Evening	Education National Network Dinner			
Evening	Museum Historians National Network Dinner			
				tba
				tba

## Thursday 27 September 2012—CONNECTED WORLD

8.00–9.00	Registration	Sponsored by ICOM Australia			Bonython Hall
9.00–9.45	Keynote speaker: <b>Dr Sarah Kenderdine</b> , Museum Victoria and City University, Hong Kong— <i>Cultural data sculpting: reinterpreting the archive</i>	 Sponsored by Museums Australia Education Special Interest Group  Education			Elder Hall
9.45–10.30	Keynote speaker: <b>Mr Victor Steffensen</b> , Mulong Productions— <i>Living knowledge for community and environment</i>				
10.30–11.00	MORNING TEA				Bonython Hall
11.00–12.30	PARALLEL SESSIONS				
Collections/research		Digital	Art/history	Indigenous	School education/Visitor research
PS31	Mobile access to collections	PS32	PS33	PS34	PS35
Napier LC28	Memories and emotional collections	History research in museums	Pre-contact history and stories	Interpretation through drawing	
Museums and mobile—how are we travelling?	From possum skin to cow hide: using objects to present the Aboriginal origins of football	A micro and macro view of archaeology collections	Draw together—intergenerational drawing program at the National Gallery of Australia	Serious fun: evaluating learning in a political cartooning workshop at the Museum of Australian Democracy	
<b>Mr Jonny Brownbill</b>	<b>Ms Catherine Belcher</b>	<b>Ms Michele Summerton</b>	<b>Ms Abby Cooper</b>	<b>Dr Kate Armstrong,</b> <b>Ms Jean Magdulski</b>	
The Museum Game: social learning through objects on display	From gold-digger to colonial citizen: material transformations via luxury goods	With a needle and thread: researching domestic needlework in mid-nineteenth century Victoria	<b>Dr Keryn Walshe</b>		
<b>Dr Catherine Styles,</b> <b>Ms Angela Casey</b>	<b>Ms Anni Turnbull</b>	<b>Dr Linda Young</b>			
Visitor engagement and mobile products at the Powerhouse Museum (Snapshot)	The Australian AIDS Memorial Quilt Collection: connecting lives and communities				
<b>Mr Nicolaas Earnshaw</b>					
The squeaky wheel gets the most attention—but what about the people not on social media?					
<b>Ms Jareen Summerhill</b>					
12.30–1.30	LUNCH				Bonython Hall

## Thursday 27 September 2012—CONNECTED WORLD

PARALLEL SESSIONS						
1.30–3.00	Collections/research	Digital	Art/history	Indigenous	School education/Visitor research	Workshop
	PS36 Research using collections	PS37 Digital connections	PS38 History education	PS39 Art and photography collections	PS40 Educational partnerships	PS41 WORKSHOP Institutional archaeology collections
	Elder Hall	Napier LG24	Napier LG29	Napier LG23	Napier LG28	Napier LG14
	Collection-based research in museums: understanding, structure, visibility	Creating connections with creative collections: Design and Art Australia Online	Learners, digital resources and museums	Inside Out: issues and insights from the Fremantle Prison art collection	The outback in outer space: the artefacts of an Australian story	Institutional archaeology collections: establishing databases, establishing research, promoting significance
	Ms Megan Wells	Ms Jo Croucher	Ms Stephanie Rosestone	Ms Isa Menzies	Dr Alice Gorman	Dr Keryn Walshe, Ms Charlotte Smith
	Embroidered textiles—their value and relevance for research and inspiration (Snapshot)	Open, free, shared—publishing collections data in a connected world	Making the link: using the Australian Curriculum: History to connect schools and museums	Provenance and art historical examination of a painting in the Clarence River Historical Society collection	Pathways to Space: bringing research and education together in a museum environment	
	Ms Di Fisher	Mr Joe Coleman	Ms Allison Russell, Ms Mandi Dimitriadis	Mrs Angela de Martino Rosaroli	Dr Carol Oliver	
	Material culture research and the role of museums	Game Masters digital program	Digitisation of a migrant Welcome Wall collection	The paradox of Australian photography	A portrait of a partnership (Snapshot)	
	Mr Jon Addison	Ms Jessica Beirne, Mr Michael Parry	Ms Sally May	Ms Claire Monneraye	Ms Amanda Poland, Dr Deborah Tranter	
	Object-based learning, curriculum engagement and the University of Melbourne's Classics and Archaeology Collection				Immersive virtual visits—mobile interactive robots at the National Museum of Australia via the NBN	
	Dr Andrew Jamieson				Mr David Arnold, Mr Robert Bunzli	
3.00–3.30	AFTERNOON TEA					Bonython Hall
3.30–4.45	Closing ceremony, including handover to 2013 conference committee					Elder Hall
	Keynote speaker: Prof Amereswar Galla—Collecting the intangible—role and use of living heritage in museums					
	Sponsored by The Adelaide Festival Centre's OzASIA Festival and the Bob Hawke Prime Ministerial Centre at the University of SA					
						
5.00–6.00	ICOM Executive Meeting					Napier LG15
5.00–6.30	Wine Discovery Journey (exclusively open to conference delegates attending the conference dinner)					Napier Wine Centre
6.30–10.30	CONFERENCE DINNER					Napier Wine Centre
	ICOM Australia Award for International Relations (presented at the conference dinner)					
	This award celebrates the exceptional work undertaken by individuals and Australian institutions to strengthen international ties and contribute to the cultural richness of our region					



## Friday 28 September 2012—REGIONAL, REMOTE AND COMMUNITY MUSEUMS

7.30–9.00	Registration				Bonython Hall
9.00–10.30	Opening plenary				Napier 102
	Discussion panel: <b>Ms Jill Austin</b> , Chicago History Museum, <b>Ms Amanda James</b> , History SA, <b>Mr Victor Steffensen</b> , Mulong Productions, <b>Mr Darren Peacock</b> , Sweet Technology				
10.30–11.00	MORNING TEA				Bonython Hall
11.00–12.30	PARALLEL SESSIONS				
	<b>PS42</b> WORKSHOP Taking collections to the streets Napier LG23	<b>PS43</b> WORKSHOP How to: evaluation and visitor research plan Napier LG24	<b>PS44</b> Collections Napier 102		
	On yer bike—taking collections to the streets <b>Ms Lisa Fletcher</b>	How to develop and implement an evaluation and visitor research plan <b>Ms Carolyn Meehan</b>	The future of community museums in Western Australia—a question of survival or extinction? <b>Mrs Cathleen Day</b>		
		Collections around Tasmania <b>Ms Sue Atkinson</b>			
		Assessing the impact of Community Heritage Grants in regional NSW <b>Ms Kim Thompson</b>			
12.30–1.30	LUNCH				Bonython Hall
12.45–1.30	Community Museums National Network AGM				Napier LG24
1.30–3.00	PARALLEL SESSIONS				
	<b>PS45</b> WORKSHOP: Making collections meaningful Napier LG24	<b>PS46</b> WORKSHOP: Digitisation Napier LG23	<b>PS47</b> Ask an expert Bonython Hall		
	Interpretation 101: making your collections meaningful <b>Ms Regan Forrest</b> , <b>Ms Katherine Sutcliffe</b>	Digitisation—a simple introduction and overview <b>Ms Pauline Cockrill</b> , <b>Ms Alexis Tindall</b>	An opportunity to talk about issues at your museum and get information and advice from presenters experienced in particular fields of museum work. Topics you can participate in include: conservation of textiles, paper, books and objects; education programs; applications of the National Standards for Australian Museums and Galleries; curating exhibitions; cultural programs. Further details are available on the notice board.		
3.00–3.30	AFTERNOON TEA				Bonython Hall
3.30–4.00	PARALLEL SESSIONS				
	<b>PS48</b> Finding significant items Napier 102	<b>PS49</b> Creating a modern digital display Napier LG24	<b>PS50</b> Research on buildings Napier LG23		
	Hidden in plain sight: finding significant items in community collections <b>Ms Pauline Cockrill</b>	Creating a modern digital display in a regional community museum <b>Mr Nicholas Reynolds</b> , <b>Ms Anna Crane</b>	No. 15 Victoria Street, Hahndorf: the research and conservation reveals a story of cultural assimilation and pioneering struggles <b>Mr Justin Gare</b>		
			Connecting built environment research and the wider community: a snapshot from the Architecture Museum (Snapshot) <b>Assoc Prof Christine Garnaut</b>		
4.00–5.00	Closing session— <b>Ms Melinda Rankin</b>				Napier 102



# designcraft

The Australian War Memorial Hall of Valour opened in February, and consists of over 100 showcases displaying the Memorial's collection of Victoria Cross and George Cross medals. The project required a suite of over 70 custom-made Medals Showcases constructed using anti-bandit, anti-reflective glass, epoxy bonded into steel frames resulting in a very high security rating. This wonderfully received exhibition space has become the flagship gallery for one of Australia's most prominent institutions.

Hall of Valour, Australian War Memorial, Canberra, Australia.

Architects / Designer: Johnson Pilton Walker, Sydney. Photography: Brett Boardman Photography for JPW. Client: The Australian War Memorial.

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# Parallel sessions

Tuesday 25 September 2012

## PS1—Trends in university museums

1.30–3.00 pm, Napier LG24

### Unlocking university collections = maximising potential

Ms Mirna Heruc, The University of Adelaide

This paper will explore efforts within the University of Adelaide to bring university collections to life through better physical access as well as an enhanced digital environment. The aim is to maximise the research potential of the university's many historic collections and engage them with the contemporary university teaching and learning methodologies.

### Recent collection trends in the Australian higher education sector

Mr Andrew Simpson, Macquarie University

A recent survey of Australian university museums and collections indicates some distinctive changes in the nature of collection development in the higher education sector. This includes the growth of art collections, the growth of digital and multimedia collections and the apparent decline of scientific collections.

### Connections across the curricula: engaging students at the Ian Potter Museum of Art, University of Melbourne

Dr Heather Gaunt, The University of Melbourne

In 2010 the Ian Potter Museum of Art set up the first dedicated curatorial position in an Australian university art museum to engage with academic programs across the university. This paper examines the progress of the Potter's academic engagement program, and visions for the future in diverse student learning and research.

## PS2—Sharing collections online

1.30–3.00 pm, Elder Hall

### AusStage and performing arts collections: preserving the ephemeral. Living archives for a connected world

Ms Jenny Fewster, Flinders University

AusStage provides an accessible online resource for researching live performance in Australia. Our researchers are leading the evolution of curatorial practice for virtual collections and online exhibits of live performance. They are developing innovative procedures for archiving live performance, and digitising video collections of international significance.

### Out of the frame: the research and collection opportunities, and challenges, of managing the Justice and Police Museum forensic photography archive

Ms Holly Schulte, Historic Houses Trust of NSW

A blog post featuring 30 photographs from a Historic Houses Trust archive was Facebook 'liked' over 8100 times and tweeted 1796 times! This enormous interest in the Justice and Police Museum forensic photography archive is not out of the ordinary. This paper discusses the research possibilities as well as the challenges of managing this unique archive.

### Disseminating museum research in 140 characters or less

Ms Gina Hammond, Macquarie University

In this connected world museums are uniquely positioned to disseminate outcomes of their own research both locally and in a global context with relative ease. This is an investigation of the methods used by successful micro-blogging museums for insights that will benefit other museums of varying sizes.



### **PS3—Arts in health**

1.30–3.00 pm, Napier LG23

#### **Reconnecting: the Art and Dementia Program at Macquarie University Art Gallery**

Ms Rhonda Davis, Ms Sara Symth, Macquarie University

Collections and exhibitions play a vital role in engaging people living with dementia to the joys of feeling, once again, connected to the real world. In recent studies, we have found the benefits of the way in which art can transform and reconnect people living with dementia, astounding.

#### **Museum objects to the rescue: researching touch and wellbeing in a hospital environment**

Ms Allison Russell, History SA

University College London has recently completed a three-year investigation into the health and wellbeing benefits of museum object handling in healthcare settings. Over the past two years, Arts in Health at Flinders Medical Centre, in partnership with History SA, has undertaken a similar (although much smaller scale) project.

#### **Smart technology: revolutionising museum and arts access**

Miss Hannah Bishop, Australian Communication Exchange

Mainstream smartphone technology can now be leveraged to create engaging and inexpensive access options museums. Innovative not-for-profit Australian Communication Exchange (ACE) has released an app so that museums and tourist attractions are fully accessible to deaf and hearing impaired Australians, also adaptable for the vision impaired.

### **PS4—Connecting with Indigenous artefacts/knowledge**

1.30–3.00 pm, Napier LG29

#### **Lost connections regained**

Mr Rob Amery, Dr Alitya Wallara Rigney, University of Adelaide

The holdings in German museums and archives have both practical and symbolic value for Koorina people who have lost so much as a result of colonisation. Knowing that these artefacts, documents and specimens are now valued by the descendants of the people from whom they were collected, now gives the German institutions a greater sense of purpose.

### **The museum enters the Dreaming: the Anangu and museum worlds connect through the songlines**

Assoc Prof Margo Neale, National Museum Australia

How can Indigenous agency find a place of primacy in the governance structure of museums? What can museums learn from the Songlines? A cutting edge cross-cultural collaborative and inter-disciplinary research project explores a radically new approach to the integration of Indigenous and western knowledge in managing our shared cultural environments.

#### **Reflecting on the role of cultural heritage in telling stories of Yolngu – Macassan contact**

Ms Rebecca Bilous, Macquarie University

This presentation reflects on the role a rich and varied tangible collection, which is often quite inaccessible to many Australians, can have in telling Yolngu – Macassan stories of connection in contemporary Arnhem Land.

### **PS5—Visitor research: tools and technologies**

1.30–3.00 pm, Napier LG28

#### **NSW public gallery audiences: who are they?**

Mr Michael Huxley, Museums & Galleries NSW

From 2007 to 2010 Museums & Galleries NSW worked in partnership with the public galleries to collect over 8000 responses from gallery audiences. Released in early 2011, *Guess Who's Going to the Gallery*, provides a portrait of the typical gallery goer, with some insight into their needs, motivations and other cultural activities.

#### **Making the most of corporate social responsibility and volunteer-collected visitor data**

Ms Regan Forrest, South Australian Museum; Ms Jenny Parsons, University of Queensland

Find out how the South Australian Museum turned a charitable donation of company time into valuable visitor data that helped inform the redevelopment of a major permanent exhibition. This two-part paper will explore both how the volunteer relationship was forged, and how the data was analysed and interpreted visually.

#### **Template for program evaluation (Snapshot)**

Ms Gillian Savage, Environmetric Pty Ltd

This snapshot introduces a simple template to collect participant feedback on programs and events. Regular data collection builds up a bank of data and allows programs to be compared over time.





**\*You show me yours and I'll show you mine—a standardised set of visitor profile questions (Snapshot)**

Ms Carolyn Meehan, Museum Victoria

Get your hands on a proven set of standardised questions that you can use to ask your visitors. The questions will provide a demographic profile of your visitors. This snapshot session will also show how the questions were used to compare visitors at a number of Australian museums.

**Understanding and capturing the visitor experience (Snapshot)**

Dr Jan Packer, University of Queensland

Every museum hopes to offer its visitors a unique experience. This paper presents a tool that enables museums to capture and quantify fifteen dimensions of their visitors' experience. This can be used to evaluate exhibitions, measure changes resulting from interventions, and inform the marketing of visitor experiences.

**PS6—WORKSHOP: Outreach education**

1.30–3.00 pm, Napier LG15

**The Outreach Education team: connecting to collections to provoke thinking**

Mr Simon Langsford, Ms Rosa Garcia, Mr Michael Yeo, Mr Chris Nobbs, Ms Bronwyn Sugars, Department for Education and Child Development

The SA Department for Education and Child Development has specialist teachers in museums, who use collections to create programs that bring together the Australian Curriculum and engaging teaching. Gain insights into how they weave collections, curriculum and pedagogy together to create programs that delight and challenge students and teachers.

**PS7—WORKSHOP: Toy or treasure**

1.30–3.00 pm, Napier LG14

**Toy or treasure: engaging children and building authentic connections with objects through your handling collection**

Mr Padraic Lee Fisher, Yarra Ranges Regional Museum

In our technology laden electronic world of virtual everything *Toy-or-Treasure* offers museum professionals a program of fun learning and authentic hands-on engagement between young visitors and the museum collection. Explore ways to use collection objects to engage children, teach proper handling and explore an object. A program for ages 5–12.



**PS8—Understanding audiences**

3.30–4.30 pm, Napier LG24

**The curator, the marketer, the developer and audience segmentation—a critique of audience segmentation**

Ms Carolyn Meehan, Dr Moya McFadzean, Ms Kathy Fox, Ms Margaret Griffith, Ms Elena del Mercato, Museum Victoria

Museums operate in a mass market but there is a need to more clearly describe potential and existing audiences by segmenting them. Find out what an audience segmentation looks like, how they are used by curators, marketers, exhibition and public program developers, and which ones work best.

**PS9—Digital collections**

3.30–4.30 pm, Napier LG28

**Remembering local software: the Australasian Heritage Software Database project**

Dr Melanie Swalwell, Flinders University

Software does not currently feature in many cultural institutions' collections, and yet Australia has a remarkable record of software creation. The Australasian Heritage Software Database seeks to document local software, and to drive research collaborations with interested partners into software history, digital heritage, and preservation initiatives.

**The Ara Irititja Project—connecting communities with cultural content**

Mr John Dallwitz, South Australian Museum

Since 1994 the Pitjantjatjara Council's Ara Irititja Project has brought back home materials of cultural and historical significance to Anangu. Ara Irititja has designed purpose-built software that digitally stores repatriated materials such as photographs, films, sound recordings and documents and facilitates access to this knowledge in appropriate frameworks.

**PS10—Art collections as a resource**

3.30–4.30 pm, Napier LG23

**Colonial renaissance: the role of museums in the historiography of Australian colonial art**

Assoc Prof Alison Inglis, The University of Melbourne, Heide Museum of Modern Art

This paper will examine the important contribution of Australian collecting institutions (art museums, libraries, etc) in researching, interpreting and communicating the history of colonial art in Australia. What role have scholar-curators played in shaping our understanding of this country's early art history?



## **Finding a future for the past: contemporary art and colonial archive**

Ms Lisa Slade, Art Gallery of South Australia

This paper examines the role of contemporary art in finding a future for the past, focusing upon the recent *South Australia Illustrated: From the Street* project in which Ali Baker, James Dodd and Peter Drew were invited to make work in response to the Art Gallery of South Australia's colonial collection.

### **PS11—WORKSHOP: In conversation**

3.30–4.30 pm, Elder Hall

#### **Sharing knowledge—the role of art and science in connecting with Aboriginal biocultural knowledge**

Glenn Wightmann, NT Herbarium, Biocultural Diversity, Biodiversity Conservation, Department of Natural Resources, Environment, The Arts and Sport; John Wolseley, Indigenous Elder; Stephen Forbes, Botanic Gardens; Nici Cumpston, Art Gallery of South Australia; Tony Kanellos, Botanic Gardens (Museum of Economic Botany)

An 'in conversation' session with ethnobiologist Glenn Wightman focusing on the promotion of Aboriginal biocultural knowledge. Glenn and guests (including Steve Forbes Director of the Botanic Gardens of Adelaide) will discuss two recent art projects that have been presented in the Santos Museum of Economic Botany. The projects are exemplars respecting cultural perspectives, working with a common medium and re-invigorating a common human language.

### **PS12—Engagement**

3.30–4.30 pm, Napier LG29

#### **Gifted children, problem solving and the Royal Botanic Garden Sydney**

Ms Jo Henwood, Royal Botanic Garden Sydney, Historic Houses Trust of NSW, and National Parks and Wildlife Service (NSW)

The special needs of gifted learners require the challenge of higher order thinking skills. Specific real life problems in the Garden require students to research the site, generate possible solutions, and communicate their findings.

## **Boys and girls come out to play: engaging children with cultural heritage**

Ms Katherine Sutcliffe, Flinders University

Museums strive to engage children, both through casual visits and education programmes. Previous research has indicated benefits from introducing interactive interpretation to science and natural history venues. Research at the South Australian Maritime Museum investigated how interpreters can engage children in cultural heritage, and whether the same tools are effective for female and male children.

### **PS13—WORKSHOP: Twitter for my museum**

3.30–4.30 pm, Napier LG14

#### **Twitter for my museum: interactive workshop to get you started**

Ms Laura Miles, Museums Australia (Victoria)

Tweets, hashtags, retweets ... getting started in Twitter can be daunting. This interactive workshop will explain how to get started and promote your museum in just a few minutes. Includes case studies and live Twitter conversations to demonstrate both best-practice and potential pitfalls.

### **PS14—WORKSHOP: Know your audience**

3.30–4.30 pm, Napier LG15

#### **Getting to know you: simple and cost-effective ways to better know your audiences**

Mr Michael Huxley, Museums & Galleries NSW

This hands-on workshop will look at ways of finding out more about your current audiences. It will show you how to gather information that can in turn be used for marketing and developing public engagement programs.

## **Wednesday 26 September 2012**

### **PS15—Researching new audiences**

10.00–10.30 am, Elder Hall

#### **Jurassic Lounge @ The Australian Museum. Attracting new audiences with evening events**

Mr David Bock, Ms Julie Garradd, The Australian Museum

Jurassic Lounge is a new innovative and exciting concept for evening entertainment at the Australian Museum. To attract the elusive 18–35 crowd the museum opened its doors allowing visitors to explore and enjoy lively entertainment and the exhibitions with a drink in hand.



**Hub Heads: non-traditional art in a non-traditional space, engaging in new ways to connect (Snapshot)**

Ms Elizabeth Pascale, The University of Adelaide

Hub Central 'belongs' to the students of the University of Adelaide—to work, rest, play and eat, offering 24-hour access and zero exhibition space. Art and Heritage Collections teamed up with Adelaide artist Peter Drew engaging students in an ephemeral art project *Hub Heads*, thus connecting them with university collections.

**PS16—Australian Dress Register**

10.00–10.30 am, Napier LG23

**From underpants to evening gowns—unearthing the story of Australian dress**

Ms Rebecca Pinchin, Ms Kate Chidlow, Powerhouse Museum

The Australian Dress Register is a searchable website documenting significant and well provenanced dress. A collaboration between the Powerhouse, public and private collectors within Australian communities it presents a richly detailed and interactive resource for schools and universities, designers of fashion, film and television along with researchers in many disciplines.

**PS17—Reforming Art Gallery NSW**

10.00–10.30 am, Napier LG14

**By the skin of their teeth: changes in governance and the AGNSW in the 1970s**

Assoc Prof Joanna Mendelsohn, University of New South Wales

This paper examines the late 1970s when the Trustees of the AGNSW resisted the Australian Gallery Directors' Council's program of national and international collaborative touring exhibitions. It focuses on the events that led to the passing of the reforming *Art Gallery of New South Wales Act (1980)*.

**PS18—Strategic digitisation**

10.00–10.30 am, Napier LG28

**Strategic digitisation: priorities, projects and positivity**

Ms Alexis Tindall, South Australian Museum

*How do you eat an elephant? One byte at a time!*  
Strategies for successful digitisation are emerging as more museums travel this path. The SA Museum volunteer project is one example of using priorities, project management, and standards to digitise museum collections strategically.

**PS19—Education**

10.00–10.30 am, Napier LG24

**Changing worlds: a South Australian first contact story**

Dr Kerrie Mackey-Smith, Mr Chris Nobbs, Department for Education and Child Development

In response to the Federal Government's Digital Education Revolution there is a flurry of digital activity across Australian schools. This presentation provides one example of a digital learning program designed specifically to meet Australian Curriculum outcomes using the collections of the South Australian Museum and Art Gallery.

**PS20—Research on immersive technologies**

10.00–10.30 am, Napier LG15

**How the process and outcomes of qualitative research can transform the awareness of the museum staff on the role of immersive technologies inside the museum space and about the hybridity of the audience?**

Ms Patrizia Schettino, University of Lugano

The paper will present the *process* and the *outcomes* of the qualitative research about the exhibition Ancient Hampi, at Immigration Museum. The main object inside this exhibition was the immersive environment PLACE-Hampi, designed by Sarah Kenderdine and Jeffrey Shaw.

**PS21—National standards**

10.00–10.30 am, Napier LG29

**When to show, when to tell: new ways to apply the National Standards**

Ms Laura Miles, Museums Australia (Victoria)

Engaging museum experiences are created by excellent interpretation of our cultural treasures. How does this happen if you don't speak the language? This paper explores overseas museum practice and relates it back to a new online initiative in Victoria that 'shows' rather than 'tells'.



## PS22—Museum impacts

1.30–3.00 pm, Napier LG23

### Social interventions: can museums really make a difference?

Dr Moya McFadzean, Museum Victoria; Dr Naomi Priest, The University of Melbourne

At the heart of the *Identity: yours, mine, ours* exhibition at Melbourne's Immigration Museum are messages about cultural understanding, anti-discrimination and celebrating diversity. A cross-agency research partnership will evaluate the exhibition to test how museum programs can counter racism, increase acceptance of diversity among high school students and their teachers, and thereby raise questions about the genuine role of museums as agents for social change.

### Exploring the role of Anzac-focused museum experiences in developing a sense of national identity

Dr Jan Packer, University of Queensland

This study aimed to investigate the impact of a visit to the Australian War Memorial AWM on visitors' understanding of the Anzac spirit, understanding of what it means to be Australian, and sense of Australian national identity. It also explored aspects of the visitor experience that influence meaning-making and identity-building.

### Visitor engagement, learning and impact in a university museum (Snapshot)

Ms Gillian Ridsdale, UQ Art Museum

How UQ Art Museum uses visitor research to shape our education and public programming, and an outline of the tools we are experimenting with to evaluate how we are connecting with our primary audience, in terms of impact and relevance.

### Hands on *Gorgeous Gardens*: an interactive exhibition at Unley Museum, SA

Dr Elizabeth Hartnell, Unley Museum

Effective museum displays provide visitors with multiple types of experiences that engage all of the senses. The current exhibition at the Unley Museum, *Gorgeous Gardens*, includes ten different opportunities for lifting, smelling, pushing, writing, and viewing. Exploration of relatively inexpensive active parts of this exhibition will illustrate one curator's experience.

## PS23—Making collections accessible online

1.30–3.00 pm, Elder Hall

### SA Museum volunteer digitisation—or, how I learnt to stop worrying and love the bugs! (Snapshot)

Ms Alexis Tindall, South Australian Museum

Photograph tiny, delicate 150-year-old insect specimens? Using volunteers? Why not?! Since 2011, the SA Museum has been working with a team of volunteers to digitise the invertebrate holotypes for the *Atlas of Living Australia*. Explore the challenges of this volunteer project, and what we've learnt in the process.

### Biodiversity Heritage Library: creating a scientific library online through global collaboration (Snapshot)

Mr Joe Coleman, Museum Victoria

The Biodiversity Heritage Library is a global project to develop a freely accessible online library of literature relating to biological sciences. This presentation will describe the contribution being run by Museum Victoria, including the development of a volunteer scanning program, web portal and other online services supporting the project.

### The Biodiversity Volunteer Portal: using crowdsourcing to digitise museum collections

Ms Rhiannon Stephens, Australian Museum

The Biodiversity Volunteer Portal harnesses the power of crowdsourcing to digitise handwritten information from labels and field notebooks. This initiative of the Australian Museum and the *Atlas of Living Australia* has already seen the transcription of over 14 000 specimen labels.

### History in your pocket: a mobile application (Snapshot)

Mrs Sindy Dowden, The Grove Library

Learn how to build a mobile application to showcase your digital collection. There is no coding or programming necessary as the application links with other free cloud based technology to harvest content into pre-built modules of programming which include image galleries, videos, events, news feeds and more.



## Online collections are dead! Long live online collections!

Ms Susan Cairns, The University of Newcastle

Is your online collection simply a waste of time and money? Is it reusable, actionable and attenuated to your audiences? This session will dissect current thinking around online collections, and ask attendees to rethink their assumptions about the online collection and its role and purpose in a connected world.

## PS24—Curating collections

1.30–3.00 pm, Napier LG24

### Are we a GLAM yet?

Mr William Oates, University of New England

In 1994 the University of New England designated a single repository building for an amalgamation of its regional archival functions with museological collections, a specialist reference library and the management of institutional art collections. Years later, archivists and curators are working together in describing and interpreting the web of relationships amongst its varied collections in order to provide a single discovery layer for academics and the broader community.

### Highlights of the collection, Medical History Museum—connecting with its community

Dr Jacqueline Healy, University of Melbourne

2012 is the 150th anniversary of the Melbourne Medical School. Since its inception in 1967, the Medical History Museum has developed a diverse and varied collection. This paper will focus on the major publication on the highlights of the collection and how it has been a pivotal tool for building a greater understanding and appreciation of the potential use of the collection.

### Connecting in a hurry! The Defence of Darwin Experience

Miss Michelle Smith, Museum and Art Gallery of the Northern Territory

In 2012 the Northern Territory Government constructed a museum to commemorate the bombing of Darwin, 19 February 1942. This 'hub' reaches out to heritage sites across the Darwin area, utilising digital technologies to connect visitors with the rich military history of Darwin. The original design excluded objects altogether. Only with the late addition of curatorial input was this addressed, creating a whole new set of challenges.

## PS25—Social/cultural connections

1.30–3.00 pm, Napier LG29

### The world is your oyster: exhibiting an interconnected, globalised, transnational, transcultural world

Mr Leonard Janiszewski, Macquarie University

The touring exhibition, *Selling an American Dream: Australia's Greek Café*, emphasises the benefits of being connected, both locally and internationally. Moreover, it can be utilised as a template by Australian historians, curators and institutions hoping to create socio-cultural exhibitions of an interconnected, globalised, transnational and transcultural world.

### Hostel stories: community-driven research and collecting

Ms Catherine Manning, Migration Museum; Dr Karen Agutter, The University of Adelaide

Hundreds of newly arrived migrants lived in State or Commonwealth run migrant hostels in South Australia (1949–1985). In response to numerous requests for information on these sites the Migration Museum, in partnership with Adelaide University, is undertaking extensive research. This paper examines the aims and challenges of the project.

### Building the broadband museum: strategies and opportunities in a high-speed hyper-connected world

Mr Darren Peacock, Sweet Technology Pty Ltd

This paper will explore how ubiquitous high speed broadband connectivity enabled by the National Broadband Network enables new possibilities for all museums. Drawing on a range of examples the paper will demystify the technologies involved, outline emerging approaches and inspire you to think about what broadband means for your museum.

## PS26—Museum theatre

1.30–3.00 pm, Napier LG28

### Telling the stories of Empire at Sovereign Hill: The Great Mutiny, India, 1857

Dr Janice Croggon, Sovereign Hill Museum

A recent project at Sovereign Hill has combined the separate strengths of research and interpretation to produce an interpretative theatre piece based around the Indian Mutiny, 1857. This paper describes the project's conception and execution, and discusses how it has contributed to a better learning experience for our visitors.



## **Scandalous Whispers: museum theatre at Elizabeth Farm (Snapshot)**

Ms Jo Henwood, Historic Houses Trust of NSW, Royal Botanic Garden Sydney, National Parks and Wildlife Service (NSW), Museums Australia, Interpretation Australia

*Scandalous Whispers* was a two-person performance at Elizabeth Farm presenting some of the juicier stories in the Macarthur family through the eyes of observant servants. Through this museum theatre piece we could introduce issues, historical perspectives and documents, empathy and new meanings to the spaces on the site.

## **Creatively connecting the visual arts and performing arts at Arts Centre Melbourne**

Dr Steven Tonkin, Arts Centre Melbourne

This conference paper will examine how over the last decade the Arts Centre Melbourne has re-defined the role of its Art Collection from a static historical collection to become a creative conduit between the visual arts and performing arts.

## **PS27—New analysis techniques**

1.30–3.00 pm, Napier LG14

### **Tying up loose ends: research, analysis and conservation of the Eureka Flag**

Ms Kristin Phillips, Artlab Australia

The Eureka Flag travelled to Adelaide in late 2010 for conservation treatment. The conservation included detailed examination of the flag. The examination and analysis of the flag provided an opportunity to tie up the loose ends of previous research allowing for a clearer understanding of the composition and authenticity of the flag. The conservation treatment of relining and remounting for display is described.

### **Saints and skeletons: Roman Catholic relics from the Mercy Heritage Centre, Brisbane**

Mr Peter Connell, Mercy Heritage Centre

The Mercy Heritage Centre houses an impressive collection of Roman Catholic relics, including the remains of a 2nd to 3rd century Roman male. Little is known of the Saint's identity but ongoing collaborative research, primarily with the University of Queensland, has begun to shed light on this enigmatic relic of early Christianity.

## **Quantitative analysis of renaissance pigments by portable x-ray fluorescence (Snapshot)**

Ms Jessica James, Flinders University

Investigation into the quantitative analysis of paint by portable X-ray fluorescence (PXRF) can enhance the way that paintings in museums are analysed, conserved and undergo restorative procedures.

## **Characterisation of binders in Aboriginal and European painted works using pyrolysis gas chromatography mass spectrometry (Snapshot)**

Miss Tiffany Reeves, Flinders University

This research is concerned with the use of pyrolysis gas chromatography mass spectrometry in chemically characterising paint binders in European and Indigenous Australian painted works. Knowing the binder composition provides vital information for how best to conserve and restore these works, and could also aid in their dating and authentication.

## **Capturing memory and meaning in a connected and changing mercy world. (Snapshot)**

Ms Annie Q Medley, Museums Australia

The Sisters of Mercy in Australia pride themselves on their heritage collections but few of these are on public display. This session looks at significant objects from the collections and how they are being managed, documented and possible traditional and not so traditional ways of making them more publicly accessible in the future.

## **PS28—Natural history collections**

3.30–5.00 pm, Napier LG29

### **Botanic gardens and the narrative of harvest—how botanic gardens change the world**

Mr Stephen Forbes, Botanic Gardens of Adelaide

The importance of plant collections in establishing a knowledge base for cultivating and exploiting plants is apparent from the earliest civilisations. The role of such plant collections in 'botanic gardens' has been a foundation for medicine, natural philosophy, economy, the industrialisation of agriculture and both conservative and revolutionary ideas. Today botanic gardens are a critical element of institutional architecture reconciling the 'audacity of man' and the 'economy of nature'.





## Natural history collections—a detective's wet dream

Prof Stephen Donnellan, South Australian Museum

The talk focuses on the myriad of environmental, resource management and enforcement problems that natural history collections are used to solve, highlighting the use of innovative technologies and the importance of the accessibility of collections and information about their content and dissemination of findings.

## The apocalypse: how natural history museums could save the world

Ms Lyn Hicks, Macquarie University

This paper examines the relationships between natural history museums, scientific research and the public sphere from the time of the *ancients* through the *renaissance*, the *enlightenment*, *industrial society* and *post-industrial society*, spotlighting natural history museums in Australia between 1933 and 2011 within social, cultural, political and economic milieux.

### PS29—Developments in exhibition practice 3.30–5.00 pm, Napier LG24

#### Designers unleashed: a critique of Australian contemporary exhibition practice

Ms Georgia Rouette, Museums Australia (Victoria)

With ever changing gallery/museum processes and technology, it is paramount to keep abreast of new methodologies, technologies, production methods and in particular green design when developing exhibitions. This paper will present the findings from a Gordon Darling Foundation funded research project of the innovations in exhibition development in galleries and museums.

#### Design factors in the museum visitor experience (Snapshot)

Ms Regan Forrest, University of Queensland and South Australian Museum

How do visitors perceive the exhibition environment and the design cues in the exhibition space? How do factors such as lighting, colour scheme and layout affect the way visitors respond and react to exhibition content? This snapshot will share preliminary findings from a research project in progress.

## What lies beneath? Meaning and language in exhibition texts

Ms Jennifer Blunden, UTS

How does meaning pattern across the different interpretive platforms we use in exhibitions today—labels, print, spoken, multimedia? Looking at both surface language structures (words and grammar) and underlying knowledge, this paper shows how we can better understand and control the flow, density and abstraction of meaning in exhibition texts.

## After the curtain goes up: making permanent galleries last

Ms Janet Mack, National Museum of Australia; Ms Penny Grist, Museums Australia ACT Branch Committee

Confronting inevitable object changeover is a challenge for museums: how to protect the objects, manage loans and keep the gallery fresh for the connected, informed and expectant visitor. This paper explores the challenge of sustaining access to the authentic experience of objects and historical moments within a museum's permanent galleries.

### PS30—WORKSHOP: Lighting the lights 3.30–5.00 pm, Napier LG14

#### Lighting the lights: developing museum theatre for your institution

Ms Joanna Clyne, Mr Barry Kay, International Museum Theatre Alliance (Asia Pacific) committee; Mr Michael Mills, Heaps Good Productions; Mr Nigel Sutton, NDS Productions

In this session we will be taking a nuts and bolts approach to developing quality and low cost museum theatre for cultural institutions. The key focus question addressed will be: 'How do we turn collections and research into performance?'

## Thursday 27 September 2012

### PS31—Mobile access to collections 11.00 am – 12.30 pm, Napier LG28

#### Museums and mobile—how are we travelling?

Mr Jonny Brownbill, Museum Victoria

The mobile landscape is awash with exciting options for finding, sharing and interacting. So, how are museums using these new platforms to connect with visitors? We'll take a look at a range of recent museum mobile projects; investigate who they're for and how they're adding value.



## **The Museum Game: social learning through objects on display**

Dr Catherine Styles, Ms Angela Casey, National Museum of Australia

This paper describes the process of developing Sembl, an NMA iPad application. Sembl is a powerful system for encouraging divergent, creative, social thinking within a free choice learning, gaming format. It's also a fun way to explore collections! We will also have some iPads with Sembl loaded for people to see.

## **Visitor engagement and mobile products at the Powerhouse Museum (Snapshot)**

Mr Nicolaas Earnshaw, Powerhouse Museum

What makes and breaks museum mobile products? This data driven analysis of the Powerhouse Museums diverse range of mobile products showcases what mobile experiences have grown visitor engagement while highlighting some pitfalls to avoid along the way.

## **The squeaky wheel gets the most attention—but what about the people not on social media?**

Ms Jareen Summerhill, Museum Victoria

Social media provides an exciting opportunity for museums to develop relationships with visitors and even non visitors. However, social media is not random and cannot be considered statistically representative. So how much attention should museums pay to this form of feedback? Find out Museum Victoria's experience of social media, how and which information is used and how do we make sure that those not online also get a voice.

## **PS32—Memories and emotional collections** 11.00 am – 12.30 pm, Napier LG23

### ***Recollecting Sydney II: A Call to Mind***

Ms Catherine Belcher, Western Australian Museum Geraldton

In November 2011, the WA Museum Geraldton's *Recollecting Sydney II: A Call to Mind* program was created for the 70th anniversary of the loss of HMAS *Sydney II*. A three-day program designed specifically for the crew's relatives and friends visiting Geraldton revealed an incredibly powerful collection that is dispersed, and yet connected.

## **The Australian AIDS Memorial Quilt Collection: connecting lives and communities**

Ms Anni Turnbull, Powerhouse Museum

How do you successfully look after and make accessible objects with substantial emotional importance for a variety of people and communities? It has taken the Powerhouse Museums team of staff, volunteers and community members five years to acquire, store and make accessible the 97 Australian AIDS Memorial Quilts and its not over yet.

## **PS33—History research in museums** 11.00 am – 12.30 pm, Elder Hall

### **Consuming ideals: the material culture of Victoria's middle-class households 1851–1870**

Ms Michele Summerton, Deakin University

This paper outlines an Australian Research Council project which aims to use museum collections and archaeological assemblages as the source of new historical insights into the consumer behaviour of Victoria's gold generation. Focusing on their homes and possessions and referring to items from a range of Victoria's heritage collections, the project considers how domestic material culture defined and differentiated the colony's early middle-class residents.

### **From gold-digger to colonial citizen: material transformations via luxury goods**

Dr Linda Young, Deakin University

The goods sought by lucky gold-diggers—and enterprising others—provoked alarm in 'old' colonial Victoria. But such consumption launched many diggers into colonial lives, equipped and adorned well beyond necessity. Based on museum objects, I examine the meanings of luxury consumption and its significance in establishing Melbourne as urban and modern.

### **With a needle and thread: researching domestic needlework in mid-nineteenth century Victoria**

Ms Lorinda Cramer, Deakin University

Exploring the material culture of domestic needlework from the mid-nineteenth century, this paper discusses how the handmade textile goods in museum collections can be drawn upon for understandings of the lives of women in gold-rush and post gold-rush Victoria. It argues that needlework products are cultural objects and needlework practices are acts of identity formation.



## **PS34—Pre-contact history and stories**

11.00 am – 12.30 pm, Napier LG24

### **From possum skin to cow hide: using objects to present the Aboriginal origins of football**

Ms Abby Cooper, The Australian National University

This paper draws on a collaborative project with Brambuk Aboriginal Cultural Centre to demonstrate how possum skin footballs have been used to respond to the public debate about the origins of Australian Rules football, and the implications this debate has for Aboriginal peoples' own versions of their pre-contact history.

### **A micro and macro view of archaeology collections**

Dr Keryn Walshe, South Australia Museum

The significance of the SA Museum's Indigenous archaeology collection has always been acknowledged but the meaning of this significance shifts according to one's cultural and/or scientific position. This paper explores the cultural and scientific layers of archaeological significance and identifies future ways of positioning ourselves in seeing significance.

## **PS35—Interpretation through drawing**

11.00 am – 12.30 pm, Napier LG29

### **Serious fun: evaluating learning in a political cartooning workshop at the Museum of Australian Democracy**

Dr Kate Armstrong, Ms Jean Magdulski, Museum of Australian Democracy at Old Parliament House

In this presentation I will outline a research project which evaluated the learning outcomes from a school holiday program in our museum. The emphasis will be on identifying the data sources that you may already have available to you in your museum and gaining practical and meaningful results to guide you in your program development.

## **Draw together—intergenerational drawing program at the National Gallery of Australia**

Ms Adriane Boag, National Gallery of Australia

The National Gallery of Australia has consistently encouraged children, students, families and older people to look at works of art in the Gallery together. The value of multi-age or intergenerational programs are in their collaborative nature. Visitors of different ages share experiences, gain insight and extend their knowledge in a creative context. Varied and open-ended interpretation, informed by each individual's experience within multi-age audiences, supports the value of life long learning and shared enjoyment. The exploration of ideas, techniques and materials connect personal histories and memory which can lead to mutual regard, a breaking down of ageism and social isolation. In this way multi-age social groupings contribute to wellbeing. The Gallery has identified intergenerational drawing as a valuable learning experience unique to the visual arts.

### **The spirit of play: a portrait of the self (Snapshot)**

Ms Karen Vickery, National Portrait Gallery

A drama based workshop inspired by portraiture for hearing impaired children at the National Portrait Gallery.

### **Courtroom drawings**

Dr Anthea Gunn, National Museum of Australia

The National Museum of Australia's acquisition of drawings of the 1982 Chamberlain trial deepens insight into this case. Made for ABC TV by artist Veronica O'Leary, they add to the Museum's extensive Chamberlain collections. This paper will consider how they embody connections between artist, the media and judicial system and extend historical research.

## **PS36—Research using collections**

1.30–3.00 pm, Elder Hall

### **Collection-based research in museums: understanding, structure, visibility**

Ms Megan Wells, The Nelson Provincial Museum and Massey University

Concern about the position of collection-based research in museums is unjustified. Museums undertake wide-ranging and diverse research, however much cannot be judged by academic standards and there are areas that warrant improvement. This paper elucidates the essential elements of collection-based research in museums to develop a museum-specific research framework.



## **Embroidered textiles—their value and relevance for research and inspiration (Snapshot)**

Ms Di Fisher, Embroiderers' Guild Museum (SA)

The Embroiderers' Guild Museum's priorities are the accessibility of the collection for research and the preservation of the embroidery heritage of all South Australians. Guild members and the public use the collection for research in embroidery and its cultural context. The Museum was and is involved in two community projects.

## **Material culture research and the role of museums**

Mr Jon Addison, Queen Victoria Museum and Art Gallery

Material culture has not been widely used by academic historians as primary research material. This paper will discuss the place of museums in historical research, discuss whether the changing roles of museums have led to a corresponding decrease in academically focused research, and suggest possible solutions.

## **Object-based learning, curriculum engagement and the University of Melbourne's Classics and Archaeology Collection**

Dr Andrew Jamieson, The University of Melbourne

This paper discusses object-based learning, curriculum engagement and the University of Melbourne's Classics and Archaeology Collection. Objects are used to initiate discussion and provoke inquiry. Participants look directly at a work, an ancient artefact or recent replica, and consider its role and importance—past, present and future—within our society.

## **PS37—Digital connections**

1.30–3.00 pm, Napier LG24

### **Creating connections with creative collections: Design and Art Australia Online**

Ms Jo Croucher, College of Fine Arts, UNSW

Design and Art Australia Online (DAAO) is a collaborative eResearch tool featuring comprehensive information about artists, designers, exhibitions, awards and creative works. DAAO is developing partnerships and support for the exchange of domain-specific data. This paper explores models for interoperability between online creative collections and reflects on the lessons learnt.

## **Open, free, shared—publishing collections data in a connected world**

Mr Joe Coleman, Museum Victoria

Open, free, shared. Publishing collections online using these tenets provides opportunities beyond the walls of the museum to engage visitors online with our rich collections. Discover how this can be put into practice, and how collections information can be transformed by reaching out to users in a connected world.

## **Game Masters digital program**

Ms Jessica Beirne, Mr Michael Parry, Australian Centre for the Moving Image

The ACMI developed digital program funded by the Broadband Enabled Innovation Fund (BEIP) of the State Government of Victoria's Department of Business and Innovation, extends the opportunities and abilities of the general public, educators and students to engage with cultural exhibition content in the new modes and spaces enabled by ubiquitous, high-capacity broadband networks.

## **PS38—History education**

1.30–3.00 pm, Napier LG29

### **Learners, digital resources and museums**

Ms Stephanie Rosestone, Sovereign Hill Museums Association

This presentation highlights trends in emerging theory on digital learning relevant to museums' program and resource development. Then, guided by practical experience using free online programs and working with an evolving digital collection, Stephanie offers suggestions to utilise free resources, professional networks and partnerships to attract and support education audiences.

### **Making the link: using the Australian Curriculum: History to connect schools and museums**

Ms Allison Russell, History SA, Ms Mandi Dimitriadis, Department for Education and Child Development

In 2013, a new history curriculum will be introduced into schools around Australia. With specific learning outcomes relating to both knowledge and understanding as well as historical skills, there are significant opportunities for local museums to form partnerships with schools. This paper will explore collaborative projects between museums and primary schools in two regional South Australian towns.



## Digitisation of a migrant Welcome Wall collection

Ms Sally May, WA Maritime Museum

This presentation/paper discusses the digitisation project embarked by the WA Museum's staff at the Shipwreck Galleries, Fremantle, to ensure access, preservation, security, and longevity of evidence and information generated by a migrant Welcome Walls collection (2003–2010). It provides an insight into the convergence of 'memory institutions' (galleries, museums, libraries and archives).

## PS39—Art and photography collections

1.30–3.00 pm, Napier LG23

### Inside Out: issues and insights from the Fremantle Prison art collection

Ms Isa Menzies, Fremantle Prison

Fremantle Prison houses one of the best collections of prisoner art in Australia. A legacy of the prison's operational years, it incorporates murals, graffiti, painted furniture, and works on canvas. This paper examines the collection's history and the issues of managing, interpreting, and researching it.

### Provenance and art historical examination of a painting in the Clarence River Historical Society collection

Mrs Angela de Martino Rosaroll, Grafton Regional Gallery

This presentation will discuss the provenance research and art history research of a painting by an unknown artist in the collection of the Clarence River Historical Society. The painting titled *Painting of a Woman* is believed to be previously owned by the former residing families of Yulgilbar, Clarence River, New South Wales.

### The paradox of Australian photography

Ms Claire Monneraye, Australian Centre for Photography

Kon Gouriots and Claire Monneraye will question the current place given to Australian contemporary photography in international collections and ask what more can be done to bolster the collecting of Australian photographers overseas. They are proposing a new collaborative platform for photography to expand Australian artists' opportunities internationally.

## PS40—Educational partnerships

1.30–3.00 pm, Napier LG28

### The outback in outer space: the artefacts of an Australian story

Dr Alice Gorman, Flinders University and The Australian National University

Australia's prominent role in global space exploration, through launching rockets in Woomera, tracking spacecraft, and developing its own satellites, is little known outside the space community. This paper looks at artefacts across the spectrum of museum collections to elucidate the research potential of the material culture of space exploration.

### Pathways to Space: bringing research and education together in a museum environment

Dr Carol Oliver, University of New South Wales

Pathways to Space is a research and high school/higher education program that exemplifies the concept of a living laboratory, situated within one of Australia's largest museum environments. The success of the program has spawned an international research collaboration with US schools participating in the NASA Mars Student Imaging Program.

### A portrait of a partnership (Snapshot)

Ms Amanda Poland, Dr Deborah Tranter, Australian National University

This snapshot tells the story of an ongoing partnership established in 2011 between The Australian National University and the National Portrait Gallery. We analyse a successful collaboration that engages secondary school students and University student mentors in creating digital stories that explore their self-identity?

### Immersive virtual visits—mobile interactive robots at the National Museum of Australia via the NBN

Mr David Arnold, Mr Robert Bunzli, National Museum of Australia

Robotics, video conference technology and the National Broadband Network are at the heart of a new project about to be launched by The National Museum of Australia, CSIRO and DBCDE, breaking new ground in the delivery of programming about exhibitions and collections to schools and other audiences from remote locations.





### **PS 41—WORKSHOP: Institutional archaeology collections**

1.30–3.00 pm, Napier LG14

#### **Institutional archaeology collections: establishing databases, establishing research, promoting significance**

Dr Keryn Walshe, South Australia Museum; Ms Charlotte Smith, Museum of Victoria

Invited speakers will present examples of large-scale database and research projects currently being pursued at an institutional level. This will be followed by a workshop that explores the impact of database and research projects on assessing and promoting the significance of archaeology collections at the public and governmental level.

### **Friday 28 September 2012—Regional, remote and community museums day**

#### **PS42—WORKSHOP: Taking collections to the streets**

11.00 am – 12.30 pm, Napier LG23

##### **On yer bike—taking collections to the streets**

Ms Lisa Fletcher, Public Record Office Victoria

Phone boxes as libraries, mailboxes as galleries, bicycles as portable cinemas—this workshop looks to the world of alternative exhibition spaces for inspiration on how we can provide access to our collections in a connected world.

#### **PS43—WORKSHOP: How to: evaluation and visitor research plan**

11.00 am – 12.30 pm, Napier LG24

##### **How to develop and implement an evaluation and visitor research plan**

Ms Carolyn Meehan, Museum Victoria

Participants in this practical workshop will write an annual evaluation and visitor research plan for their museum. The aims and objectives and the desired outcomes of the plan will be identified; the appropriate methodologies to implement the studies selected; and hands on practice to design and implement the plan provided.

#### **PS44—Collections**

11.00 am – 12.30 pm, Napier 102

##### **The future of community museums in Western Australia: a question of survival or extinction?**

Mrs Cathleen Day, Heritage Today

There is a sense of disquiet about the survival of community museums in Western Australia. They are experiencing a loss of volunteers and limited visitor numbers. Can a study sample of 15 museums throughout this vast state reveal the future for these struggling institutions in the face of a rapidly changing world?

##### **Collections around Tasmania**

Ms Sue Atkinson, Museum Consultant

Tasmania has over 120 volunteer run community museums and historical groups caring for collections. Many of the collections with their stories are from the original settlers to that particular town. Government funding has enable these volunteers to learn new skills for the future of the State's collections.



## Assessing the impact of Community Heritage Grants in regional NSW

Ms Kim Thompson, Charles Sturt University

This paper reports on academic research into how museums and other community organisations in regional areas perceive the benefits of Commonwealth Community Heritage Grants for the collections they manage. It discusses the impact of grants, capacity-building and relationships between local and national cultural institutions.

### PS45—WORKSHOP: Making collections meaningful

1.30–3.00 pm, Napier LG24

#### Interpretation 101: making your collections meaningful

Ms Regan Forrest, Interpretation Australia and University of Queensland; Ms Katherine Sutcliffe, Interpretation Australia and Flinders University

How do we get our visitors as excited about our collections as we are? We have to give them a *reason* to be. How? Through interpretation! This workshop, presented by Interpretation Australia, will explore the basics of interpretive theory and practice. Approaches will be tailored for museums with limited resources.

### PS46—WORKSHOP: Digitisation

1.30–3.00 pm, Napier LG23

#### Digitisation—a simple introduction and overview

Ms Pauline Cockrill, History SA; Ms Alexis Tindall, South Australian Museum

Thinking about digitising your collection? And getting it online? In this basic workshop, we'll walk through the issues that you need to consider when planning for digitisation, and guide you through some hands on photography, scanning, organising your data and getting it online using accessible, affordable tools.

### PS47—Ask an expert

1.30–3.00 pm, Bonython Hall

Ms Kristin Phillips, Textiles Conservator, Art Lab  
Ms Helen Halley, Paper and Books Conservator, Art Lab  
Mr Simon Langsford, Museums Education, DECD  
Ms Amanda James, National Standards, History SA  
Ms Mandy Paul, Researching, Selection and Curating History Exhibitions, History SA  
Ms Sue Atkinson, Applying for Grants and Fundraising  
Ms Mirna Heruc, Cultural Programs, The University of Adelaide  
Ms Elizabeth Pascale, Curator, The University of Adelaide  
Ms Dieuwke Jessop, Researching Local History, City of Holdfast Bay

### PS48—Finding significant items

3.30–4.00 pm, Napier 102

#### Hidden in plain sight: finding significant items in community collections

Ms Pauline Cockrill, History SA

Case study describing how a significant collection of daguerreotypes of Aboriginal people associated with Poonindie Aboriginal Mission Station at Port Lincoln on the Eyre Peninsula, South Australia was found in a small community museum and the collection's journey from discovery to preservation and the various research paths taken.

### PS49—Creating a modern digital display

3.30–4.00 pm, Napier LG24

#### Creating a modern digital display in a regional community museum

Mr Nicholas Reynolds, City of Mandurah and Museums Australia; Ms Anna Crane, Jager Studios and Museums Australia

- Presented from two perspectives—designer and curator
- Blow-by-blow breakdown of the processes involved in producing a digital display
- Experimental promotion, marketing and launch
- Integrating curriculum criteria
- Sensory experimental techniques



## **PS50—Research on buildings**

3.30–4.00 pm, Napier LG23

### **No. 15 Victoria Street, Hahndorf: the research and conservation reveals a story of cultural assimilation and pioneering struggles**

Mr Justin Gare, Artlab Australia

The conservation and subsequent research of a C1845 worker's cottage and contents in Hahndorf reveals a point of view into South Australia's Colonial past. This modest Heritage listed property provides a real connection with the struggles of colonial life and cultural assimilation that faced Prussian immigrants.

### **Connecting built environment research and the wider community: a snapshot from the Architecture Museum (Snapshot)**

Assoc Prof Christine Garnaut, University of South Australia

A snapshot into the approach taken by the Architecture Museum, UniSA, to connect findings from its research programs with a range of communities. A project focused on architect-designed bungalows in one Adelaide suburb reveals how research is produced and disseminated through various partnerships including with community-based museums.



# Abstracts

(in alphabetical order by presenter's surname)

## Material culture research and the role of museums

PS36, Thursday, 1.30–3.30 pm

**Jon Addison<sup>1</sup>**

<sup>1</sup>Queen Victoria Museum and Art Gallery

Curators have long recognised the value and potential use of material culture as 'documents' for primary research. However this recognition has largely not been taken up by the academic community. Have universities and historians ignored the potential of physical objects for too long, and is this skewing the academic view of history?

This paper proposes a number of reasons for the lack of widespread academic credibility of most museums as research institutions—including the inaccessibility or perceived inaccessibility of collections in museums, and the lack of awareness of museum holdings; the traditional (and continued) focus of historians primarily on documentary evidence; and the lack of confluence between historians and archaeologists.

Despite the perception by the public that curators are 'experts' in almost every field, this does not necessarily translate into reality. Museums have become increasingly and necessarily professionalised—it requires more than just ability as a researcher to be a good curator. However I would argue that the ability to carry out meaningful research is another necessary skill that is often not given adequate weight.

I argue that there is a greater place for both the interpretation and academic study of material culture in universities and research institutions, and for greater emphasis on the academic and research aspect of museum work. The importance of other professional activities has led to less and less time being available to curators to undertake meaningful and dedicated research into their collections. In order for museums to retain their relevance, it is necessary to encourage the research aspect of the profession to a far greater extent.

This paper argues for greater collaboration between museums and universities, and the need to work with research institutions to increase understanding of the nature and role of museums.

**Jon Addison** has worked at a number of museums in Australia and the United Kingdom. Originally from South Australia, after completing his museum studies degree in Sydney he worked on the development of the new Western

Australian Maritime Museum. In the United Kingdom he worked at the London Transport Museum, and for four years as the Curator of the Scottish Maritime Museum. Having returned to Australia he is now the History Curator at the Queen Victoria Museum and Art Gallery in Launceston, Tasmania, which holds a large and very eclectic history collection.

## Lost connections regained

PS4, Tuesday, 1.30–3.00 pm

**Rob Amery<sup>1</sup>, Alitya Wallara Rigney<sup>1</sup>, Karl Winda Telfer<sup>1</sup>**

<sup>1</sup>University of Adelaide

Since the 1980s Kurna people have re-established the connection with their lands on the Adelaide Plains and since the 1990s with their language. Reconnection with land and language has enabled the resurgence of identity and culture which in turn is raising self-esteem and contributing to wellbeing.

Knowledge of Kurna languages relies heavily upon the work of the Dresden Missionaries, Christian Teichmann and Clamor Schürmann, without which little would be known. Whilst their 1840 grammar and vocabulary remained in Australia, a substantial manuscript (Teichmann, 1857) was retrieved from South Africa and letters and documents written in Kurna by children at Piltawodli (Native Location in Adelaide) and hymns translated into Kurna have been retrieved from the archives in Germany. Recently, Kurna artefacts and a large body of natural history specimens collected by the Dresden missionaries and sent to Germany in the 1840s were discovered. Several Kurna and Ngarrindjeri people were invited to travel to Germany in 2011 to participate in the 175th anniversary of the formation of the Dresden Mission Society and to follow the story of the men and institutions who worked with their ancestors in the nineteenth century. The connections between the Schürmann family in Germany, the hometowns of Schürmann and of Teichmann; the churches and missions who trained and supported them; and the museums and archives which have preserved their legacy with the Aboriginal communities and supporting institutions in Australia have now been regained.

These connections have both practical and symbolic value for peoples who have lost so much as a result of colonisation. The knowledge that the artefacts, documents and specimens they preserved gives the museums and institutions in Germany a greater sense of purpose knowing that they are now valued by the



descendants of the people from whom they were collected.

**Dr Rob Amery**, Head of Linguistics, University of Adelaide completed a PhD in 1998 (published in 2000) on Kurna language reclamation. He serves as consultant linguist to Kurna programs in schools and various community projects and naming activity. He works closely with members of the Kurna community and convenes Kurna Warra Pintyandi (KWP) to reclaim the language from historical materials and to develop the language for use in a range of contemporary contexts. From October 2010 until February 2011 he was guest professor of Australian Studies (Aboriginal languages) at the University of Cologne. **Dr Alitya Wallara Rigney** has long been at the forefront of efforts to reclaim the Kurna language. As founding Principal of Kurna Plains School (1986–1997) she hosted Kurna language workshops there (1990–1993) and introduced Kurna as the school language program in 1992. Ngarrpadla (Auntie) Alitya is one of the founders of Kurna Warra Pintyandi (KWP) and has been at the centre of many Kurna language projects, including *Kurna Palti Wonga – Kurna Funeral Protocols* and the video *Warranna Purruna – Living Languages*.

## Serious fun: evaluating learning in a political cartooning workshop at the Museum of Australian Democracy

PS35, Thursday, 11.00 am – 12.30 pm

**Kate Armstrong<sup>1</sup>, Jean Magdulski<sup>1</sup>, Souhair Breu<sup>1</sup>, Gabrielle Edwards<sup>1</sup>, Anne Forrest<sup>1</sup>, Nanette Louchart-Fletcher<sup>1</sup>**

<sup>1</sup>Museum of Australian Democracy at Old Parliament House

In 2011–2012 the Museum of Australian Democracy at Old Parliament House presented the *Behind the Lines* exhibition of the year's best political cartoons. To supplement the exhibition we developed interpretive content for children and a cartooning workshop for the January school holidays. At first glance the program was a resounding success—booked out, swarms of children and carers, enthusiastic and tireless presenter, busy cartooning activity, great caricatures of Tony Abbott and Julia Gillard and smiles all round ... but did the participants actually learn anything? Were the learning objectives that guided the development for the workshop being met? To answer these questions we decided to conduct an in-house, cross-section research project to gauge the success of the program in terms of the type and amount of learning that was occurring. It is likely that the annual *Behind the Lines* exhibition and cartooning workshop will continue so this research was also designed to help us improve and fine tune the program. Finally, being unashamedly political, we wanted to raise the profile of our community programs with senior management and museum staff and help secure continued and/or increased support.

We answered our research questions by examining diverse but complementary data sources including visitor

evaluations, a presenter evaluation, photographs, closed-circuit television (CCTV) footage and two focus groups (one for children and one for parents). In combination, these data sources were rich and provided plenty of material for an analysis of the participants' knowledge, skills and attitudes.

This research project answered many of our questions regarding the quality of the current program and gave us concrete and practical ideas on how it can be improved in the future. The data provided clear evidence of learning, especially in relation to skills and attitudes, and the pivotal role of the presenter in engendering and encouraging learning was evident. The children and adults valued highly the skill development inherent in the workshop although most were more attracted to acquiring cartooning skills as opposed to the political content. The focus groups gave us rich and in-depth qualitative data and, at the same time, gave us an opportunity to meaningfully engage with our community. Finally, the process of doing the research resulted in substantial learning for museum staff in the value and processes of audience research.

**Kate Armstrong** has a background in heritage management and interpretation and in academia specialising in tourism management. She is currently managing the Interpretation and Community Learning team at the Museum of Australian Democracy at Old Parliament House. **Jean Magdulski** is a primary school teacher with extensive experience in special education both here and abroad, who responsible for innovation in both special education delivery and the use of computers in schools. Now in the Schools Learning Team at the Museum of Australian Democracy, Jean delivers education programs to visiting students from across Australia.

## Immersive virtual visits—mobile interactive robots at the National Museum of Australia via the NBN

PS40, Thursday, 1.30–3.00 pm

**David Arnold<sup>1</sup>, Robert Bunzli<sup>1</sup>**

<sup>1</sup>National Museum of Australia

The National Museum of Australia is the host institution for a pilot project using mobile telepresence technology developed by the CSIRO and funded by the Department of Broadband, Communications and the Digital Economy. The Mobile Telepresence for Museums Initiative is designed to break new ground in the delivery of programming about exhibitions and collections at cultural institutions such as the NMA for remote audiences, and especially schools from remote locations.

The Mobile Telepresence project aims to combine robot technology with a 360 degree camera to enable remote visitors to independently control their 'view' of a museum gallery space from their computer or smart board via the





National Broadband Network. A museum educator will operate the robot and interact with their remote audience. In addition to the interactive tour, the remote audience will also have access to additional information about the specific areas of the gallery they visit, including museum objects and other historical evidence/collections material through an augmented reality feature.

This project is aligned with the National Digital Economy Strategy (NDES) goals especially: *expanded online education*, and *greater digital engagement in regional Australia*. It will also seek to address the 'digital divide' and provide social inclusion for remote students, the disabled, and regional and rural communities.

The Mobile Telepresence project is at the beginning stages. As with any project where the technology is new and untested, one challenge will be to ensure that the development of the technology will aid rather than hinder a compelling learning experience for the audience. In this presentation we will explore in more detail how the project is proceeding and identify the opportunities and potential pitfalls.

**David Arnold** is manager of education at the National Museum of Australia and oversees the development of both the popular school visits program and an extensive education outreach program. The museum is considered a leader in the provision of award winning curriculum resources to schools.

**Robert Bunzli** is the National Museum of Australia Project Manager for the Mobile Telepresence for Museums Initiative. He has a background in video conference and digital delivery of education through his work as Digital Outreach Officer at Questacon—the National Science and Technology Centre, where he was previously Public Programs manager and the director of their performance team, the Excited Particles. He was on the organising committee for the first three Museum Theatre conferences in Canberra 2002-5.

## Collections around Tasmania

PS44, Friday, 11.00 am – 12.30 pm

**Sue Atkinson**<sup>1</sup>

<sup>1</sup>Museum Consultant

The State Government funded project over three years has enabled me to support all volunteers around Tasmania to continue to care for the States significant collections. Each group receives 4-to-6 days of my time, at no cost to the participants, and they are provided with whatever help they need—ranging from cataloguing resources, caring for collections to museum standards, documentation, grant writing, education programs, interpretation, 3-year strategic plans and podcasting of history programs, to ideas for engaging the wider community in a diversity of ways.

While my time is spent on site with each group, I also place at least 30 significant records of their collections or

resources onto my own centralised database, which is then handed over to the University of Tasmania.

Creating strong professional relationships with the volunteers—making them feel comfortable about learning new skills and keeping in contact with them afterwards—are paramount attention-lines to ensuring that the outcomes are both satisfying for the volunteers and beneficial for the collection or display in question, as well as contributing meaningfully to the larger project of benefit to all.

Since January 2010, I have worked and trained more than 70 groups across Tasmania, making sure that the training sessions are suited to the age group, readiness and level of knowledge of each institution or community body.

This conference paper will show the dedication these volunteers have in ensuring their collections are available in future years. The struggles they face with funding cuts, unsuitable buildings and aging volunteers. It will show strategies some volunteers have used to think 'outside the museum square' to encourage younger volunteers and future sustainability. It will also show that these volunteers are committed by attending grant funded workshops to assist them into the future.

**Sue Atkinson** has been involved in the library and museum industry since 1993. Establishment of a fully functional and operating community museum within 18 months. Actively searched for ways to network and highlight over 120 Tasmania history groups and small museums. The founding of a fully funded Collection Management Consultancy that operates across the length and breadth of Tasmania, interacting daily with a variety of museums and history groups, training volunteers in collection management and contributing to the University of Tasmania Atlas Collections Programme. Developed ongoing consultancy in Museum strategy, interpretive development and exhibition development. Tasmania Women's Entrepreneur of the Year 2011. (Southern).

## Game Masters digital program

PS37, Thursday, 1.30–3.00 pm

**Jessica Beirne**<sup>1</sup>, **Michael Parry**<sup>1</sup>

<sup>1</sup>Australian Centre for the Moving Image

Museums and galleries are exploring new ways to use technology to increase access to exhibitions and collections. While interaction and participation in exhibitions is increasing, and there are more museum-supported online platforms and projects available every day, there have been few successful crossovers between physical exhibitions and digital programming.

The ACMI developed digital program funded by the Broadband Enabled Innovation Fund (BEIP) of the State Government of Victoria's Department of Business and Innovation, extends the opportunities and abilities of the



general public, educators and students to engage with cultural exhibition content in the new modes and spaces enabled by ubiquitous, high-capacity broadband networks. The project establishes an innovative high-bandwidth content ecosystem for the production and distribution of museum exhibition content and demonstrates its value by delivering five major outputs:

- interactive video-based masterclass program for tertiary education users
- multi-location primary and secondary school events program
- e-catalogue publishing application
- high-bandwidth interactive website
- rich media game.

Using an action learning model, the project develops and deploys the new content, applications and infrastructure in conjunction with ACMI's major public exhibition *Game Masters*, which opened on 28 June, 2012. The project uses the opportunities presented by ubiquitous, high bandwidth networks to transform the bandwidth constrained multimedia and interactivity that has restricted the reach and uptake of digital content from public cultural institutions. The major project outputs are designed as digital products and experiences that demonstrate in different ways the potential of new modes of interaction enabled by high bandwidth ICTs to enrich user engagement and learning.

**Jessica Beirne** is a digital media producer with 15 years' experience in the games, interactive and animation industries. Jessica's most recent project is the Digital Program for the Australian Centre for the Moving Image (ACMI's) Melbourne Winter Masterpiece exhibition 'Game Masters'. Some of the projects she's produced are the AFI and ATOM award winning multi platform project 'Figaro Pho' commissioned by the ABC, and Mobidocs: 'Begging for Change', a made for mobile documentary which was curated as part of ACMI's permanent exhibition 'Screen Worlds' and was nominated for awards at the Toronto International Film Festival and Mip TV in Cannes, France. Jessica's produced interactive games for the Leapfrog, Nintendo Wii, Nintendo DS and iOS and Android devices. **Michael Parry** is the Commercial and Operations Director at the Australian Centre for the Moving Image (ACMI) in Melbourne, Australia. He leads strategic planning and operations of ACMI's diverse program and business initiatives. His career has spanned public and private enterprise, leading diverse digital and physical projects and change across cultural businesses in Australia, Europe and North America. He was previously Project Director for ACMI's major redevelopment project through 2006–2009, and their Head of Media Technology prior. Michael is the President of the Australian Interactive Media Industry Association (Victoria), he also chairs the Humanities Networked Infrastructure (HuNI) Virtual Laboratory Board, and forms part of the Advisory Panel for Arts House, Melbourne.

## ***Recollecting Sydney II: A Call to Mind***

PS32, Thursday, 11.00 am – 12.30 pm

**Catherine Belcher**<sup>1</sup>

<sup>1</sup>Western Australian Museum Geraldton

This presentation will provide the background to the significance Geraldton holds for relatives of HMAS *Sydney* II's crew, the rationale behind the creation of *Recollecting Sydney: A Call to Mind* in November 2011, the 're-recollection' process, and the results.

Since 2001 Geraldton has been home to the Charles Smith and Joan Walsh-Smith designed HMAS Sydney II Memorial. The success of this memorial has resulted in Geraldton becoming a pilgrimage-like destination for relatives and friends, with numbers increasing after the wreck's discovery in March 2008. In April 2008, the WA Museum Geraldton concluded the mystery of *Sydney*'s disappearance with a new gallery, *HMAS Sydney II: The Pride of the Fleet*.

The museum has found itself in the position of declining numerous donations related to *Sydney* with many items falling outside of the museum's collecting policy. With the challenge of how to improve upon polite refusals while at the same time capture the incredible array of stories and eerie coincidences brought by relatives each year, the WA Museum Geraldton with the Geraldton City RSL created the 'Recollecting Sydney' project. With only friends and relatives of the crew eligible to participate, the aim was to be prepared for the influx of stories, mementos and photos that were expected during November 2011, the 70th anniversary of the loss of *Sydney*.

The program's aim was to provide a location, time, and means of sharing the personal recollections so many people have with them, and to better understand the impact this had on their lives. Secondly, to begin to get a sense of the growing number of people who see the HMAS Sydney II Memorial as a pilgrimage-like destination. What resulted was a virtual collection that can be used by the WA Museum for education and online stories that provide a deeply personal insight into a painful national loss.

**Catherine Belcher** has been the Regional Manager of the WA Museum Geraldton since 2007, leading a small but energetic team to deliver museum programs and services to WA's Mid West region. Prior to moving to WA, she was the Project Manager responsible for implementing the National Museum of Australia's collection management system and online collection access, and Assistant Registrar of collections for the new National Museum. She began her museums career in 1996 at the Australian War Memorial as an Education Officer and Assistant Registrar before working as a member of the AWM's Gallery Redevelopment team.



## Reflecting on the role of cultural heritage in telling stories of Yolngu – Macassan contact

PS4, Tuesday, 1.30–3.00 pm

**Rebecca Bilous**<sup>1</sup>

<sup>1</sup>Macquarie University

Over many centuries, traders, commonly referred to as the Macassans, sailed to the north coast of Australia from the Indonesian island of Sulawesi in order to collect trepang, which they then traded on to China. Indigenous Australians became part of this exchange network, trading with the Macassans and forming important and ongoing cultural links that are remembered and celebrated today in Aboriginal communities in northern Australia.

One of the ways this history is shared by Yolngu families of northeast Arnhem Land is through a rich and varied tangible collection of pottery fragments, coins, stone drawings and contemporary art. This collection however is often quite inaccessible, both physically and intellectually to many Australians, as it is embedded in an intangible heritage landscape, where rocks, trees and the sea itself, have an equally important role in telling these stories. This presentation reflects on the important role this collection has in the contemporary lives of Yolngu people, the ways in which it is used to share stories of Macassan contact and the ways it might be considered within a research context.

**Rebecca Bilous** has degrees in Art History (ANU) and Education (Deakin). She has predominantly worked in the museum education sector, in both curatorial and education positions. She is currently a PhD candidate in the Department of Environment and Geography (Human Geography) at Macquarie University working on a PhD entitled 'Telling and Hearing Indigenous Australian – Macassan stories'.

## Smart technology: revolutionising museum and arts access

PS3, Tuesday, 1.30–3.00 pm

**Hannah Bishop**<sup>1</sup>

<sup>1</sup>Australian Communication Exchange

When people talk about accessibility they often think about specialty equipment which is expensive to maintain. However, mainstream smart technology can now be leveraged to create engaging and inexpensive access options for museums. In 2011 innovative not-for-profit organisation Australian Communication Exchange (ACE) developed an app ensuring museums and tourist attractions are fully accessible to Deaf and hearing impaired Australians, with Auslan video, English audio and text captions.

Every day, 22 Australians become vision impaired.<sup>1</sup> One in six Australians have some form of hearing loss.<sup>2</sup> It is little known that for many Deaf Australians, sign language is the preferred means of communication—not English. As a result, many methods of providing education and entertainment are ineffective without translation into Australian sign language (Auslan). For museums, Deaf Australians miss out on the way audio commentaries bring displays to life and rely instead on written descriptions in their second language (English) or having to book an Auslan tour.

Smart Auslan provides museums and attractions with captioned Auslan translations of audio tours using smartphone technology. Following its May 2011 launch at the National Sports Museum in Melbourne, Deaf and hearing impaired visitors can roam freely about the attraction scanning the Quick Response codes next to each audio label. This year we hope to see the service available in Australia's largest and most frequented museum, in addition a well-known historic attraction in Sydney and also a Victorian zoo.

Our aim is to enhance opportunities for social inclusion by investing in new tailored solutions which are based on widely available and affordable technology, which is simple and sustainable. Individuals have the freedom to download the service to their own mobile phones and content can be easily adapted other styles of audio delivery and languages other than English.

**Hannah Bishop** is the Marketing Manager at Australian Communication Exchange (ACE) and is responsible for introducing Smart Auslan into cultural attractions throughout Australia. She is passionate about improving access to culture through technology and is involved in a number of community events for the Deaf and hearing impaired communities. Hannah has a dual degree in Business/Arts at UQ and worked for the Cultural Attaché at the Australian Embassy in Paris. She has assisted businesses in creative industries to grow and to export, working for the Qld Government in Brisbane and London. Hannah has delivered business and marketing workshops to over 100 Qld businesses.

## What lies beneath? Meaning and language in exhibition texts

PS29, Wednesday, 3.30–5.00 pm

**Jennifer Blunden**<sup>1</sup>

<sup>1</sup>UTS

What makes some texts difficult to understand? How and why do some texts enable learning while others seem to hinder the process? In recent years Australia has become a hot spot for research into language and learning through an exciting collaboration between linguistics and epistemic sociology, which in particular is exploring how different subject knowledges (history, biology, English



etc) are realised through language. Moving beyond the classroom, what can this research show us about the way we use language in exhibitions to convey meaning to visitors?

This paper presents preliminary findings from a doctoral research project that looks at how meaning patterns in exhibition text across a range of fields (art, history, science) and platforms (eg, labels, print, spoken, multimedia). Making use of tools from this emerging linguistics/sociology collaboration, the project looks with greater sensitivity at both surface language structures (words and grammar) and at underlying knowledge to show how we can see and control the flow, density and abstraction of meaning in exhibition texts. The ultimate aim is to progress debates around accessibility to museum collections and programs and to inform the development of strategies that better support exhibition writers and writing teams.

**Jennifer Blunden** is a writer and editor who specialises in developing content for exhibitions and publications. She has a background in language, learning, public history and communication. She was formerly the senior editor at Sydney's Powerhouse Museum and at the Art Gallery of NSW. She currently works as a writer and interpretive planner and is undertaking a PhD at the University of Technology Sydney in the area of language and learning in museum exhibitions.

## Draw together—intergenerational drawing program at the National Gallery of Australia

PS35, Thursday, 11.00 am – 12.30 pm

**Adriane Boag<sup>1</sup>, Roy Marchant<sup>1</sup>**

<sup>1</sup>National Gallery of Australia

The National Gallery of Australia *Draw together* program is designed to investigate ways in which drawing engages visitors of all ages. *Draw together* aims to enhance participants' understanding and encourage interpretation of works of art in gallery spaces. Each session has a theme, developed from three works of art with sequential activities designed to scaffold confidence and experimentation. *Draw together* is advertised through the Gallery's events calendar and newspaper advertisements and attracts a diverse and changing audience along with a number of repeat visits. The program has been evaluated through questionnaires and photographic documentation. Each session includes individual and collaborative drawing and often a performative element. *Draw together* has been ambitious in its development yet challenging in its execution and as a consequence the program has provided a body of drawing-based activities that can be re-calibrated for other programs. The limitation of working within gallery spaces has required close cooperation with the conservation and security teams within the Gallery.

Evaluation has indicated *Draw together* is successful in its aim to increase understanding, interpretation and enjoyment of works of art for all participants. The program has developed a base of experience and knowledge to benefit learning and access at the National Gallery of Australia.

**Adriane Boag** is a Program Coordinator at the National Gallery of Australia with responsibility for developing and delivering access programs for youth and community groups. Adriane has a Visual Arts degree with Honours in Painting and Sculpture from Sydney College of the Arts, Sydney Australia. Adriane has over twenty years teaching experience in tertiary and museum visual art education. Adriane coordinates regular tours for a wide variety of specialised audiences including people living with dementia and is the facilitator of the Art and Alzheimer's Program at the National Gallery of Australia. In 2009 support from the Department of Health and Ageing made possible the development and delivery of the Art and Alzheimer's Outreach Program. The Outreach Program's aims and objectives support sustainable regionally specific programs in galleries for people living with Dementia. A two day training workshop for arts and health professionals has been developed from the experience gained within the current Art and Alzheimer's Program at the National Gallery. Additional Special Access programs are an established feature of Learning and Access planning and programming. A focus of her Gallery work with youth is the National Gallery of Australia and National Australia Bank Summer Art Scholarship, an annual week long art immersion program for sixteen year 11 students selected from each state and territory of Australia.

## Jurassic Lounge @ The Australian Museum. Attracting new audiences with evening events

PS15, Wednesday, 10.00–10.30 am

**David Bock<sup>1</sup>, Julie Garradd<sup>1</sup>**

<sup>1</sup>The Australian Museum

Jurassic Lounge is an innovative and exciting new concept in evening programming for the Australian Museum, but not without controversy.

From its conception Jurassic Lounge was designed to create an event that attracted the elusive 18–35 years crowd (at least for Natural History Museums). The concept involved opening the whole Museum and encouraging visitors to explore the exhibitions alongside a diverse range of entertainment with a drink in hand.

Within the exhibition spaces there were performances, DJs, bands, artists, a silent disco, karaoke, and games. Museum staff also presented interpretive programs such as research scientists talking about their work, taxidermists doing live taxidermy, education staff handling live animals, and appearances from Winny—our life-sized dinosaur puppet.



Initially it was unclear how many people the Museum might attract to such an event, but around 200–300 guests a night would be considered a successful evening. It turned out much more successful than we planned for. Now in its third season, the Museum is attracting over 2,000 guests a night making it one of our most popular events.

Marketing through free street press, social media, word of mouth and repeat visitation were all large parts in making the event a success. The performances have increased in quantity, quality and contentiousness with adult content coming from stand-up comedians and burlesque performances. From our survey, 80% of our audience were under 35 years old. Over 80% were tertiary educated, 65% were female, over half had not been to the Museum as an adult.

This paper will explore the decision-making process that led to the inaugural Jurassic Lounge season, how the Museum involved its staff in the process, what we have learnt from the program and how we will use this knowledge to continue to understand this audience and its expectations.

**David Bock** has been working within the museum education and Interpretation field for 16 years. He has worked at the Australian Museum and the Los Angeles County Natural History Museum. Currently he is the Visitor Services Events Coordinator and this may mean on any day he is dealing with under 5 year olds, a recalcitrant dinosaur puppet, numerous live animals, ultra-cool hipsters, ESL students or anything else that pops up. **Julie Garradd**, Head, Visitor Programs and Services, has an extensive background in this area across a number of settings including sport and recreation, tourism, local council and the arts sector. Prior to joining the Australian Museum, Julie was Head of Visitor Programs and Services at the Powerhouse Museum, where she was responsible for introducing their highly successful and innovative public programs for children, families and adults. Julie's background also includes staff training and development, recreation facilities planning, and community development. She has a degree in Applied Social Science and a diploma in Leisure Studies.

## Museums and mobile—how are we travelling?

PS31, Thursday, 11.00 am – 12.30 pm

**Jonny Brownbill**<sup>1</sup>  
<sup>1</sup>Museum Victoria

Many visitors to our museums carry powerful computers in their pockets. We call them phones, but there's a whole range of applications beyond just making calls. We can now connect, collect, photograph, document, upload and interact. So, how are museums taking advantage of this new delivery platform? In lots of ways!

- Marketing folks are exploring opportunities to connect with users of social media services, many of which have a huge percentage of mobile users.
- Education staff are developing content for student visitors in place of more traditional class materials.
- Audio tours are giving way to richer interpretive experiences.
- Exhibition content is being made more accessible.
- Detailed collection information can be accessed in new contexts.
- Mobile games and apps engage and connect 'hard to reach' visitors.

We'll look at some recent projects and discuss why they work (or not!). We'll discuss the idea of a mobile strategy, and look at some of the technical considerations which need addressing when a new mobile project is being developed.

In this new field of visitor engagement, there's no right way to proceed—we're all travelling and learning as we go.

**Jonny Brownbill** has been working on cultural web projects since the early days of the web. He oversees new project development for Museum Victoria's website and online presence, together with colleagues who develop systems and collections access. His particular interests at the moment include mobile development, audio/video management and connecting the online and in-gallery experience.

## Online collections are dead! Long live online collections!

PS23, Wednesday, 1.30–3.00 pm

**Susan Cairns**<sup>1</sup>  
<sup>1</sup>The University of Newcastle

Is your online collection simply a waste of time and money? Does it have any greater purpose beyond publicly justifying your collection's existence? Is it reusable, actionable and attenuated to your audiences<sup>1</sup>? Who do you think your online collection is for, and why would they use it?

This session will dissect current thinking around online collections, and ask whether online collections in their current form have any real use or purpose. It will make a case that the Internet makes possible entirely new ways for breathing life into museum collections, but that in order to capitalise upon these changes, museums must rethink the format and substance of their digital collections. It will examine the possibilities for linking and analysing museum collection data in new ways to open up

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<sup>1</sup> Koven Smith, 'Online Collections, Hey! Online Collections, What?', in Koven J Smith *Dot Com* (2012).





collections to novel uses, including the production of innovative forms of knowledge, and interrogate whether museums are recording and making available the right data to begin with. It will look at the assumptions that museums make about the ways their collections can be accessed, used and negotiated, with a focus on those collections that don't have multiple access points. It will ask how visitors navigate your online collection, and question why they would want to. Ultimately, this session will ask attendees to rethink their assumptions about the online collection and its role and purpose in a connected world.

**Susan Cairns** is a PhD candidate at The University of Newcastle, Australia, where she is examining the implications of networked knowledge on museums as knowledge institutions, with a focus on the online collection. Susan has been working as Website Coordinator for the Newcastle Art Gallery since 2008, and is a volunteer with Web Services at the Powerhouse Museum, Sydney. Susan holds a Bachelor of Fine Art (Hons) from the University of Newcastle, and a Bachelor of Arts (Comm-Print Journalism) from Charles Sturt University. She blogs at <http://museumgeek.wordpress.com>

## Lighting the lights: developing museum theatre for your institution

PS30, Wednesday, 3.30–5.00 pm

**Joanna Clyne<sup>1</sup>, Patrick Watt<sup>1</sup>, Barry Kay<sup>1</sup>, Michael Mills<sup>2</sup>, Nigel Sutton<sup>3</sup>**

<sup>1</sup>IMTALAP, History Teachers' Association of Victoria, University of Melbourne, <sup>2</sup>Heaps Good Productions, <sup>3</sup>NDS Productions

Facilitated by Jo Clyne and members of the International Museum Theatre Alliance (Asia Pacific) committee, this workshop will look at the theory and practice of translating collections and research into short pieces of museum theatre. Drawing on international research in the field of museum theatre, participants will work with a range of objects and documents to develop the outline of a piece which engages with the conventions and challenges of performing in a museum environment. This session encourages a collegial approach towards museum theatre across a range of museum roles such as educators, curators, conservators and public engagement staff. It places particular emphasis on developing high quality shows which help move objects and research into the public sphere. Participants will leave with the tools to develop performance in their institution and connections to a strong network of museum theatre professionals.

**Jo Clyne** has been involved with the International Museum Theatre Alliance since 2006 and is currently completing a PhD in Museum Theatre at the University of Melbourne. She is a History Education consultant with the History Teachers Association of Victoria and works regularly with cultural institutions to develop teaching programs and resources. She tutors pre-service teachers as part of the Masters of Education course at the University of Melbourne and coordinates a fourth year History subject 'The Secret Life of

Things'. In her spare time Jo moonlights as a stage and close-up magician. **Barry Kay** has been Interpretive Theatre Development Manager at the Sovereign Hill Museum in Ballarat for over 10 years and is currently president of the International Museum Theatre Alliance, Asia-Pacific. He graduated from the Victorian College of Arts, Drama School in 1988. Since then he has worked as an actor, writer, director, voice-over artist, singer and teacher with theatre companies such as the Murray River Performing Group, Melbourne Theatre Company, Back to Back Theatre, Zootango, Terrapin Puppet, Salamanca and, most recently, at Sovereign Hill. **Michael Mills**, Creative Director of Heaps Good Productions, is South Australia's leading practitioner of Museum Theatre, and one of Australia's most innovative writers and producers within the genre. In the past ten years, Michael has written and performed in over 35 original productions, at such places as the South Australian Museum, the Adelaide Botanic Garden, the South Australian Maritime Museum, and the Royal Sydney Botanic Garden. He has also performed at hundreds of schools, pre-schools, and festivals. He regularly works with a range of other groups and performers, including the Australian Classical Youth Ballet, and Adelaide Youth Theatre. Michael wrote songs and music for, and was a regular presenter for the final season of Channel 7's national television show 'The Book Place'. He also wrote and produced a radio show for children, entitled 'Rainbow Soup', and has spent hundreds of hours on radio interviewing the likes of David Suzuki, Peter Singer, and David Bellamy. He has just returned from the third South Australian Museum 'Out of the Glass Case' Roadshow to the APY Lands, in remote South Australia. In this third roadshow, he has been working with local Indigenous children on a series of songs about the local wildlife. **Mr Nigel Sutton** has earned a reputation as a leader in the field of live interpretation, developing specialised training workshops for tour guides, visitor contact staff, education staff and interpretation staff in museums, art galleries, zoos, historic sites and conservation organisations across Australasia. His work in this area includes site specific performances and creative consulting for over 50 major museum exhibitions and arts festivals as well as touring outreach programs for cultural institutions. Nigel has developed and implemented visitor experience based live interpretation programs, including training, for government and non-profit conservation based organisations. He has been a guest lecturer for Macquarie University and delivered keynote speeches as well as Master Classes to cultural organisations across the globe. Nigel was lead consultant for the National Museum of Australia in the development and delivery of the first National Forum on Performance in Cultural Institutions, *Raising The Curtain*, held in Canberra 2002, the second National Forum on Performance in Cultural Institutions, *Spotlight on Performance*, held in Canberra 2003 and the Fourth Biennial International Museum Theatre Alliance Conference, *Extending our Reach*, held in Canberra Australia 2005. Nigel is recognised as an innovator in the field of live thematic and cultural interpretation and is currently delivering Master Classes and interpretation skills workshops for tour guides, educators and interpretation staff in museums, art galleries, historic sites, cultural centres, zoos and conservation parks across Australia and New Zealand.



## Digitisation—a simple introduction and overview

PS46, Friday, 1.30–3.00 pm

**Pauline Cockrill<sup>1</sup>, Alexis Tindall<sup>2</sup>**

<sup>1</sup>History SA—Community History Unit, <sup>2</sup>South Australian Museum

Many small and community museums are tempted to create digital images of their collection and establish an online presence for their museum.

It is a daunting prospect for the staff and volunteers of small organisations, and one that seems very technical and very expensive. Drawing on their experience planning digitisation projects of different sizes, and working with small museums, Pauline and Alexis will provide an overview of what museums need to think about in advance of digitisation, particularly focusing on the benefits of digitisation and the organisation's priorities. Then, using equipment from their own digitisation projects, they will help participants photograph and scan sample collection items, with tips about simple ways to improve basic museum photography.

There are many accessible options for getting items from museum collections online, including social media sites, sites supported by State Governments and larger museums, and blogs. Pauline and Alexis will demonstrate examples of these options, and walk participants through getting images of collection items and information about their museum online.

**Pauline Cockrill** is the Community History Officer with History SA, and works to support community, regional and remote South Australian museums to care for, interpret and exhibit their collections. **Alexis Tindall** works as the Project Manager on the SA Museum ALA Volunteer Digitisation project, working with a team of volunteers to photograph the insect collection and get it online. She has previously worked on a Collections Council of Australia project to support regional and volunteer-run museums.

## Hidden in plain sight: finding significant items in community collections

PS48, Friday, 3.30–4.00 pm

**Pauline Cockrill<sup>1</sup>, Mandy Paul<sup>1</sup>**

<sup>1</sup>History SA—Community History Unit

In November 2011, History SA Community History Officer Pauline Cockrill noticed a set of daguerreotypes of Aboriginal people associated with Poonindie Aboriginal Mission Station (1850–1894) displayed on a mantelpiece in a small community museum.

Dating from the early 1860s, these images were previously unknown outside Port Lincoln, and had not

been noted in recent surveys of early South Australian photography.

Research is ongoing into the provenance and context of the images, as well as the identity of the men and women photographed. Comparison with similar images suggests that the Poonindie images are highly significant, both as early photographic images and as early images of Aboriginal people, and research will include consultation with descendants of identified subjects.

The case of the Poonindie daguerreotypes is a reminder of the riches held in community collections, the importance of research and the place of serendipity in locating items of significance. It is also a reminder of just how distributed the national collection is and of the need for detailed collection mapping across all levels of the collecting sector.

**Pauline Cockrill** is the Community History Officer with History SA, and works to support community, regional and remote South Australian museums to care for, interpret and exhibit their collections.

## Open, free, shared—publishing collections data in a connected world

PS37, Thursday, 1.30–3.00 pm

**Elycia Wallis<sup>1</sup>, Joe Coleman<sup>1</sup>**

<sup>1</sup>Museum Victoria

Memory organisations, also known as the GLAM (galleries, libraries, archives and museums) sector have a long history of public engagement through exhibitions, public programs and websites. Many also publish details of their collections online, though different organisation types have engaged in this activity along different timelines. Libraries, for example, have a long history of providing public access to their catalogues. Collections online sites for museums and galleries are becoming more prevalent but, again, different disciplines have followed different trajectories. In material cultural collections, some Australian museums, such as Museum Victoria and the Powerhouse Museum offer large swathes of their collections online on their own site. Natural sciences, on the other hand, publish huge amounts of specimen occurrence data out to large aggregators such as the Atlas of Living Australia and have less data available locally.

In a connected world, publishing data the institution's own website does not guarantee views by users. Certainly, users will find the site if it is well indexed and discoverable by a search engine, but we can now do much more than that. Collections online information is transformed into an even more valuable resource by being made available where the users are looking, rather than by insisting that the users visit us. Sites like HistoryPin, DigitalNZ and



GoogleArt provide organisations with opportunities to engage visitors with museum content, as well as ways to navigate back to the source data.

At the heart of the philosophy of making connections between content from different museums, delivered to where the users are, are three basic tenets: data is openly licensed for reuse, is free, and can be shared with others. In this talk, open, free and shared content will be discussed with examples drawn from Museum Victoria's experience of opening up collections online to a connected world.

**Joe Coleman** has started his career in museums installing multimedia presentations at Museum Victoria. He has also managed the digital media systems department and now he is managing a literature digitisation project. It was his love of all things digital that gave him the desire to turn bundles of atoms that sat on the library shelves into bits so that they could be shared with the world.

## Biodiversity Heritage Library: creating a scientific library online through global collaboration

PS23, Wednesday, 1.30–3.00 pm

**Joe Coleman**<sup>1</sup>

<sup>1</sup>Museum Victoria

The study of taxonomy depends on access to a comprehensive library of scientific literature, much of which is housed in natural history museums across the globe. The Biodiversity Heritage library is a global digitisation project which aims to create a freely accessible online library to overcome the uneven distribution of scientific literature and offer access to collections located in dispersed locations around the world.

The Australian branch of this project is being coordinated by Museum Victoria who have contributed technical enhancements to the international project and established numerous systems to facilitate the contribution of local publications to the BHL. These include the development of a 'bidlist' where users can nominate and vote on the priority of titles to be scanned, a digitisation programme which is uploading material from MV's own library as well as an online portal to facilitate the contribution of scanned publications from other institutions.

This snapshot will give an overview of the BHL project in Australia, its successes and challenges and what the future holds for the BHL in Australia. I will also be briefly demonstrating how institutions nationally can contribute to the online library using the Macaw portal.

**Joe Coleman** has started his career in museums installing multimedia presentations at Museum Victoria. He has also

managed the digital media systems department and now he is managing a literature digitisation project. It was his love of all things digital that gave him the desire to turn bundles of atoms that sat on the library shelves into bits so that they could be shared with the world.

## Saints and skeletons: Roman Catholic relics from the Mercy Heritage Centre, Brisbane

PS27, Wednesday, 1.30–3.00 pm

**Peter Connell**<sup>1</sup>, **James Donaldson**<sup>2</sup>

<sup>1</sup>Mercy Heritage Centre, All Hallows' Convent, Brisbane, <sup>2</sup>RD Milns Antiquities Museum, University of Queensland, St Lucia

The Mercy Heritage Centre, Brisbane, houses an impressive collection of Roman Catholic relics—defined by the Church as material associated with Saints.

The collection incorporates first class relics i.e. human remains, including the almost complete skeleton of an as-yet unidentified 2nd to 3rd century AD Roman male. Associated with this individual are fragments of Roman glass and plaster, suggesting a possible origin in the many catacombs surrounding Rome. Almost nothing is known of this Saint's identity, but ongoing research hopes to shed light on this enigmatic relic of early Christianity, housed for nearly 150 years in the heart of Brisbane.

Research to date includes an osteo-archaeological analysis of the remains by the University of Queensland (UQ) Archaeological Services Unit, radiocarbon dating of a sample of the remains by the University of Waikato (NZ), and ancient DNA analysis by Griffith University. The UQ Classics and Ancient History Department, in association with the R.D. Milns Antiquities Museum, has also undertaken a comparative analysis of ancient glass-making techniques and styles, and an examination of classical sources regarding the persecution of Christians.

The Mercy Heritage Centre has focused its own research on the provenance of the relics and reliquaries, looking at the historical proliferation of the 'cult of the Saints', and preliminary translation of the fragmentary Latin inscriptions. In our attempts to track to the movement of this material into Australia, we have investigated primary sources from associated archival collections.

Future research will look at the glass in further detail, re-examine the Latin inscription/s, and analyse the floral material contained within the reliquary. We aim to provide access to this research through online educational resources.

**Peter Connell** BA (Anth), GradDip AppHeritStds, MMusMSt Peter has worked in museums and archives for over fifteen years and has been the Director of the Mercy Heritage Centre, All Hallows' Convent, since 2001. He has served as an Executive Director of Brisbane's Living Heritage Network (2005 to 2008), and as a Committee Member of the Museum



Historians' National Network (2006 to 2010). Peter has published articles through the Brisbane Catholic Historical Society and the Brisbane History Group; and presented conference papers for Museums Australia (Canberra), Australasian Mercy Archivists (Sydney), and the Mercy International Association Archives Committee (San Francisco).

## From possum skin to cow hide: using objects to present the Aboriginal origins of football

PS34, Thursday, 11.00 am – 12.30 pm

**Abby Cooper**<sup>1</sup>

<sup>1</sup>The Australian National University

Since the first recorded game occurred along the banks of Melbourne's Yarra River in the winter of 1858, Australians have long sought to determine the origins of Australian Rules football. Whilst historians now generally concede that the 'rough and tumble scratch match', followed by a series of interschool matches between three Melbourne grammar schools, signified the beginning of what has become known as a 'home grown Australian game', football's origins remain a hotly debated topic.

For more than a century, journalists, sports columnists and the general public debated the game's origins with respect to British Rugby and Gaelic football; however, in the early 1980s, a theory emerged which suggested for the first time that the game's origins lay in traditional Aboriginal 'foot-ball' games. Following this proposition a range of academic inquiries into the origins of Australian Rules football have been undertaken, most of which are void of any input from Aboriginal people.

This paper draws on my doctoral research and partnership with Brambuk Aboriginal Cultural Centre in Western Victoria to demonstrate how objects and artefacts have been utilised to construct responses to the lack of an Aboriginal voice within the contemporary debate regarding football's origins. In particular, it will focus on possum skin footballs used by a group of Aboriginal people from the Wimmera and South Western Victoria to present their own versions of the origins of modern football.

This paper will also use a case study to present new challenges which face the group. These relate predominately to the assertion of ownership, intellectual property rights and control over the public presentation of their history in an electronic age. The shift into a digital environment enables the manipulation of material and widespread distribution, a battle that is being fought across many industries, most with far more resources than this group.

**Abby Cooper** is a PhD student in the Australian Centre for Indigenous History at the ANU. Her thesis is a revisionist history of the origins of Australian Rules football and the First XI cricket team and she employs objects and artefacts to present Aboriginal responses to public presentations of these histories. Abby has worked at the National Museum of Australia as assistant curator of an Aboriginal art exhibition which toured Japan in 2008. She also works as a freelance historian and heritage consultant and has conducted significance assessments and provided curatorial and conservation/preservation advice for Aboriginal cultural centres. She is currently part of a team undertaking a heritage study of the Horsham Rural City Council.

## With a needle and thread: researching domestic needlework in mid-nineteenth century Victoria

PS33, Thursday, 11.00 am – 12.30 pm

**Lorinda Cramer**<sup>1</sup>

<sup>1</sup>Deakin University

The discovery of gold in 1851 attracted a flood of migrants to the Colony of Victoria, lured by the promise of instant riches. Success on the goldfields, through digging or providing services to the diggers, changed the fortunes of many men and their families, and immigrants with class aspirations and newly won wealth demanded social recognition. The colony became the site of much status anxiety and of challenges to the emerging middle class.

In this shifting society, identity was significant. Women acted on behalf of the social honour of their family, establishing and maintaining gentility. Needlework was a crucial aspect of identity performance for women, and a reflection of class ideals and domestic femininity. Sewing could be a genteel occupation or a means of employment depending on a woman's social and economic situation; while genteel women practiced decorative needlework, often under the moral banner of providing comfort for their families, their working class counterparts were faced with the relentless demands of plain sewing.

This paper discusses how the production of needlework—and the material culture of homemade needlework now housed in museum collections—can be examined as a key identifier of a woman's class and social standing, her dreams and aspirations, and the expectations on her femininity and morality in colonial society. It draws on examples from a range of Victorian collections, using object-driven research to reconnect objects with their varied, multiple and complex pasts. It argues that the material culture of needlework allows for new perspectives on the daily lives of women where they have been suppressed in the historical record. The use of textile goods and needlework as material culture seeks to reposition women from the margins into the broader



historical narrative of gold-rush and post gold-rush Victoria.

**Lorinda Cramer** is a PhD candidate at Deakin University, Melbourne. Her research seeks to explore how the practices of plain sewing and fancywork contributed to the identity of women in post gold-rush Victoria, through the examination of material culture.

## Telling the stories of Empire at Sovereign Hill: The Great Mutiny, India, 1857

PS26, Wednesday, 1.30–3.00 pm

**Janice Croggon**<sup>1</sup>

<sup>1</sup>Sovereign Hill Museum

One of the significant achievements of The Sovereign Hill Museums Association has been its ability to recount stories about our past using a variety of interpretive tools. These tools enable visitors to learn about History, and to be challenged mentally and physically, in a most effective way.

A recent project (2012) has combined the strengths of our research department and our interpretive theatre team to produce a piece of drama based around the Indian Mutiny of 1857–1859: a deeply significant event in 19th century history.

The project uses newspaper reportage of the mutiny to build an understanding of the ways in which Ballarat and the colony of Victoria perceived itself in the light of this challenge to the British empire. Research has indicated that the rebellion offered an important opportunity for colonists to evaluate their place in the imperial world.

The piece created by writer/interpretive theatre manager Barry Kay aims to identify the strong contemporary relevance of issues associated with the cultural and political ramifications of an imperial power which administers a far-flung 'colony' to secure trade interests, and shore up a favourable balance of power for itself across the globe.

This paper will describe the process by which this project was conceived and executed, and comment upon the reception which the visiting public has given to the experience. The research process underpinning this project discovered some intriguing concepts, which turned out to be relevant for past and present understandings; the interpretive theatre piece was able to make meaning of these understandings by telling a story that was heard in Ballarat in 1857, and is still being disseminated and considered today.

**Jan Croggon** is presently Senior Historian at the Sovereign Hill Museums Association in Ballarat. She was on the Victorian Branch Committee for eight years, retiring in May 2012 in the position of vice President. Jan also serves on the

MA (Vic) Insite committee. Jan is a graduate of the University of Melbourne, and a Senior Visiting Fellow of the University of Ballarat.

## Creating connections with creative collections: Design and Art Australia Online

PS37, Thursday, 1.30–3.00 pm

**Jo Croucher**<sup>1</sup>, **Gillian Fuller**<sup>1</sup>

<sup>1</sup>Design and Art Australia Online, College of Fine Arts, UNSW

Design and Art Australia Online (DAAO) is a collaborative eResearch tool built upon the foundation of the Dictionary of Australian Artists Online. Recently redeveloped and expanded, the DAAO has a growing membership and user base. The database features comprehensive information about Australian artists, designers, exhibitions, awards and artistic works.

This paper will explore different models for interoperability and the role of discovery services in exposing and connecting valuable digital assets. The DAAO is developing connections with complementary collections at different Australian galleries, museums and libraries. Key partners include the Powerhouse Museum, Historic House Trust (NSW), Art Gallery of South Australia, RMIT Design Archives, National Library of Australia (Trove), Melbourne University Cultural Collections among a growing list. Successful interoperability with other data collections provides a foundation for exciting future developments, for example mash-ups and data visualisations that are key to DAAO's innovative research potential.

Through aggregating metadata from partner organisations, the DAAO acts as a discovery service in the domain of art and design. It promotes the resources of these key institutions and enables users to seamlessly navigate content from different sources. To support interoperability, mappings have been developed to different generic and domain-specific standards including Dublin Core and EAC-CPF. However in the production of this valuable resource, key technical and organisational challenges have emerged around issues such as sustainability, resourcing, evolving metadata standards and copyright management. This paper will outline DAAO's responses to these challenges and suggest strategies for sustainable partnerships around data sharing.

**Jo Croucher** is the Data Manager at Design and Art Australia Online. She was previously based in Library Repository Services at the University of New South Wales, where she contributed to various eResearch projects. **Dr Gillian Fuller** is Research Director of Design and Art Australia Online. She is also a writer and senior research fellow at the National Institute of Experimental Arts, COFA, UNSW.





## The Ara Irititja Project—connecting communities with cultural content

PS9, Tuesday, 3.30–4.30 pm

**John Dallwitz**<sup>1</sup>

<sup>1</sup>South Australian Museum

Ara Irititja means ‘stories from a long time ago’ in the language of Pitjantjatjara and Yankunytjatjara people (Anangu). Since 1994 the Pitjantjatjara Council’s Ara Irititja Project has brought back home materials of cultural and historical significance to Anangu. These include photographs, films, sound recordings, art works and documents from cultural institutions and individuals.

Ara Irititja has designed purpose-built software that digitally stores repatriated materials and other contemporary items. Ara Irititja digital archives are in Anangu communities in South Australia, Northern Territory and Western Australia. Anangu navigate the digital archive, write in information, stories and reflections, and use passwords to restrict access to specific items for cultural reasons. Anangu are passionate about protecting their archival past, accessing it today and securing it for future generations.

What started life as a Filemaker Pro application over a LAN has now been developed as a powerful web browser based application that can be used for a number of community based applications. The revised software was first released in 2010 and includes many new community friendly features. It is a server/browser based application and is multi-platform (Mac/Windows/Linux).

This presentation will summarise the history of the Ara Irititja Project and outline the new developments for the innovative archival and traditional knowledge database as an example of deploying digital technologies to facilitate collaboration and communications in a connected world.

**John Dallwitz** has been working with the Anangu communities in South Australia, Northern Territory and Western Australia for over 20 years. He has managed the development of a digital repository for use by the communities to capture and store content of cultural and historical significance to Anangu. In more recent years the software has been made available to other Indigenous communities throughout Australia. John is Manager of the Ara Irititja Project for the South Australian Museum.

## Reconnecting: the Art and Dementia Program at Macquarie University Art Gallery

PS3, Tuesday, 1.30–3.00 pm

**Rhonda Davis**<sup>1</sup>, **Sara Smyth-King**<sup>1</sup>

<sup>1</sup>Macquarie University

Collections and exhibitions play a vital role in engaging people living with dementia to the joys of feeling, once again, connected to the real world. In recent studies, we have found the benefits of the way in which art can transform and reconnect people living with dementia, astounding. Collections contain stories, which can be narrated and deciphered in a number of ways within different social settings. This aspect of collections has an essential role in enhancing the quality of life for people living with dementia. It offers meaningful ways in which museums can work in collaboration with the health industry to help alleviate the issue of isolation for the aged care sector.

The Art and Dementia Program was first established at Macquarie University in 2001 but due to lack of resources and funding the program ceased operation in 2005. However, last year we had the opportunity to revitalise this program using a sociological framework to extend the research and analysis. We have designed a program using art as a means of renewing cognitive facilities of expression, emotions, thoughts, laughter, story and actions in a safe and quiet environment. From the outset, this program has proven to be successful. It not only builds new relationships with our local community, but also creates an art space as a conduit for opening up a dialogue with dementia sufferers, whose world often exists in silence, frustration and anxiety.

This paper will postulate why some art works are more adept than others for inclusion in this program, by using examples of selected works and exhibition case studies. We will outline the various methodologies and mechanisms we have found to be the most useful for this type of engagement. The research and evaluation material will inform the remainder of the presentation.

**Rhonda Davis** is senior curator at Macquarie University Art Gallery. She has curated numerous exhibitions including major ones such as ‘Berowra Visions: Margaret Preston and Beyond’, ‘Central Street Live’, ‘Virtual Encounters: Paula Dawson’s Holograms’ and more recently co-curated ‘Song of Earth and Sea: Shay Docking 1955–1996’. She will be undertaking a PhD this year, reviewing the history of the Central Street Gallery 1966–1970. **Sara Smyth-King** is undertaking a Masters in Museums Studies this year at Macquarie University. Sara joined Macquarie University Art Gallery under an internship program in 2011. She has since developed the Art and Dementia program at the University Gallery.



## The future of community museums in Western Australia: a question of survival or extinction?

PS44, Friday, 11.00 am – 12.30 pm

**Cathleen Day**<sup>1</sup>

<sup>1</sup>Heritage Today

There is a sense of disquiet about the survival of community (local history) museums in Western Australia. They are experiencing a loss of volunteers, funding shortages, and limited visitor numbers. Further to this, there are questions about the museums' relevance and contribution to their communities. Implicitly, responsibility is given to the museums for representing the collective memory of their communities. The museums are understood as last bastions, protecting objects that would normally be discarded as well as keeping the historical stories important to the community residents' identity and sense of place. But do they?

Research as part of a PhD thesis has included an audit of the community museums in WA and a comprehensive socio-cultural sustainability analysis of 15 museums. Key theoretical parts of the study comprise the role of local history museums in communities and the museums' influences on inclusivity, collective memory, sense of place, relevance and resilience in the face of rapid cultural change.

Central to the research is the development of a tool to analyse the social and cultural impact of the museums on their communities. A survey using both quantitative data and interviews provides insights into museums' abilities to expand collections and preserve current and future collections. The investigation, based on collection significance assessment, volunteer statements and resident surveys, creates a picture of the museums' relevance for future generations, scope and quality of the collection and the ability for the collection to be used to transmit meaning to the community.

This paper will briefly describe the surveys to provide support for the research methodology, but the main focus will be on the interim findings of the fieldwork carried out in 2012. Case studies of the Wyndham Historical Society Museum (Kimberley) and the Shire of Roebourne Historical Collection (Pilbara) via a photographic tour will be used to illustrate the preliminary revelations.

**Cathleen Day** PhD Student Curtin University WA and principal of Heritage Today consultancy. Since 1993 I have been working as principal of Heritage TODAY, helping local government and communities to recognise the value of heritage planning in WA. The completion of a Masters in Applied Cultural Heritage Studies in 2008 led to a new centre of attention, that of significance assessment of Museum Collections. Collections assessed range from those of small

regional history museums from Wyndham to Manjimup, and to industrial and specialist collections of the World of Energy and the South Australian Aviation Museum.

## Provenance and art historical examination of a painting in the Clarence River Historical Society collection

PS39, Thursday, 1.30–3.00 pm

**Angela de Martino Rosaroll**<sup>1</sup>

<sup>1</sup>Grafton Regional Gallery

An Investigative project by Angela de Martino Rosaroll was undertaken in 2011 as part of the requirements for a Graduate Certificate in Art Authentication. This paper is based on the essay submitted.

This presentation will discuss the provenance research and art history research of a painting by an unknown artist in the collection of the Clarence River Historical Society. The painting titled *Painting of a Woman* is believed to be previously owned by the Ogilvie and Lillingston residing families of Yulgilbar, Clarence River, New South Wales.

Many types of information constitute accession records. Records form a basis for understanding how provenance can be managed (or mismanaged) within what appears to be good record-keeping. The historical and art historical research contextualisation also plays an important role and was achieved by locating the work within acquisition choices likely to be made by the original owner, by links to Italian artists and artworks, and by costumes. This paper presents a contribution for the Historical Society, and also for anyone interested in a local social history story.

**Angela de Martino Rosaroll** is currently the Curator at Grafton Regional Gallery. Born in New South Wales Angela has Degrees in Visual Arts and Art History, a Master of Art Curatorship, a Graduate Certificate in Art Authentication and is a Valuer of Fine Art. She has volunteered and worked in New South Wales and Victorian galleries for more than 10 years and has independently curated exhibitions for various cultural institutions. Angela has lived in the Clarence Valley since 2008.

## Natural history collections—a detective's wet dream!

PS28, Wednesday, 3.30–5.00 pm

**Stephen Donnellan**<sup>1</sup>

<sup>1</sup>South Australian Museum

Natural history collections are a treasure trove without equal. Natural history collections not only preserve individual animals and plants but they are also a proxy for the environment of the time.



We highlight the myriad of insights that research from these collections has provided for a range of important problems in biodiversity discovery, conservation and management, re-introduction of extinct populations, assessing climate change impacts, quarantine surveillance and wildlife disease management.

All of these solutions depended on the long record of biological and earth history preserved in natural history collections.

The collection of natural history objects itself needs not only to continue but also to evolve by diversifying the way that collections are made and the types of material collected so that future generations can take advantage of advanced technologies to provide richer and higher impact perspectives.

**Professor Stephen Donnellan**, is a chief researcher at the South Australian Museum where he also manages the Australian Biological Tissue Collection (ABTC). The ABTC houses the largest collection of tissue samples for DNA analysis in the southern hemisphere and is routinely accessed by the global scientific community for identifications, forensic work and evolutionary studies.

## History in your pocket: a mobile application

PS23, Wednesday, 1.30–3.00 pm

**Sindy Dowden<sup>1</sup>**

<sup>1</sup>The Grove Library

The Grove Community History library is situated within The Grove Library located in Perth. In its efforts to exploit new technology the Library has recently built a mobile application which showcases some of the items contained within the collection. The Grove Library has a digital strategy to ensure it maximises new technology and forward thinking. In order for the Grove Community History library to comply with this strategy, we strive to collect digital content wherever possible. Digitising paved the way for the use of readily available free software to develop a community history mobile application.

Historically, it has been necessary to build separate applications for each mobile platform. Conduit Mobile has removed this burden and features 'one build fits all' software. The site is simple to use. There is no coding necessary as the application simply links with other free cloud based technology to harvest content. Prebuilt modules of programming allow the developer to select appropriate templates to house content. The Community History Library decided to use five modules designed to; detail the purpose of the library, display a selection of historic images, upload a selection of themed audio grabs taken from oral history interviews, link to other web based content pertinent to the Library, relate the opening hours, location and contact details of the Library.

The App can be downloaded to your Smartphone by simply typing <http://grovehistory.mobapp.at> into your mobile browser or scan the QR code. It is also downloadable from the Android marketplace.



Conduit mobile has the potential to enable library professionals to create mobile applications without the need to learn complicated coding and programming. Although there are some limitations with regard to customisation and content it is felt that Conduit has offered a valuable, low cost gateway into mobile application development.

**Sindy Dowden** is the Community History Librarian for The Grove Library situated in Peppermint Grove, Perth, Western Australia. Sindy is a recent graduate with extensive local history experience having worked at the City of Joondalup Local History library for six years. Since commencing with The Grove in July 2011, Sindy has worked extensively on digital interpretations concerning the suburbs of Cottesloe, Peppermint Grove and Mosman Park and is currently developing a digital heritage trail for Peppermint Grove.

## Visitor engagement and mobile products at the Powerhouse Museum

PS31, Thursday, 11.00 am – 12.30 pm

**Nicolaas Earnshaw<sup>1</sup>**

<sup>1</sup>Powerhouse Museum

How can we best deliver the content that matters most to our visitors? Mobile internet use is firmly established and continues to rapidly grow both locally and overseas. As a new platform/approach, how did the Powerhouse Museum create mobile experiences that fostered visitor engagement, interaction, and dialogue centred on the Museums unique collection and narratives?

Firstly, correctly defining the unique traits of mobile devices is shown to help interpret and effectively deliver Museum mobile experiences. Particular attention is given to the social, situational, ubiquitous, divergent, personal and intimate traits emerging from mobile use. Consideration is given to how these new types of connections can positively and negatively impact our relationship to each other and institutions such as galleries, libraries and museums.

Secondly, a critical analysis of the following Powerhouse Museum's mobile products is presented:

- Powerhouse Museum walking tours (<http://www.powerhousemuseum.com/walkingtours/>)
- Love Lace companion exhibition application (<http://www.powerhousemuseum.com/lovelace/index>)



x.php/the-app |  
<http://m.powerhousemuseum.com/lovelace/>

- Powerhouse Museum collection search  
(<http://www.powerhousemuseum.com/m/>)

Doing so uncovers some best practices, whilst flagging lessons learnt. What platform and product is relevant to whom, where and why? When taking the mobile approach, what works, what doesn't? What can we learn from all of this? This includes the strategy, content production, implementation, operation and maintenance aspects of any mobile experiences.

## References

More information about author:  
<http://www.digitalnico.com/about/>

Previous digital work:  
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<http://www.powerhousemuseum.com/collection/blog/index.php/2012/03/self-guided-walking-tour-mobile-app-reviewed/>  
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**Nicolaas Earnshaw** is a Senior Online Producer with the Digital, Social and Emerging Technologies team at the Powerhouse Museum, Sydney Australia. His work involves coordination of the design, development and ongoing operation of major museum digital projects, with a focus on special exhibitions, major festivals and collaborative cross-agency digital projects. With experience in educational, operational, testing, analytical, production and product development roles, Nicolaas has enjoyed a diverse work experience based around the innovative use of technologies to provide exceptional experiences.

## AusStage and performing arts collections: preserving the ephemeral. Living archives for a connected world

PS2, Tuesday, 1.30–3.00 pm

**Jenny Fewster<sup>1</sup>**, Jonathan Bollen<sup>1</sup>  
<sup>1</sup>Flinders University

The AusStage database is an open and accessible online resource. It currently holds records on over 65,000 performance events, 96,000 contributors, 10,800 organisations, 6,500 venues and 50,000 articles, books, programs, images, videos and archival items relating to those events. Development is led by a consortium of universities, government agencies, industry organisations and collecting institutions with funding from the Australian Research Council. AusStage is committed to collecting and sharing information about Australian live performance as a collaborative endeavour.

AusStage preserves important data that is not recorded elsewhere; there is no other comparable dataset on Australian performance, and no international database of live performance as extensive as AusStage. AusStage provides a common verifiable source of reliable quantitative information for comparative analysis, access to evidence and artefacts for in-depth analysis, and visualisations that reveal hidden patterns in the data. AusStage enables researchers to compile national and regional surveys of live performance in terms of cultural significance, social participation and economic impact. For collections, AusStage supports discovery, access and preservation of their holdings.

AusStage researchers are leading the evolution of curatorial practice for virtual collections and online exhibits of live performance. AusStage has developed innovative protocols and procedures for archiving video recordings of live performance (Seton & Burvill 2010; Baston & Carlin 2011). AusStage has also digitised video collections of international significance: 180 hours of video from the Edgley Company collection at La Trobe University, covering fifty years of ballet, circus, variety, ice and other live shows touring throughout Australia and to New Zealand, South Africa, Asia and North America; 800 hours of circus performance on video for the Circus Oz Living Archive project at RMIT University; 40 hours of the Melbourne Workers Theatre video archive at Deakin University; and collections at the National Institute of Dramatic Art and the University of Sydney.

In phase 5 of the project AusStage researchers will continue the national program of digitising significant video collections of live performance, and will initiate a national program to digitise significant oral histories recorded on audio-tape.

**Jenny Fewster** joined the AusStage Project when it commenced in 2000 and was appointed Project Manager in 2003. During her time with AusStage the consortium of partners has expanded from eight participating universities to 18 participating universities. AusStage also has partnerships with industry and the collections sector. The Performing Arts Special Interest Group of Museums Australia is a foundation partner. The AusStage project has been successful in gaining over \$3 million in funding from the ARC, ANDS, NeAT, eRSA and the AAF.

## Embroidered textiles—their value and relevance for research and inspiration

PS36, Thursday, 1.30–3.00 pm

**Di Fisher<sup>1</sup>**  
<sup>1</sup>Embroiderers' Guild Museum (SA)

The Embroiderers' Guild Museum, an accredited museum with History SA, has been established to make available a study collection representing as widely as possible the types and styles of embroidery of all periods and from all



parts of the world, and seeks to preserve the embroidery heritage of all South Australians from wherever they may have come.

Embroidered textiles reflect the society and culture within which they are created. Traditional symbolic motifs and colours, materials and the purpose of the textiles vary according to the cultural group and may evolve over time to reflect changing circumstances, external cultural influences and the introduction of new materials and techniques.

The collection is widely used by stitching groups, Certificate Course students including those doing the Advanced Certificate and interested members of the public as a reference for embroidery techniques, designs and styles within their cultural and social context.

Examples of research undertaken by individuals include research by Peg Fraser for a thesis on Australian samplers which culminated in an exhibition 'Practice makes Perfect—Australian Samplers from 1850 to the Present' for which two 19th century South Australian samplers from the collection were loaned, and research by Cheryl Simpson for a thesis on traditional Greek embroideries brought to Australia by migrants and worked here in later decades. Groups of interested Greek women then came to look at the traditional Greek embroideries in the collection. Other examples are research by Carol Mullan for an Advanced Certificate thesis on the origins and variations of counted running stitch across cultures and the centuries, and currently research by Barbara Mullan, also for an Advanced Certificate thesis, on the variations of running stitch in surface stitchery.

Museum Team members were involved in the Nexus Muslim Threads Project. The Museum has a memory box available for interested organisations.

**Di Fisher** was originally an art teacher but for the last twenty years or so (lapsed for a few years) she has been a member of the Embroiderers' Guild of South Australia. She is a past president of the Guild and has been a member of the Museum Team for several years with Maureen Holbrook as Curator. When Maureen retired almost three years ago, Di became the Museum Curator.

## Toy or treasure: engaging children and building authentic connections with objects through your handling collection

PS7, Tuesday, 1.30–3.00 pm

**Padraic Fisher**<sup>1</sup>

<sup>1</sup>Yarra Ranges Regional Museum

Do you know the difference between a toy and a treasure? Do you know the proper way to handle and open an old book? What do you do when you handle a piece of glass or china? What do those funny little marks on the bottom of a piece of silver mean? Why is that old thing in the museum? Might you have something like this at home? Using everyday contemporary toys and collection objects this program explores answers to these questions and gives museum professionals fun and engaging ways to connect museum collections with young visitors.

It is surprising how gentle and 'adult' children can be when given the opportunity to handle a historic artefact or closely examine a delicate object. By bringing objects out of our collections and giving young visitors a guided and supervised opportunity to closely examine and handle these objects a close connection is made. The end result is they learn life skills in proper handling, gain a fundamental understanding why institutions collect what they collect and are inspired to learn more about similar objects.

This is the first time this program is being presented as a professional development workshop. However, the program has been successfully implemented numerous times in Australia and the United States

**Padraic Fisher** is currently the Curator Public Programs for the Yarra Ranges Regional Museum. He has over 25 years of arts and cultural management and public programs experience as producer, artist, curator, collector and educator. His background includes performing and visual arts, foundations, advocacy and community development, cultural master planning and professional development. A native New Yorker he has worked across the United States, a little in Europe and Indonesia and moved to Australia 2010.

## On yer bike—taking collections to the streets

PS42, Friday, 11.00 am – 12.30 pm

**Lisa Fletcher**<sup>1</sup>

<sup>1</sup>Public Record Office Victoria

Phone boxes as libraries, mailboxes as galleries, bicycles as portable cinemas--this workshop looks to the world of alternative exhibition spaces for inspiration on how to provide access to our collections in a connected world.





In this practical, hands-on workshop, we'll develop ideas for low-cost, innovative new ways to take our digitised collections out into the streets.

We'll look at examples from large institutions, such as the Museum of Copenhagen's *The Wall* to see the benefits of taking collections outside of the traditional exhibition space.

We will also look at how smaller organisations are taking their collections to the community using social networking sites such as Facebook.

Using these examples as inspiration, we'll develop a toolkit of ways that we can take our own digital collections into the community.

**Lisa Fletcher** has a background in design and cultural heritage, and works at the Public Record Office Victoria in the Online Engagement team, facilitating workshops in digitising, developing exhibitions and collaborating with communities.

## Botanic gardens and the narrative of harvest—how botanic gardens change the world

PS28, Wednesday, 3.30–5.00 pm

**Stephen Forbes**<sup>1</sup>

<sup>1</sup>Botanic Gardens of Adelaide, South Australia

Botanic gardens are at one level simply a collection of plants utilised for an enquiry into plants. The power of such an institutional framework was apparent to ancient civilisations. The earliest botanic gardens were more than simply collections of plants—they were also the backdrop to some of the most important advances in knowledge and thought from ancient times through to the Renaissance. While the evidence for ancient 'botanic gardens' is largely circumstantial prior to the Renaissance the collection and subsequent cultivation of exotic plants as an element of military and economic campaigns is well documented. The resulting collections provided the institutional framework for civilisations to accelerate learning through enquiry into plants, to adapt associated traditional ecological knowledge and to replace the scarcity of traded plant materials with an abundance of cultivated plants. Such pathways can be inferred in, for example, ancient China, Egypt, Mesopotamia, Classical Greece and Central America. The commonly accepted origins of botanic gardens in the Renaissance simply illustrates both a prejudice for both accepting the origins of scientific enquiry at this time and for dismissing traditional ecological knowledge and philosophical endeavour. From the Renaissance onwards the role of plant collections in botanic gardens in providing the foundations for medicine, natural philosophy, economy and the industrialisation of agriculture as well as for both

conservative and revolutionary ideas that have changed the world is well documented. Today the botanical collections established in botanic gardens for an enquiry into plants represent a critical element of institutional architecture for reconciling the 'audacity of man' and the 'economy of nature' and for establishing a sustainable future.

**Stephen Forbes** is the Director of the Botanic Gardens of Adelaide and has promoted the role of botanic gardens as an institutional framework connecting people plants and culture and contributing plant-based solutions to the wicked challenges of sustainability. Stephen is currently Chair of the Council of Heads of Australian Botanic Gardens and has published widely in biodiversity conservation policy and urban landscape management. Stephen holds a Masters degree in landscape management from Bath University and an MBA.

## Design factors in the museum visitor experience

PS29, Wednesday, 3.30–5.00 pm

**Regan Forrest**<sup>1,2</sup>

<sup>1</sup>University of Queensland, <sup>2</sup>South Australian Museum

Previous research in both museums and other leisure environments suggests that the 'atmospheric' dimensions of an exhibition environment (i.e., lighting, colour schemes, gallery spaciousness and density of display) play a significant role in shaping the overall experience of museum visitors, although to date this relationship has not been studied in detail. The aim of this doctoral research project is thus to address this gap in our understanding of the museum visitor experience.

Taking a mixed-methods approach combining accompanied visits, semi-structured interviews, questionnaires and visitor observation, the study is seeking to address the following research questions:

- How do visitors perceive and respond to atmospheric cues in the exhibition environment? In what ways does this influence the visitor experience?
- What are the principal dimensions of visitors' perceptions of exhibition atmosphere and how do these relate to those predicted from the literature?
- What is the relationship between visitors' perceived atmosphere and their affective, cognitive and behavioural responses?

The principal site of study is the exhibition spaces of the South Australian Museum. Data collection is scheduled to commence in May 2012, with thesis submission due in early 2014. This snapshot will be a presentation of preliminary findings based on the initial stage of data collection and analysis.

**Regan Forrest** is a researcher and consultant who specialises in visitor experiences and interpretation, particularly in



museums. Prior to commencing her PhD she spent ten years working in exhibition planning and development in the UK, North America, Middle East and Australia.

## Interpretation 101: making your collections meaningful

PS45, Friday, 1.30–3.00 pm

**Regan Forrest**<sup>1,3</sup>, **Katherine Sutcliffe**<sup>1,2</sup>

<sup>1</sup>Interpretation Australia, <sup>2</sup>Flinders University, <sup>3</sup>University of Queensland

This workshop will be led by Interpretation specialists under the auspices of Interpretation Australia. Topics that will be covered through presentation, case studies and group exercises will include:

- interpretive themes: what they are and why they matter (they are more than just a heading!)
- interpretive principles such as Sam Ham's TORE framework (thematic, organised, relevant and enjoyable), and how to use these principles to unearth the interpretive potential of a museum's collections and content
- exhibit labels: moving from mere information to engaging interpretation
- essential ingredients of an interpretation plan.

**Regan Forrest** is a visitor experience consultant and researcher with a background in exhibition development and museum-based interpretation. She is working towards a PhD in the School of Tourism at the University of Queensland. Regan is National Vice President of Interpretation Australia.

**Katherine Sutcliffe** started life as an archaeologist, but a passion for exploring distant locations found her pursuing a career as an interpreter. Her interests lie in connecting visitors to heritage sites through effectively telling personal stories. She teaches interpretation at Flinders University. Katherine is SA chapter representative for Interpretation Australia.

## Making the most of corporate social responsibility and volunteer-collected visitor data

PS5, Tuesday, 1.30–3.00 pm

**Regan Forrest**<sup>1,2</sup>, **Jenny Parsons**<sup>1</sup>

<sup>1</sup>South Australian Museum, <sup>2</sup>University of Queensland

In 2010 the South Australian Museum Foundation undertook to update the Australian Aboriginal Cultures Gallery (AACG) of the Museum. Originally opened in March 2000, the gallery was in need of updating in terms of technology, signage and interpretive material.

Without the benefit of a multi-million dollar budget, the project team had to be quite strategic on the edits and adaptations to be made. The team spent a year

examining the strengths and weaknesses of the gallery and conducting strategic visitor evaluation.

As part of the evaluation, volunteers from the finance firm JBWere tracked over 150 visitors as they moved through the Australian Aboriginal Cultures Gallery (AACG), using a methodology that had been adapted from one used at the Detroit Institute of Arts. The employees undertook this as part of their corporate social responsibility efforts and so were unpaid. The museum felt that these analysts were ideal candidates for this evaluation as they were astute at monitoring and understanding data.

The purpose of the tracking was to find out how visitors moved through the gallery—which way they turned upon entry, which displays were the most visited, which sections were being missed, and how long visitors spent in the spaces overall.

Adapting methods from the visitor research literature, recorded visitor movements were coded and quantified using Microsoft Excel. This data was re-presented in a colour-coded format on a plan of the AACG. This relatively simple approach was able to create a highly visual and intuitive interpretation of the data, showing visitor movement patterns at a glance.

While the visitor tracking confirmed some of the exhibition team's suspicions about how the space was being used by visitors, some of the findings also challenged assumptions and led to a revisiting of the way important orientating material was displayed in the redeveloped AACG.

**Regan Forrest** is a PhD candidate at the University of Queensland's school of tourism, studying museum visitors. She is based at the South Australian Museum. **Jenny Parsons** has extensive international experience in museum fundraising and development. She is now the Development Manager at the South Australian Museum.

## No. 15 Victoria Street, Hahndorf: the research and conservation reveals a story of cultural assimilation and pioneering struggles

PS50, Friday, 3.30–4.00 pm

**Justin Gare**<sup>1</sup>

<sup>1</sup>Artlab Australia

A modest workers cottage at No. 15 Victoria Street, Hahndorf and its conservation provide a primary document for research. The building consists of five distinct stages built over a 50-year period between 1845 and 1895. These building stages show an evolution of technique and style that embodies a cultural shift from distinct Prussian vernacular through to a recognisably



Australian style. The remaining contents of the building provided the basis for further research into the three generations of one family who inhabited the building from 1870 to the 1960s. This reveals a story the struggle and hardship of one pioneering woman and her family.

**Justin Gare** is an Senior Object Conservator working at Artlab Australia and specialising in wood conservation. Prior to this he was a carpenter and joiner. During this period he worked on the conservation of numerous heritage buildings in Hahndorf. He studied Conservation of Cultural Materials at the University of Canberra. His great passion remains the conservation of old buildings.

## Connecting built environment research and the wider community: a snapshot from the Architecture Museum

PS50, Friday, 3.30–4.00 pm

**Christine Garnaut<sup>1</sup>, Julie Collins<sup>1</sup>**

<sup>1</sup>Architecture Museum, School of Art, Architecture and Design, University of South Australia

The Architecture Museum in the School of Art, Architecture and Design at the University of South Australia focuses on connecting findings from its research into built environment history with communities beyond the academy. It works in partnership with government, professional and community bodies to create research opportunities and to disseminate the outcomes of the research through various means, including publications (in print and online), public talks and exhibitions. This presentation reveals the Museum's approach through a snapshot of a research project investigating the bungalow style of architecture in Unley Park, a suburb south of Adelaide. The research was undertaken using architectural drawings and associated records from the Architecture Museum's collections as the primary resource. The presentation notes highlights of the research findings, including new evidence about the contributions of architects to the design of bungalows in the pre-World War 1 and interwar eras in South Australia, but centres on outlining how the Museum works with several partners to fund, carry out and disseminate the research. It emphasises the Museum's goal to connect its research program with a broad range of communities and to promote the social and cultural dimensions of built environment history. The presentation takes a 'snapshot' format.

**Christine Garnaut** is Associate Professor in Planning And Architectural History and Director of the Architecture Museum in the School of Art, Architecture and Design at the University of South Australia. She is convenor of icam Australasia, a regional network of the International Confederation of Architectural Museums.

## Connections across the curricula: engaging students at the Ian Potter Museum of Art, University of Melbourne

PS1, Tuesday, 1.30–3.00 pm

**Heather Gaunt<sup>1</sup>**

<sup>1</sup>The Ian Potter Museum of Art, The University of Melbourne

University art museums are uniquely placed, physically and conceptually, within dynamic and diverse environments of scholarship, research and teaching. In 2010 The Ian Potter Museum of Art at The University of Melbourne set up the first curatorial position in Australia dedicated to proactively engaging the museum with the academic programs of the university. This year the Academic Programs unit has expanded to two staff members: one working with undergraduate programs, the other focusing on research at undergraduate and higher degree levels. This program is closely linked with the University of Melbourne's curriculum reforms and 'new generation degrees' (begun in 2008), taking advantage of the new undergraduate 'breadth' subjects that aim to enrich students' learning in subjects beyond their primary discipline, as well as university's goals for increased research emerging from its new graduate schools.

However, the challenges to effectively connect the museum to academic programs in the university are great. Making connections with academic staff from areas not obviously associated with an art museum, its collections or exhibition programs, is difficult. To engage with the university effectively, the museum must serve and inspire students and academics across many disciplines, not just through the obvious associations with departments such as Art History or Classics and Archaeology, but also with students from areas as diverse as Maths and Statistics, Law, Architecture, Science and Commerce. The museum must prove its value in an already crowded academic curriculum. This paper examines some of the challenges and successes of the new academic engagement program at the Ian Potter Museum of Art. It explores the ways in which the museum has engaged with the academic curricula, fostered new research, and contributed to broadening the educational experience of the university's students.

**Dr Heather Gaunt** is Curator of Academic Programs (Research) at the Ian Potter Museum of Art. Prior to this she has worked as Curator, Collections Management at the Ian Potter, and as Collection Manager, Access, in the Indigenous Cultures Department, Museum Victoria. She has a PhD in Australian cultural history, her research focusing on the development of Australian collections in Australia's colonial/state public libraries from the mid-nineteenth century to the mid-twentieth century.



## The outback in outer space: the artefacts of an Australian story

PS40, Thursday, 1.30–3.00 pm

**Alice Gorman<sup>1,2</sup>, Harvey Butcher<sup>2</sup>**

<sup>1</sup>Department of Archaeology, Flinders University,

<sup>2</sup>Research School of Astronomy and Astrophysics, The Australian National University

Australia's prominent role in global space exploration, through launching rockets in Woomera, tracking spacecraft and human spaceflight missions such as Apollo, and developing its own home-grown satellites, is little known outside the space community. Museum displays such as those at the Powerhouse Museum and the Canberra Deep Space Communications Complex tend to focus more on US and international space activities than on telling a specifically Australian story. Australia's tendency to embrace the 'underdog' role in space industry is supported by its relative invisibility in museums and science centres. However, artefacts relating to the space industry in Australia are frequently found in local and amateur museums, donated by those who worked at one of the many space installations around the country. While space exploration is often constructed as a high technology far removed from everyday life, the passage of these materials into local collections tells a story of personal attachment and the creation of value. In this paper, we look at a sample of artefacts across the spectrum of museum collections to elucidate the research potential of the material culture of space exploration. What can they tell us about our relationship with space, and how is this different, or similar to, the way artefacts are used to mediate geopolitical relations by the great space-faring nations?

**Alice Gorman** is the Team Leader of Archaeology at Australian Cultural Heritage Management Pty Ltd. She is also a lecturer in the Department of Archaeology at Flinders University, a faculty member of the International Space University's Southern Hemisphere program, and an Adjunct Fellow in the Research School of Astronomy and Astrophysics at the Australian National University. She is an internationally recognised expert in the material culture and heritage of space exploration, having pioneered the concept of space as a cultural landscape, and the application of Australia's Burra Charter cultural significance criteria to space objects and places. Her research focuses on orbital debris, terrestrial launch sites and tracking stations.

## Courtroom drawings

PS35, Thursday, 11.00 am – 12.30 pm

**Anthea Gunn<sup>1</sup>**

<sup>1</sup>National Museum of Australia

In 2011, the National Museum of Australia purchased a collection of courtroom drawings of the 1982 trial of Michael and Lindy Chamberlain, made by artist Veronica O'Leary for ABC TV. The acquisition has prompted

research about these drawings and consideration of the unique qualities an artist brings to these images—qualities that will potentially be lost as more courts move towards allowing photography.

This paper will consider the connections between artist, the media and judicial system embodied by these drawings. For historical research, they offer insight into the cases that captured public attention and compelled editors and journalists to commission drawings. Artists are in a unique position to present the public with their perception of the accused and convey the emotions and drama of the courtroom. The resulting works have the potential to shape public opinion of defendants and verdicts.

As well as the drawings, the National Museum holds extensive collections of material culture relating to the Chamberlain case, including objects that became notorious forensic exhibits, such as evidence from the Chamberlains' Holden Torana, camping gear and camera bag. This paper will use these collections as a case study to consider how courtroom drawings can deepen our understanding of the material culture and individuals involved in a court case.

**Dr Anthea Gunn** is a curator of Australian Society and History at the National Museum of Australia, Canberra. She was awarded a doctorate in Art History from the Australian National University for her thesis 'Imitation Realism and Australian Art' in 2010.

## Disseminating museum research in 140 characters or less

PS2, Tuesday, 1.30–3.00 pm

**Gina Hammond<sup>1</sup>**

<sup>1</sup>Macquarie University, Museum Studies Program; Department of Environment and Geography

In this connected world museums are, theoretically, uniquely positioned to disseminate the outcomes of their own research to the public both locally and in a global context with relative ease. This is a stark contrast to issues many universities face, where traditionally, research outcomes are often via cost prohibitive academic journals.

The interactive possibilities available now via the internet, that allow for instantaneous updates and information sharing, offer museums greater scope to reach and engage new audiences. Australian Bureau of Statistics data shows that rates for internet accessibility in homes (ABS, 2009) in Australia is similar to those in New Zealand, Canada, and the United Kingdom (between 72% to 77%)—which is actually slightly higher than in the United States.



How do museums in these other countries attract such large followings of interested people—who want to be involved with this information sharing process? As a manageable first step, this paper investigates museums (of differing sizes) that successfully use twitter accounts for micro-blogging, and interrogate their methods to see what insights we can draw from this to better utilise it to build larger audiences and encourage further interaction with the public.

**Gina Hammond** is a PhD candidate, currently working in a casual capacity in Museum Studies Department at Macquarie University.

## Hands on *Gorgeous Gardens*: an interactive exhibition at the Unley Museum, SA

PS22, Wednesday, 1.30–3.00 pm

**Elizabeth Hartnell**<sup>1</sup>

<sup>1</sup>Unley Museum

Visitors to museums engage with exhibitions in a variety of ways. Some enjoy reading everything, others do not read a word. Most look until something catches their eye and then engage. Almost all enjoy listening. Studies of those experiences indicate that learning is most successful when people are exposed to variety. Whether referred to as 'experiential learning' or 'learning through action' or 'hands on learning' the outcome is the same: engaging in the learning process helps to solidify memories in a meaningful way.

Every exhibition should focus on a central topic, but presenting the information is a challenge. Budget, time, and expertise often constrain the opportunities. Other factors to consider include target audience and space. For the most recent social history exhibition at the Unley Museum, this new curator wanted to engage four of the five senses: sight, touch, hearing, and smell.

*Gorgeous Gardens* was designed to be active to a variety of audiences. Smell boxes contain graphical information about different fertilisers and their contents. Two different areas of lift-up flaps have information contained in drawings, words, and solutions to simple word guesses of common garden tools. There are three separate areas for audio to supplement displays.

The successful guided gnome hunt brochure engages both adults and children. In searching for 15 gnomes, visitors explore tyre swans, efficient watering methods, and worm food. The fastest path for a ping-pong ball unexpectedly demonstrates that cottage gardens are the oldest style in Unley.

These relatively inexpensive ideas engage visitors in ways that improve the educational experience. Their variety ensures that visitors of different age groups and

attention spans can all benefit. By being active, visitors make connections made between actions, spoken words, images, scent, and movement that solidify what they learned about gardens.

**Elizabeth Hartnell**, PhD is the current curator at the Unley Museum. Her background and education was in anthropology and archaeology but she has moved towards local and social history over the last couple of years. She has worked in museums in Ohio, New York, and Pennsylvania before South Australia.

## Highlights of the collection, Medical History Museum—connecting with its community

PS24, Wednesday, 1.30–3.00 pm

**Jacqueline Healy**<sup>1</sup>

<sup>1</sup>Medical History Museum, University of Melbourne

2012 is the 150th anniversary of the Melbourne Medical School. Since its inception in 1967, the Medical History Museum has developed a diverse and varied collection encompassing documents, photographs, artefacts, ceremonial objects, medical and scientific equipment and associated research material. The collection has grown through gifts from medical graduates, families and institutions. The core of the collection began with material related to the history of the Melbourne Medical School but has expanded over the last 45 years through major gifts to encompass the history of medicine in Victoria, Australia and internationally.

The Medical History Museum has been a hidden treasure at the University of Melbourne with limited access to students and the public. The Anniversary year was an opportunity to raise awareness of the collection and reconnect with the staff and students at the University and the broader community. Key to this strategy was increasing engagement with the collection by students, staff and the community. This was to be achieved through a major publication, exhibition program and encouraging research opportunities that connected to the Medical School academic program.

This paper will focus on the major publication on the highlights of the collection and how it has been a pivotal tool for building a greater understanding and appreciation of the potential use of the collection. 50 items from a collection consisting of over 6,000 pieces were selected. Crucial to the significance of the catalogue was inviting prominent members of the medical profession and other related disciplines to write on the 50 items. This directly involved Medical alumni, students, University staff and associated disciplines. Each author interrogated the significance of the item from a different perspective ranging from highly technical to extremely personal. The publication has been the vehicle for





revealing the great stories and items in the collection and connecting with its diverse community.

**Dr Jacqueline Healy** has extensive experience in the arts and museum sectors. She is currently the Curator, Medical History Museum, University of Melbourne. She was the inaugural Director of Bundoora Homestead Art Centre, the public art gallery of the City of Darebin from 2002 to 2011. Previous positions include Director of the Museum and Art Gallery of the Northern Territory and Director, Public Programs, National Gallery of Victoria. During a career in museum management she has been committed to increasing community involvement in museums and creating innovative programs.

## Gifted children, problem solving and the Royal Botanic Garden Sydney

PS12, Tuesday, 3.30–4.30 pm

**Jo Henwood**<sup>1,2,3</sup>

<sup>1</sup>Royal Botanic Garden Sydney, <sup>2</sup>Historic Houses Trust of NSW, <sup>3</sup>National Parks and Wildlife Service (NSW)

Gifted children have high intellectual potential but they still need to be taught how to use it, how to think and apply their skills and to be challenged to operate at their ability level. The higher order thinking skills of evaluation and creative problem solving are not in place of lower order skills of comprehension, application and synthesis which are most often used in museum education programs, but rather build upon them.

The research of Janette Griffin, emphasised the importance of choice, purpose and ownership in students visiting heritage sites and museums, and inspired a way of programming to meet individual learning goals that suit gifted learners.

Problem solving activities require students to gather information, apply it to a specific real life problem, generate creative solutions, test them, choose an appropriate communication method and present their findings. This builds on students' own interests but challenges them beyond their current levels of knowledge by viewing the site as a research facility, requiring a range of information gathering methods.

At the Royal Botanic Garden Sydney this is the most popular format for our education programs for students from Opportunity Classes or selective schools. The other form of creative problem solving was used for a requested program for the Sydney Children's Choir, who wanted some stimulus material prior to a weekend workshop creating a musical composition.

By creating a site study of the site of the Garden Palace, using historical documents, archaeological observations, songs of the time and storytelling, we invited the young people to solve creative problems—selection,

arrangement, empathy, communicating mood and action through the medium of music.

The success of this program forged an ongoing relationship between the Choir and the Garden, culminating in their performance of their original work at our 195th birthday celebrations.

**Jo Henwood** is a Casual Education Officer and Guide at the Royal Botanic Garden Sydney, Historic Houses Trust of NSW and National Parks and Wildlife NSW. She is also a Storyteller specialising in historical stories, storytelling for people with disabilities and performing in heritage sites. Jo is qualified in Cultural Heritage, Gifted Education, Museum Studies, Tour Guiding and Library Science.

## Scandalous Whispers: museum theatre at Elizabeth Farm

PS26, Wednesday, 1.30–3.00 pm

**Jo Henwood**<sup>1,2,3,4</sup>

<sup>1</sup>Historic Houses Trust of NSW, <sup>2</sup>Royal Botanic Garden Sydney, <sup>3</sup>National Parks and Wildlife Service (NSW), <sup>4</sup>Museums Australia, <sup>5</sup>Interpretation Australia

*Scandalous Whispers* was a two-person performance at Elizabeth Farm presenting some of the juicier stories in the Macarthur family through the eyes of observant servants—one romantic, the other rather more realistic. Through this piece of museum theatre we were able to communicate some level of detail to the significant or merely intriguing stories and characters that are rarely mentioned in a guided tour, as well as forming an introduction to some of the background issues and mores.

By presenting conflicting perspectives on events through the two characters, the audience was encouraged to draw their own conclusions, as well as seeing a model of history as interpretation rather than facts. In our use of the various spaces as backdrops to the stories we forged new meanings between characters, audience and space, communicating emotions, characters and incidents: the pillars of story and of empathy. This synthesises historical literacy with entertainment.

As good interpretation should, this performance established connections which were then unpacked at a post performance supper and display.

In crafting this public program we needed to negotiate our presentation of real people with the impulse to create entertainment, as well as (controllable) opportunities for participation by the audience and the nervousness of some managers with the use of the word 'scandalous'.

**Jo Henwood** is a Casual Education Officer and Guide at the Royal Botanic Garden Sydney, Historic Houses Trust of NSW and National Parks and Wildlife NSW. She is also a Storyteller specialising in historical stories, storytelling for people with



disabilities and performing in heritage sites. Jo is qualified in Cultural Heritage, Gifted Education, Museum Studies, Tour Guiding and Library Science.

## Unlocking university collections = maximising potential

PS1, Tuesday, 1.30–3.00 pm

**Mirna Heruc**<sup>1</sup>

<sup>1</sup>The University of Adelaide

The University of Adelaide, founded in 1874, is third oldest university in Australia. A 2011 audit identified 39 collections, some in service as teaching collections and others characterised as heritage. The heritage collections tend to be regarded as surplus to requirements due to their need for space, conservation and curation. This paper will explore a spectrum of efforts within the University of Adelaide to bring these collections to life, from a 'traditional' approach employing exhibitions and museum spaces within the University, to digital museum projects—including the use of 3D technology—that open up collections to both researchers and the broader community. The aim is to intertwine a range of approaches to build a solid platform for both research and community involvement within a University without a dedicated museum space.

**Mirna Heruc** has spent most of her working career within the cultural sector working with collections, art projects and cultural material both tangible and intangible. She was Executive Director of the Nexus Multicultural Arts Centre, Adelaide, from 1995. In 2004 Mirna accepted a position as Manager, Art and Heritage Collections, University of Adelaide, a newly created position with responsibility for the care and development of University collections and curating culturally and academically activities to highlight and promote these collections to the broader community.

## The apocalypse: how natural history museums could save the world

PS28, Wednesday, 3.30–5.00 pm

**Lyn Hicks**<sup>1</sup>

<sup>1</sup>Macquarie University

Museums have been ineluctably bound up with the production and diffusion of *knowledge* since the days of Aristotle and the Lyceum, and the Ptolemaic *mouseion* and library at Alexandria. The principles of scientific knowledge and the role of the museum have changed radically since ancient times. This paper examines the relationships between natural history museums, scientific research and the public sphere from the time of the ancients through the Renaissance, the Enlightenment, Industrial Society and Post-Industrial Society. In particular the paper focuses on natural history museums, their scientific research and public programmes in Australia between 1933 and 2011, examining the shifts and

changes that have occurred in the social, cultural, political and economic milieux in which these museums are located. The research finds that major sociological adjustments experienced in Australia during the 1970s and 1980s have led to a shift in government policy that has reconfigured the natural history museum from a research organisation charged with scientific enquiry and education to that of a cultural institution. Some ramifications of this change of policy are investigated together with the presentation of some enlightened thinking and practice being explored by overseas institutions.

**Lyn Hicks** is a PhD Candidate in the Department of Sociology at Macquarie University. Originally a senior consultant in world of advertising and marketing, Lyn decided after a particularly demanding role in the Sydney 2000 Olympic Games to pursue a research career. Equipped with a First Class Honours Degree in Social Science she commenced her PhD Candidature, firstly in the Museum Studies Program and subsequently in the Department of Sociology at Macquarie University. Lyn's PhD thesis considers the shifts and changes in the role of the Natural History Museum over time, and her research interests include natural history, social and cultural policy and political economy.

## NSW public gallery audiences: who are they?

PS5, Tuesday, 1.30–3.00 pm

**Michael Huxley**<sup>1</sup>

<sup>1</sup>Museums & Galleries NSW

Before we can start to develop our audiences, it is important that we gain an objective understanding of who they are.

For most ticketed events, you can tap into a range of information sources by mining the information that people are willing to part with as part of the purchase transaction. For non ticketed arts experiences, such as galleries and museums, it is much harder to gain that objective knowledge without actually asking the audiences directly.

From 2007 to 2010 Museums & Galleries NSW, with funding from the Australia Council, worked in partnership with the NSW public galleries to collect over 8,000 responses from gallery audiences. Released in early 2011, *Guess Who's Going to the Gallery* provides a portrait of the typical gallery goer, with insight into their needs, motivations and other cultural activities.

This presentation looks at this unique data in a meaningful way and demonstrates some of the differences between metro and regional audiences, ages, proximity and tourist behaviour. It also explores the methodology and background to the project.



The research project is currently being replicated in Coastal Queensland in a partnership with between Museum and Gallery Services Queensland and M&G NSW.

The paper will be presented by Michael Huxley, co-author of the report. A graduate of UNSW, he has worked as an arts administrator since 1996 and has presented at various conferences and run numerous workshops on corporate governance, business planning and audience research and development. He worked extensively in the performing arts until 2008 when he was appointed General Manager of M&G NSW.

**Michael Huxley** is a graduate of UNSW. Since 1996 he has worked primarily as an administrator in the performing arts. From 1998 till 2001 he was the General Manager of Marian Street Theatre Company. He was Finance Administrator and Deputy General Manager for the Australian Theatre for Young People (atyp) until June of 2005 when he joined the Ensemble Theatre to be their Special Projects Manager. In late 2006 he was appointed the Administrator of the Australian National Playwrights' Centre (ANPC) as well as financial consultant to Playworks. He Joined Museums & Galleries NSW in April 2007 in the part time position of Manager, Finance a position held till June 2008. In 2008 Michael was an associate producer for the Short+ Sweet Organisation working as Festival Director/Curator for their music theatre festival, Short Sweet+Song, and Company Manager for their national touring production. He was also Manager Finance and Administration for Kookaburra, The National Musical Theatre Company till November of that year. Michael rejoined M&G NSW in October 2008 as General Manager.

## Getting to know you: simple and cost-effective ways to better know your audiences

PS14, Tuesday, 3.30–4.30 pm

**Michael Huxley**<sup>1</sup>

<sup>1</sup>Museums & Galleries NSW

Before we can start to develop our audiences, it is important that we gain an objective understanding of who they are.

For most ticketed events, you can tap into a range of information sources by mining the information that people are willing to part with as part of the purchase transaction. For non ticketed arts experiences, such as galleries and museums, it is much harder to gain that objective knowledge without actually asking the audiences directly.

There are simple and cost effective ways to gather this information as well as using the wealth of information from other sources including local government, ABS, tourism bodies and other government departments.

The workshop will be run by Michael Huxley. A graduate of UNSW, he has worked as an arts administrator since

1996 and has presented at various conferences and run numerous workshops on corporate governance, business planning and audience research and development. He worked extensively in the performing arts until 2008 when he was appointed General Manager of M&G NSW.

**Michael Huxley** is a graduate of UNSW. Since 1996 he has worked primarily as an administrator in the performing arts. From 1998 till 2001 he was the General Manager of Marian Street Theatre Company. He was Finance Administrator/Deputy General Manager for the Australian Theatre for Young People (atyp) until June of 2005 when he joined the Ensemble Theatre to be their Special Projects Manager. In late 2006 he was appointed the Administrator of the Australian National Playwrights' Centre (ANPC) as well as financial consultant to Playworks. He Joined Museums & Galleries NSW in April 2007 in the part time position of Manager, Finance a position held till June 2008. In 2008 Michael was an associate producer for the Short+ Sweet Organisation working as Festival Director/Curator for their music theatre festival, Short Sweet+Song, and Company Manager for their national touring production. He was also Manager Finance and Administration for Kookaburra, The National Musical Theatre Company till November of that year. Michael rejoined M&G NSW in October 2008 as General Manager

## Colonial renaissance: the role of museums in the historiography of Australian colonial art

PS10, Tuesday, 3.30–4.30 pm

**Alison Inglis**<sup>1</sup>

<sup>1</sup>The University of Melbourne, Heide Museum of Modern Art

Exhibitions of colonial art have long been recognised as a major means of introducing Australia's visual heritage to a wider public. The role of scholar-curators in shaping the broader art historical discourse, however, has not been investigated in any detail. Focusing on the period 1968–2012, this paper will seek to identify the most important and/or influential publications on colonial art, and determine the significance of art exhibitions and catalogues within this broader research context. Additional factors, such as public funding available for research projects on historical Australian art and the impact of specific events like the Bicentenary in 1988, will also be considered. Finally, the recent series of important exhibitions and publications on colonial art—including catalogues on Glover, Dowling, von Guerard, Chevalier, Lewin, etc.—will be investigated to determine what issues may have contributed to this current 'renaissance' in colonial art research and publishing by Australia's collecting institutions.

This paper is based on research undertaken for the Australian Research Council funded project, *Australian Art Exhibitions 1968–2009: a generation of cultural transformation*.



**Alison Inglis** is an Associate Professor in the Art History program in the School of Culture and Communication at the University of Melbourne. She has coordinated the MA in Art Curatorship course since 1995.

## Quantitative analysis of renaissance pigments by portable x-ray fluorescence

PS27, Wednesday, 1.30–3.00 pm

**Jessica James<sup>1</sup>, Helen Weidenhofer<sup>2</sup>, Andrew Durham<sup>2</sup>, Rachel Popelka-Filcoff<sup>1</sup>**

<sup>1</sup>Flinders University, <sup>2</sup>Artlab Australia

The analysis of cultural heritage materials and artwork by portable x-ray fluorescence (PXRF) has become increasingly more popular and the instrumentation has become more commonly utilised in museums in Australia and worldwide. This is due to its portability, relatively low cost, low detection limits, simple sample preparation, rapid data acquisition and non-destructive nature of analysis, which is optimal for analysing priceless artworks.

Within the museum setting, PXRF is primarily used for qualitative assessments. However, quantitative analysis provides further information on pigments on objects as the difference in the pigments can indicate forgeries or prior conservation.

PXRF is a non-destructive spectroscopic technique that capitalises the interaction of instrument-generated X-rays with the inner shell electrons of an element to produce fluorescent X-rays that are characteristic of the element. The fluorescent X-rays are generated by the transition of electrons from higher to lower energy shells and are measured in real-time by a built-in multichannel analyser and detector within the instrument. Interpretation and analysis of X-ray spectra allows determination of the elemental composition of a sample which can be used for art restoration, conservation and forgery identification.

This study focuses on paints of the Renaissance era as a case study. A series of experiments will be conducted on three common pigments from this era: orpiment (yellow,  $\text{As}_2\text{S}_3$ ), azurite (blue,  $\text{Cu}_3(\text{CO}_3)_2(\text{OH})_2$ ) and vermilion (red,  $\text{HgS}$ ). This work will examine different factors that can influence quantitative data including acquisition time, concentration, and thickness. The quantitative data obtained will undergo statistical analysis using linear least squares regression analysis to assess the accuracy and validity of the data obtained through varying different parameters. This information is important as parameters such as the thickness of the paint can indicate if a painting has been painted over or undergone restorative/conservation procedures while mixed pigment compositions can be linked to characteristic painting styles by certain artists and assist in forgery identification.

This research will look at developing protocols and standardisations for the quantitative analysis of paints and artworks by PXRF, which can be used in museum settings and other research applications.

**Jessica James** is a current honours student at Flinders University, South Australia after having completed her undergraduate degree in a Bachelor of Technology (Forensic and Analytical Chemistry) in 2011. Her area of study includes the analysis of pigments by analytical methods, in particular portable x-ray fluorescence (PXRF).

## Object-based learning, curriculum engagement and the University of Melbourne's Classics and Archaeology Collection

PS36, Thursday, 1.30–3.00 pm

**Andrew Jamieson<sup>1</sup>, Amanda Burritt<sup>1</sup>**

<sup>1</sup>Ian Potter Museum of Art, The University of Melbourne

This paper discusses object-based learning, curriculum engagement and the University of Melbourne's Classics and Archaeology Collection. Founded in 1901, the University of Melbourne's antiquities collection today includes over 5000 objects primarily from Greece, Rome, Egypt and the Near East. The development of the collection has been strongly linked to teaching and research and access to the collection for these purposes remains significant. A new program of curriculum engagement, for both undergraduate and graduate students, has been developed drawing on key objects—vases, coins, figurines and inscriptions—in the collection. The disciplines of Archaeology, Art History, Classics, Education and History provide points of reference underpinning the curriculum framework. Themed classes cover topics including: casts and copies; collectors and collections; ethics and exhibitions; fakes and forgeries; installations and interpretation; and objects and ownership. This method of object-based learning enables participants to look directly at a work, be it an ancient artefact or recent replica, and consider its role and importance, past, present and future, in our world. The objects are used to initiate discussion, as well as make connections to the individual's own experiences. The discussion that an object provokes can lead to connections spanning artistic, cultural, historical, political, scientific, and social areas. Subject Experience Surveys completed by students participating in these classes document high satisfaction levels. They also attest to the success of object-based learning in connecting research and collections of past civilisations and societies with students in the present. Object-based learning, presented within the context of the university museum, provides a range of curriculum engagement opportunities that stimulate and provoke student inquiry, broadening and enriching teaching, and enhancing learning and research



outcomes. Selected modules featuring this approach using material from the Classics and Archaeology Collection will be included in this presentation.

**Dr Andrew Jamieson** is a Classics and Archaeology lecturer in the School of Historical and Philosophical Studies and Curator of the University of Melbourne's antiquities collection at the Ian Potter Museum of Art.

## The world is your oyster: exhibiting an interconnected, globalised, transnational, transcultural world

PS25, Wednesday, 1.30–3.00 pm

**Leonard Janiszewski<sup>1</sup>, Effy Alexakis<sup>2</sup>**

<sup>1</sup>Australian History Museum/Art Gallery, Macquarie University, Sydney, <sup>2</sup>Australian History Museum, Macquarie University, Sydney

In 2001, the Australian History Museum at Macquarie University, Sydney, commenced a partnership with the *In Their Own Image: Greek-Australians* National Project and Archive. A number of successful exhibitions have arisen as a result. None more so however, than the currently touring, *Selling an American Dream: Australia's Greek Café*. Initially launched at the National Museum of Australia, Canberra, in 2008, the exhibition featured broad national and international research over a seven-year period. The international component brought together oral history interviews, memorabilia, historical and contemporary photographs and documentary material from the as far a field as the United States, New Zealand, Greece, South Africa, Egypt, and Fiji. The international informed the local, revealing that the Greek café, through its international influences, was a powerful vehicle for social and cultural change in Australia during most of the last century—affecting food-catering ideas, products, technology, music and architecture. Moreover, it highlighted that the 20th century world, even from its start, was becoming increasingly interconnected.

The exhibition not only forged new international research connections, but also new relationships with Australian and overseas museums, collections, Greek diaspora communities and organisations. The story of this exhibition's development is one that emphasises the benefits of being connected, both locally and internationally. As such, it can be utilised as a template for other Australian historians, curators and institutions hoping to create socio-cultural exhibitions of an interconnected, globalised, transnational and transcultural world. Indeed, this appears to be the way forward as we move further into the 21st century.

**Leonard Janiszewski** is an historical curator who has been researching the Greek–Australian historical and contemporary presence in Australia, and internationally, since 1982. Working with documentary photographer, Effy Alexakis, their project and archives, *In Their Own Image*:

*Greek-Australians*, encompasses visual, oral and literary material. The project operates in partnership with the Australian History Museum, Macquarie University, Sydney. Various national and international touring exhibitions, books, articles and film documentaries have been produced. Janiszewski was awarded the NSW History Fellowship in 2001. He is a curator with the Macquarie University Art Gallery and sits on the Management Committee of the university's Australian History Museum.

## The Outreach Education team: connecting to collections to provoke thinking

PS6, Tuesday, 1.30–3.00 pm

**Simon Langsford<sup>1</sup>, Rosa Garcia<sup>1</sup>, Lyn Jefferies<sup>1</sup>, Michael Yeo<sup>1</sup>, Chris Nobbs<sup>1</sup>, Bronwyn Sugars<sup>1</sup>**

<sup>1</sup>Outreach Education, Department for Education and Child Development

The SA Department for Education and Child Development (DECD) has specialist teachers in various museums. These teachers meet regularly to share and strengthen programs and stay abreast of current research in teaching and learning. Participants will gain insights into how these teachers weave the three elements of collections, curriculum and pedagogy together to create very popular programs for students and teachers that both delight and challenge participants. An optional visit to some of these sites can give insights into how these programs work in context.

Outreach Education is a team of teachers from the South Australian Department for Education and Child Development (DECD) based in major South Australian public organisations. Their role is to bring together learner needs, curriculum and good pedagogy with the expertise, collections and events at their organisations to create exciting learning experiences for F-12 students and teachers. They are based at the Adelaide Festival Centre, Zoos SA, CSIRO, Law Courts, SA Museum, Art Gallery of SA, Migration Museum, SA Water, SA Maritime Museum, Parliament House, Botanic Gardens of Adelaide

## After the curtain goes up: making permanent galleries last

PS29, Wednesday, 3.30–5.00 pm

**Janet Mack<sup>1</sup>, Penny Grist<sup>2</sup>**

<sup>1</sup>National Museum of Australia, <sup>2</sup>Museums Australia ACT Branch Committee

More than ever before, visitors arrive at a museum knowing already from online collections what they want to see, and they expect access to and experience of 'the real thing'. This paper explores the challenge of sustaining access to the authentic experience of objects and historical moments within a museum's permanent galleries.

Permanent gallery changeover is one of the most complex, but least discussed aspects of museum practice





and it has profound implications for resourcing strategies and policies. In this paper we dissect the intensely practical issues of changeover, discussing our responsibility to protect objects and manage loans, and at the same time maintain a gallery which remains fresh for the visitor.

As many of these challenges present themselves before a new permanent gallery is even unveiled, we explore from the National Museum of Australia's experience how project management and collection management can be integrated to make galleries last

**Janet Mack** is Exhibitions and Loans Registrar at the National Museum of Australia. Part of her role is managing exhibition changeover for the National Museum's new Landmarks: People and Places across Australia gallery from the Registration end of things. **Penny Grist** BA LLB (Hons) is an Exhibitions Officer at the National Museum of Australia and her role includes coordinating changeover across its five permanent galleries. She has previously been a Curatorial Officer the National Library of Australia on its Treasures Gallery development and is currently a member of the Museums Australia ACT Branch committee.

## Changing worlds: a South Australian first contact story

PS19, Wednesday, 10.00–10.30 am

**Kerrie Mackey-Smith<sup>1</sup>, Chris Nobbs<sup>1</sup>**

<sup>1</sup>Department for Education and Child Development

*Changing Worlds: a South Australian first contact story* is a web-based learning program designed to meet some of the Australian Curriculum (AC): history outcomes for year 4 and 5. It uses works of art from the South Australian Art Gallery and artefacts from the South Australian Museum to tell a story of 'first contact' between Aboriginal and European people. The aim of this presentation is to illustrate how the web-based learning program is designed to meet AC outcomes and model effective teaching and learning strategies for teachers and students. The presenters hope that this might give others a way of thinking about collections for the purpose of meeting AC outcomes for schools.

**Dr Kerrie Mackey-Smith** is a Project Officer with the Department for Education and Child Development, South Australia. Kerrie is currently working with a team of seconded teachers based in major South Australian public organisations to develop Australian Curriculum aligned multimodal learning experiences for students. **Mr Chris Nobbs** is employed by the Department for Education and Child Development. He is based in the South Australian Museum (SAM) to develop meaningful learning programs for schools. Chris is also undertaking post-graduate studies into European and Aboriginal histories in Australia. Chris brings together his sensitivity for multiple historical perspectives, knowledge of the SAM collections and his educational expertise to design engaging learning programs for teachers and students.

## Hostel Stories: community-driven research and collecting

PS25, Wednesday, 1.30–3.00 pm

**Catherine Manning<sup>1,2</sup>, Rachel Ankeny<sup>2</sup>, Karen Agutter<sup>2</sup>, Daniella Pilla<sup>2</sup>**

<sup>1</sup>Migration Museum, <sup>2</sup>The University of Adelaide

In 2006 the Migration Museum removed from display an installation that re-created a Pennington Migrant Hostel Nissen hut. It was replaced with a touch screen and audio presentation, which provided more information but was less physically striking. Visitors have been asking for the Nissen hut ever since.

Along with the expressed desire for a significant space to visit we have received a steady stream of requests for information, particularly for photographs, related to migrant hostels. The Migration Museum holds a small collection of objects and photographs, but our records were limited. It appears that few people have physical reminders of their own, and they are hungry for anything that can recreate the hostel experience.

Migrant hostels, reception centres and camps were created around Australia to house the influx of people after the Second World War. Better known sites interstate, such as Bonegilla, have been the subject of extensive research, however, little scholarly work currently exists on South Australian sites. Fourteen sites were in operation, but records on each vary (Varacalli and National Archives of Australia, *The Life Cycle of Migrant Hostels*, 2009). The better known hostels, Woodside, Gepps Cross and Finsbury/Pennington, have attracted some attention (e.g. Murphy *Boatload of Dreams*, Turner *Tin Huts and Memories* and a Charles Sturt Council exhibition on Finsbury/Pennington).

There has been no comprehensive comparative study of hostels in South Australia examining their purpose, role or the lived experience of the migrants and staff who lived there. The Hostel Stories project will attempt to address that gap. Through oral histories, archival research, and an active drive to collect photographs and artefacts we will develop an exhibition, online resources and scholarly publications to meet the demand for more information. This paper will analyse the method and challenges to date for the project.

**Catherine Manning** has worked at the Migration Museum since 2002. She has developed several exhibitions and is exploring the use of social media in her current role. Catherine has a special interest in oral histories and community based projects. **Karen Agutter** is undertaking a second PhD in History.



## Digitisation of a migrant Welcome Wall collection

PS38, Thursday, 1.30–3.00 pm

**Pauline Joseph<sup>1</sup>, Sally May<sup>2</sup>**

<sup>1</sup>Curtin University, <sup>2</sup>WA Maritime Museum

This presentation/paper discusses the digitisation project embarked by the Museum staff to ensure access, preservation, security, and longevity of evidence and information generated by a migrant Welcome Walls collection (2003–2010).

In 2003 the WA State Government announced the creation of a Welcome Walls for migrants to nominate family who came to WA through the port of Fremantle. The WA Museum was charged with management of the project and the migrant names, date of arrival and ship (unverified data) entered onto panels in walls built at the WA Maritime Museum Fremantle. The first stage was very successful and two more, unplanned, stages followed in 2007 and 2010. Complementing the physical data on the Welcome Walls, the Museum created a website listing each nominee and their fifty-word history about their migrant experience.

When the project contract staff and funding was wound up in December 2010, the project had attracted some 22,000 registrants and generated some 66,000 paper records (registration, receipts, emails and letters) that were destined for archiving. However, the Museum saw the potential to grow the Welcome Walls from a static steel and mortar project into an ongoing project linking migrants and their histories with the Museum's extensive shipping, artefact and image database and building on this with oral histories, lectures and workshops in collaboration with other memory institutions.

To bring this ambition to fruition the Museum partnered with Curtin University's Department of Information Studies for specialised digital curation advice and assistance of the Welcome Wall data so that the arduous but rewarding task of verifying the data submitted for each nominee could begin. This paper focuses on the digitisation decisions making processes the Museum embarked on to digitise the Welcome Wall collection. The primary aim of the digitisation project was to improve accessibility to the collection; the paper will present the other aims of the project, as well.

**Sally May** leads the Maritime History Department, Fremantle Museums and Maritime Heritage. Sally completed a BA at Queensland University in 1983 and was employed by the WA Maritime Museum in 1985. In 1999 she was exhibition coordinator of the new Maritime Museum, completed in 2002. These positions required her to focus on database collection management and this led to her interest in linking the Maritime History artefact and research database with the Welcome Walls data when the project wound up in 2010.

## Social interventions: can museums really make a difference?

PS22, Wednesday, 1.30–3.00 pm

**Moya McFadzean<sup>1</sup>, Naomi Priest<sup>2</sup>**

<sup>1</sup>Museum Victoria, <sup>2</sup>The University of Melbourne

In 2011 the Immigration Museum in Melbourne launched *Identity: yours, mine, ours*, a groundbreaking exhibition for Museum Victoria which explores notions around personal identity—who we are, who others think we are, and what it means to belong and not belong in Australia. The exhibition focuses on how our cultural heritage, languages, beliefs, and family connections influence our self-perceptions and our perceptions of other people—perceptions that can lead to discovery, confusion, prejudice and understanding.

Racism is a significant issue for young Australians, but little is known about the subject. In partnership with the University of Melbourne, Deakin University and the Victorian Health Promotion Foundation, Museum Victoria is undertaking an Australian Research Council funded project which will reveal how high school students and their teachers understand racism, diversity and identity. Entitled 'Using museums to counter racism and increase acceptance of diversity among young people', the project uses the *Identity* exhibition as the central vehicle for this research which will also determine how museum programs can reduce racism and increase acceptance of diversity among high school students and their teachers.

This research project, involving universities, a government agency and the curatorial, education and audience evaluation disciplines across Museum Victoria, offers a unique opportunity to undertake intensive and qualitative data gathering and analysis to determine genuine impact of museum programming on school

students long after the actual visit. Do museums engage in proactive intervention in social behaviours? Is this the role of museums, how can this be tested and what can we do to improve our impact in the community?

The research project is in its infancy so this paper will present the research objectives, methodologies and collaborative partnerships, discuss the desired outcomes and both raise and accept questions and ideas to pursue over the next three years.

**Dr Moya McFadzean** has been Senior Curator of Migration in the History and Technology Department at Museum Victoria since 1995. She has curated and co-curated exhibitions at the Immigration Museum and Melbourne Museum and has delivered numerous conference papers in Australia, the UK, Sweden and Taiwan on representing migration histories in museums. In 2009 Moya completed her PhD in History at the University of Melbourne on a cultural history of glory boxes in mid 20th century Australia. **Dr Naomi Priest** is a Research Fellow in child public health and health inequalities at the



McCaughey Centre at The University of Melbourne. Her current research is focused on addressing child health inequalities through combating racism and promoting diversity and inclusion. This includes understanding how children develop understandings of race, culture and cultural diversity, examining the impacts of racism on the health and wellbeing of children and young people, as well as developing, implementing and evaluating anti-racism interventions with children and young people.

## Capturing memory and meaning in a connected and changing mercy world

PS27, Wednesday, 1.30–3.00 pm

**Annie O Medley<sup>1</sup>**

<sup>1</sup>Museums Australia

This presentation looks at the private collecting world of the Sisters of Mercy in Australia. Particularly The Institute of Sisters of Mercy of Australia and Papua New Guinea which was established on December 12, 2011. The Institute is formed from the refiguring, into one group, of many separate and distinct congregations who all have their own histories to tell through their collections.

The recent restructuring has seen a change in the demographics of convents and administration centres and has impacted on the location and storage of the heritage collections and their management. With a generally aging population the task of capturing the stories of day to day life, the identification of photographs and objects to allow for future meaning and meaningful display is now crucial.

Finding ways to make the collections available to the public through sites such as CAN and recently Flickr have helped to rejuvenate interest within the congregation about their own history and the ever present thoughts of the past that are echoed in the objects, photographs, archives and historic buildings in their care. How to continue this work, allow public access and preserve the stories these unique collections tell about the Mercy community identity are questions that still need to be fully addressed.

**Annie Q Medley** has been Archivist for the Sisters of Mercy since 2009 and since the formation of the new Institute of the Sisters of Mercy in Australia and Papua New Guinea (2011) now manages their collections in Perth and Adelaide, she was formally Archivist to the Anglican Diocese of Perth for five years. She is currently enrolled in the Graduate Diploma of Museum Studies through Deakin University.

## You show me yours and I'll show you mine—a standardised set of visitor profile questions

PS5, Tuesday, 1.30–3.00 pm

**Carolyn Meehan<sup>1</sup>**

<sup>1</sup>Museum Victoria

The Evaluation and Visitor Research Network has developed a standard set of demographic questions that can be used to describe visitors to your museum. This session will:

- discuss the nature of the questions, how they were decided and how they relate to the Australian Bureau of Statistics census questions
- show some example analyses that can be done with the questions and how, in particular, the findings have been used at Museum Victoria
- provide an example of how a comparative analysis of the results from different museums can be done, which was a primary purpose behind the development of the questions
- suggest a wider implementation of these questions which might provide opportunities to compare visitors across a range of small, medium and large museum in Australasia.

Participants will be provided with the questions for immediate use in their own institutions.

This paper will be presented by Carolyn Meehan, Manager Market Research and Evaluation, Museum Victoria.

**Carolyn Meehan** manages the extensive evaluation program at Museum Victoria, whose venues include Melbourne Museum, Scienceworks, Immigration Museum, IMAX and Royal Exhibition Building. Her team has conducted over 800 large and small scale research projects investigating motivations, barriers, profiles and satisfaction of audiences as well as effective exhibition experiences. Her work underpins Museum Victoria's visitor centric approach and makes her a significant practitioner in the field of evaluation and visitor research in cultural settings. Current areas of investigation include assistive devices in the exhibition experience and audience segmentation and how it informs tailored museum experiences.



## The curator, the marketer, the developer and audience segmentation—a critique of audience segmentation

PS8, Tuesday, 3.30–4.30 pm

Carolyn Meehan<sup>1</sup>, Moya McFadzean<sup>1</sup>, Kathy Fox<sup>1</sup>,  
Margaret Griffith<sup>1</sup>, Elena del Mercato<sup>1</sup>

<sup>1</sup>Museum Victoria

Museum Victoria has developed a range of visitor and non-visitor segmentations using factors such as demographics, behaviour, attitudes and most recently motivational needs. In undertaking this work the organisation hoped:

- to understand the meaning and role of current brands/offers
- to target brands/offers more strongly to specific needs
- to ensure each segment is catered for in our brands/offers
- to evaluate the design of new brands/products/offers.

This work has occurred over the last 15 years so it is timely to ask how useful these segmentations have been to the organisation and whether some segmentations are better than others. This four part paper critiques the Museum Victoria audience segmentations from the perspectives of those who use them—marketers, curators and program and exhibition developers. The presenters will provide their views on the following.

- what they understand about audience segmentation
- how they use audience segmentation in their work
- what are the benefits and limitations of the segmentation to their work
- how will audience segmentation meet their future needs.

This paper is a joint presentation by Museum Victoria's Moya McFadzean, Senior Curator Immigration and Culture; Elena del Mercato, Museum Victoria Marketing Manager; Kathy Fox, Exhibition Producer, Margaret Griffith, Public Program Manager.

**Carolyn Meehan** manages the extensive evaluation program at Museum Victoria, whose venues include Melbourne Museum, Scienceworks, Immigration Museum, IMAX and Royal Exhibition Building. Her team has conducted over 800 large and small scale research projects investigating motivations, barriers, profiles and satisfaction of audiences as well as effective exhibition experiences. Her work underpins Museum Victoria's visitor centric approach and makes her a significant practitioner in the field of evaluation and visitor research in cultural settings. Current areas of investigation include assistive devices in the exhibition experience and audience segmentation and how it informs

tailored museum experiences. **Dr Moya McFadzean** has been Senior Curator of Migration in the History and Technology Department at Museum Victoria since 1995. She has curated and co-curated exhibitions at the Immigration Museum and Melbourne Museum and has delivered numerous conference papers in Australia, the UK, Sweden and Taiwan on representing migration histories in museums. In 2009 Moya completed her PhD in History at the University of Melbourne on a cultural history of glory boxes in mid 20th century Australia. **Kathy Fox** has been an Exhibition Producer at Museum Victoria for over 10 years. Her most recent work was on four new exhibitions for the Science and Life gallery at Melbourne Museum. She is currently working on a new permanent exhibition for Scienceworks. She has a Masters degree in industrial design and continues to be involved in design education. **Margaret Griffith** has worked at Museum Victoria for 16 years. She is the Melbourne Museum Manager of Education and Community Programs. Prior to joining the museum, she worked as an ESL and Literacy teacher in community adult education. **Elena del Mercato** heads up the marketing and membership team at Museum Victoria, Melbourne. She is responsible for managing the Museum's family of brands which includes Melbourne Museum, Imax Melbourne, Scienceworks, Immigration Museum and Royal Exhibition Buildings. Visitation to these venues exceeds 2 million every year.

## How to develop and implement an evaluation and visitor research plan

PS43, Friday, 11.00 am – 12.30 pm

Carolyn Meehan<sup>1</sup>, Erica Chin<sup>1</sup>

<sup>1</sup>Museum Victoria

Museums, galleries, historic homes, individual exhibitions and programs all need good evaluation to identify impacts, to improve efforts, and provide evidence of success. This practical workshop will address the importance of evaluation to an organisation; explore some of the issues when considering evaluation, and show how best to design a manageable evaluation plan.

Participants will write an actionable and well-designed evaluation plan by identifying meaningful evaluation questions or issues that drive the need for research; identifying appropriate measures, methods, and samples; and explaining how the data can be analysed in order to answer the original driving questions or issues.

The workshop will look also at the way evaluation can be conducted in particular, face to face interviewing, self-complete surveys, observations, and online surveying.

In writing an evaluation plan for their organisation, participants will:

- understand the basics of evaluation
- learn the key components of an evaluation plan
- be able to assess the strengths and weaknesses of a plan
- identify relevant research instruments



- develop and implement a research instrument for use
- gain some tips for analysing and presenting the findings.

**Carolyn Meehan** manages the extensive evaluation program at Museum Victoria, whose venues include Melbourne Museum, Scienceworks, Immigration Museum, IMAX and Royal Exhibition Building. Her team has conducted over 800 large and small scale research projects investigating motivations, barriers, profiles and satisfaction of audiences as well as effective exhibition experiences. Her work underpins Museum Victoria's visitor centric approach and makes her a significant practitioner in the field of evaluation and visitor research in cultural settings. Current areas of investigation include assistive devices in the exhibition experience and audience segmentation and how it informs tailored museum experiences.

## By the skin of their teeth: changes in governance and the AGNSW in the 1970s

PS17, Wednesday, 10.00–10.30 am

**Joanna Mendelssohn**<sup>1</sup>

<sup>1</sup>College of Fine Arts, University of New South Wales

This paper draws on primary sources to discuss the circumstances in the 1970s that led to the creation of the Australian Gallery Directors' Council Ltd (AGDC) as a new professional body to organise exhibitions and to be a national body speaking for the leadership of art museums. It analyses the reasons behind the establishment of the AGDC and its eventual collapse at the end of 1981—and the ongoing impact of the changes wrought during its brief existence. An examination of the minutes of both the Board of Trustees of the Art Gallery of New South Wales (AGNSW) and those of the AGDC indicate possible reasons for the AGNSW Trustees believing that their entire *raison d'être* was under threat by the new national organisation, especially one that was more concerned with making connections than defending territory. The final outcome of this clash of cultures hastened the end of the AGDC but many of the changes it advocated are now standard policy in museums and related organisations.

The cultural conflicts of this time, recorded in carefully worded AGNSW Board resolutions, precipitated the resignation of many of the Gallery's professional staff as they saw the Board failing to understand either sound professional practice or ethical conduct. As awareness of widespread concerns about the AGNSW operation became public, the NSW government undertook the appropriate political action: a complete restructure of the Trustees of the AGNSW and the passing of the Art Gallery of New South Wales Act (1980). This act for the first time defined the position and responsibilities of the gallery Director, clarified the position of the Trustees, and so enabled the modernisation of the AGNSW.

This paper is based on research undertaken for the Australian Research Council funded project, *Australian Art Exhibitions 1968–2009: a generation of cultural transformation*.

**Associate Professor Joanna Mendelssohn** is Program Director for Art Administration, College of Fine Arts, UNSW. After graduating with honours she worked at the Art Gallery of New South Wales, Newcastle Region Art Gallery and the S.H. Ervin Museum and Art Gallery, where she was curator for a major exhibition on Sydney Long, before returning to the University to work on the Dictionary of Australian Artists. She was subsequently awarded two Literature Board Fellowships from the Australia Council. After the publication of her major study, *Lionel Lindsay an artist and his family*, she was appointed Art Critic for the *Bulletin*, a position that led her being awarded the Pascall Prize for art criticism. In 2003 she initiated the digital project that later evolved into Design and Art of Australia Online (DAAO). She is currently (with Anita Callaway) joint Editor in Chief of the DAAO and is also leading an ARC funded project, *Australian Art Exhibitions 1968–2009: a generation of cultural transformation*.

## Inside out: issues and insights from the Fremantle Prison art collection

PS39, Thursday, 1.30–3.00 pm

**Isa Menzies**<sup>1</sup>

<sup>1</sup>Fremantle Prison

Fremantle Prison houses one of the best collections of prisoner art in Australia. Largely a legacy of the last decades of the Prison's operational years, it incorporates murals, graffiti, painted furniture, and works on canvas. Unlike much of the Fremantle Prison Collection, it speaks in the unmediated voice of the prisoner, rather than the institution.

This paper will give an overview of the history of the prisoner art program at Fremantle Prison and some of its alumni, including artists of national and international renown such as Jimmy Pike and Revel Cooper. The complexity of many of the works provide new opportunities for interpreting prison life, however preserving, researching and interpreting the collection also presents its share of challenges. Many of the works, created and executed on ill-prepared surfaces using poor quality paints, have severely degraded since the Prison closed in 1991, and issues of copyright and privacy have ramifications for researching and interpreting the collection, including placing limitations on its digital dissemination. There are also other, more subjective considerations, such as whether some of these works may be regarded as unsuitable for public display, given the use of violent or sexual imagery.

Finally, the paper will look at Fremantle Prison's continuing engagement with the prisoner art movement





through a biannual exhibition held in conjunction with Western Australia's Department of Corrective Services.

**Isa Menzies** worked for five years at the National Museum of Australia in Canberra, then moved to Western Australia for an inside look at prison life. She has been working in a curatorial capacity with Fremantle Prison's diverse collection for the past year.

## Twitter for my museum: interactive workshop to get you started

PS13, Tuesday, 3.30–4.30 pm

**Laura Miles<sup>1</sup>**

<sup>1</sup>Museums Australia (Victoria)

Museums no longer engage with just visitors when they walk in the door; an online presence is now expected to convey information such as opening hours, location and contact details, but also to offer more sophisticated engagement from downloads of education packs to genuine dialogue via blogs, message boards, mash-ups and games such as #collectionfishing (sharing photographs of collection items on Twitter according to a theme, e.g. 'cars' or 'birthdays').

From museum websites and beyond to Facebook, Flickr and Twitter, visitors search for museums online before they travel, and those without this interaction are far less visible. How can community museums better participate in this connected world, with little or no funding, and volunteers' time stretched in simply maintaining the museum and its collection?

This workshop responds to anecdotal evidence that older volunteers in particular would like some hands-on guidance in using Twitter and promoting their museum effectively and responsibly. Topics to cover include: choosing a log-in, the type of information to tweet, appropriateness and tone, image and reputation management, linking, responding and retweeting, and managing risks such as knowing when to ignore comments or block Twitter users.

This session is live and interactive to demonstrate what can happen on Twitter, with staged conversation examples as well as a response to spontaneous live tweets on the day. It is designed to ensure that those who want to give Twitter a try are given the tools to do so, with hands-on help by the presenter after the session on request.

**Laura Miles** is the Executive Director of Museums Australia (Victorian branch), working in a team of 12 to support over 700 museums across the state ([www.mavic.asn.au](http://www.mavic.asn.au)). She is on the board of the Arts Industry Council Victoria, the History Council of Victoria and the Cultural Heritage and Museum Studies Advisory Board at Deakin University. Laura became a Chartered Director in 2008 and a Cranlana alumna, [www.cranlana.org.au](http://www.cranlana.org.au), in 2010. Originally from the UK, a

lifelong passion for museums dates back to winning a trip to the London Butterfly House aged 5, and as a teenager, spending every other Saturday avoiding homework in favourite London museums. Laura co-founded [www.alphagalileo.org](http://www.alphagalileo.org), the multilingual European arts and science news service, voted one of the '100 most useful websites' by *The Guardian* in 2006, and completed a MSc in Science Communication in 2005 with a dissertation on museum websites. She has contributed to publications including *The Hands-On Guide To Science Communication* (2007) and *Understanding Museums, Australian Museums and Museology* (2012).

## When to show, when to tell: new ways to apply the National Standards

PS21, Wednesday, 10.00–10.30 am

**Laura Miles<sup>1</sup>**

<sup>1</sup>Museums Australia (Victoria)

Good interpretation is about presenting engaging, meaningful information to tell stories about our cultural treasures. This session explores what makes for a great visitor experience, with some references to well-known practices in labelling and display, but focusing the bulk of the time allotted to exploring when interpretation is about show rather than tell.

This includes examples of foreign language labelling and audio guides that engage audiences without English translation, and an open invitation to the audience to create their own label for an example artefact during the session. A prize will be awarded for the 'best' label (judged by the presenter while the audience watches a short audio slideshow).

Another new trend is our 'audio slideshow' project (using high-quality photographs with a professional voiceover to tell a story of how to create great experiences). This is part of our Digital Strategy to showcase real applications of the National Standards in community museums, not as another 'cool project' but to show an example that can be copied at very little cost.

Further audio slideshows are planned on popular topics that are best explained visually, with Accredited museum staff and volunteers providing examples and voiceovers to showcase their museum practice. We aim to provide links to those museums so museum professionals can learn from their peers, and the public can find out how to visit those museums, and the museum enjoys greater publicity for their achievements.

**Laura Miles** is the Executive Director of Museums Australia (Victorian branch), working in a team of 12 to support over 700 museums across the state ([www.mavic.asn.au](http://www.mavic.asn.au)). She is on the board of the Arts Industry Council Victoria, the History Council of Victoria and the Cultural Heritage and Museum Studies Advisory Board at Deakin University. Laura became a Chartered Director in 2008 and a Cranlana alumna, [www.cranlana.org.au](http://www.cranlana.org.au), in 2010. Originally from the UK, a



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## The paradox of Australian photography

PS39, Thursday, 1.30–3.00 pm

**Kon Gouriots<sup>1</sup>, Claire Monneraye<sup>1</sup>**  
<sup>1</sup>Australian Centre for Photography

It is now well known within the digital era that photography is in a state of proliferation and dispersion. In an instant, artists have wider opportunities to create new visual perspectives that can reach diverse audiences through multiple social media platforms. In this endless stream of images artists and audiences still care about aesthetic quality and are devoted to the photographic object.

Why then is it that most influential Australian artists are sporadically curated and acquired in prestigious international museums and galleries? Is Australian photography kept from quality international platforms because of historical cultural relationships or a tyranny of distance? As photography seems to be more accessible than ever this paradox needs to be addressed.

To have Australian artists acknowledged on an international level is fundamentally important. Australian photographers have always embraced the international movements in photography. The diversity of Australian photography has been recognised internationally but rarely in depth.

The role of government in the development of Australian photography has been strategic and significant. Some of this progress has been in collaboration with the private sector. Curators nationally and internationally could be given more support by public and private funding to nurture a deeper relationship with Australian photographers. What more can we do to bolster the collecting of Australian photographers overseas?

A new platform for Australian photography is needed to assemble the multiple initiatives in an accessible and reliable way. If we do not rethink the current engagement, Australian photographers will continue to be infrequently exhibited and collected internationally. The Australian Centre for Photography is proposing a new collaborative platform for Australian photography.

**Claire Monneraye** is exhibition researcher/assistant curator at the Australian Centre for Photography. She worked as an exhibition registrar at the Centre Pompidou, Paris and as an exhibition project manager at the Réunion des Musées Nationaux—Grand Palais, Paris. She has a Bachelor degree in Art History and a Master degree in Museology-Art Administration.

## The museum enters the Dreaming: the Anangu and museum worlds connect through the songlines

PS4, Tuesday, 1.30–3.00 pm

**Margo Neale<sup>1</sup>**  
<sup>1</sup>National Museum Australia

The concept of songlines refers to ancient knowledge systems embodied in stories and song cycles of mythic journeying through Country. It is a multi-layered concept visualised as lines or pathways that connect sites of knowledge, from ancient to contemporary times, and from different and shared cultures across time, place and space. Every new piece of knowledge, every novel phenomenon, every known and discovered landform, has been incorporated into these songlines to the point that all of Australia is mapped. This knowledge is archived in the Land, activated by knowledge custodians and transmitted as embodied knowledge along lines of authority, subject to governance structures laid down in the Tjukurpa (the Dreaming). Songlines are powerful systems for retention and transmission of knowledge. These systems document not only customary knowledge but also historic and contemporary phenomena such as the arrival of the dingo, 'whitefellas', cattle, aeroplanes, and the Toyota. So why not not whitefella museums?

What is a museum or a university if not a new structure in the landscape for archiving and transmitting knowledge? How can these western sites find a place in Indigenous customary systems? What can museums learn from the Songlines? How can Indigenous agency find a place of primacy in the governance structure of relevant Museum projects?

This paper will introduce such a project and explore alternative ways in which Aboriginal communities can connect with the museum. 'Alive with the Dreaming: songlines of the western desert', is a cutting edge cross-cultural collaborative and inter-disciplinary research project between the Martu, Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara peoples and the national cultural institutions of ANU and NMA. It explores a radically new approach to the integration of Indigenous and western knowledge in understanding and managing our shared cultural and natural environments while tracking the Ngintaka (perentie) and Seven Sisters Songlines across three states.



**Margo Neale** is Principal Indigenous Advisor, Senior Curator and a Senior Research Fellow at the NMA. She is also an Adjunct Professor in History at ANU. Margo worked at the NGA, the AGNSW and the QAG previous to museum work. She is author/co-author/editor of 11 books, including the *Oxford Companion to Aboriginal Art and Culture*; co-recipient of seven ARC grants and has had ministerial appointments to national history summits and judging panels and the creative stream, the 2020 summit.

## Are we a GLAM yet?

PS24, Wednesday, 1.30–3.00 pm

**William Oates**<sup>1</sup>

<sup>1</sup>University of New England

The Heritage Centre of the University of New England is not just a regional archival collection lodged within its institutional records. The Centre is an amalgamation of several functions including over fifty years of records collection for the regional community, a Museum of Education with specialist library collection, a resource centre for teaching history, a distributed repository for government archives, art collection management and curatorial support for other institutional museums.

Due to its small staff and regional location, the Centre has become a melting pot for sharing skills and techniques between the traditional disciplines. The relationships and responsibilities of being a repository of State Government records ensures external archival scrutiny of these standards, while active participation in exhibition programs with other galleries and museums requires all staff work on common projects.

This environment of challenging staff with new digital technology, varied exhibition projects and an overriding objective of drawing together the various collection catalogues into a single software environment is exciting. Our collections provide us with all of the traditional types of object, image or document to have to describe and digitise for the connected future we aspire too. In reviewing the original objectives envisaged in the creation of the Heritage Centre, the technological advances of the last twenty years were not envisaged.

Is it an accident that new and increasingly cheaper technology is providing the lubrication for a small Centre to aspire to be truly cross-disciplinary? Is it that the original concept of amalgamating the daily operations of an archive, museum and regional teaching and research facility was truly visionary? The presenter wishes to provide a case study of a facility whose evolution has highlighted opportunities and pitfalls of the interdisciplinary management of collections as we draw closer to a connected world.

**Bill Oates** currently is the Director of the UNE Heritage Centre and University Archivist. As a record keeper of nearly thirty years duration, he has experienced all the professional

challenges of the information age from filing clerk to Electronic Document Management System administrator. For the last eight years he has been managing a facility utilising archivists and curatorial staff to maintain a number of specialist collections for the university. Bill has particular expertise in the issues confronting regional repositories as well as in the capture, interpretation and dissemination of documents and images using digital formats.

## Pathways to Space: bringing research and education together in a museum environment

PS40, Thursday, 1.30–3.00 pm

**Carol Oliver**<sup>1</sup>, **Kerrie Dougherty**<sup>2</sup>, **Jennifer Fergusson**<sup>1</sup>, **Matthew Connell**<sup>2</sup>

<sup>1</sup>Australian Centre for Astrobiology, University of New South Wales, <sup>2</sup>Powerhouse Museum, Sydney

Pathways to Space is a research and high school/higher education program that exemplifies the concept of a living laboratory, situated within a museum environment. A multi-partner project led by the Australian Centre for Astrobiology (ACA) at the University of New South Wales and based at the Powerhouse Museum in Sydney, the partners also include the Australian Centre for Field Robotics (ACFR) at the University of Sydney and Cisco Systems. Launched in 2011, Pathways to Space is funded under the Australian Space Research Program, with an award of almost a million dollars.

Pathways combines a high school education element—carried out in the Powerhouse Museum's Thinkspace digital learning studio—with a research program that takes place in the Mars Yard—a high fidelity simulated Martian surface, with an associated robotics lab, in the public space of the museum. Here, engineers and researchers from the ACA and ACFR, including undergraduate and doctoral students, conduct robotics and astrobiology research. The high school education program is integrated into the research aspect as the students plan a rover mission to Mars and then execute it in the Mars Yard assisted by a university robotics research engineer.

The success of the program has spawned an international research collaboration with US schools participating in the NASA Mars Student Imaging Program (MSIP). In April 2012, the Powerhouse MSIP project attracted a visit from the head of NASA, former astronaut Charles Bolden. Students from four Sydney schools are participating in the MSIP project and their teachers report that they are now more confident and mature in their understanding of science compared to their peers outside the project.

This paper will describe the lessons learned during the first year of operation of Pathways to Space and report



on the research to date on the effectiveness of the project.

**Dr Carol Oliver** is a Senior Research Fellow with the Australian Centre for Astrobiology at the University of New South Wales. She researches and promotes evidence-based science communication, especially in science outreach projects in Australia and with NASA in the USA.

## Understanding and capturing the visitor experience

PS5, Tuesday, 1.30–3.00 pm

**Jan Packer<sup>1</sup>**

<sup>1</sup>University of Queensland, School of Tourism

Pine and Gilmore's (1999) portrayal of experiences as a new economic offering, distinct from goods and services, has brought considerable recent attention to this construct in the wider business, tourism and leisure fields. Increasingly, visitors seek an 'experience'—they want to feel something, to have their minds, bodies or spirits engaged. People want to be affected by their experience; they want it to be memorable or even transformative. This paper focuses on the subjective visitor experience, rather than the activities, events or environments that elicit it, or the outcomes that result from it. It builds on and extends Zahava Doering and Andrew Pekarik's (Smithsonian Institution) pioneering work on satisfying experiences in museums.

The concept of visitor experiences will be examined from both a theoretical and empirical perspective. A tool will be presented that has been found to be useful in capturing, and thus further studying, the experiential qualities elicited by different types of exhibitions in a range of cultural institutions. Fifteen dimensions of the visitor experience have been identified, each represented by five items on an adjective checklist. Data will be presented from a range of venues in Australia and the USA that have trialled the instrument. Differences between venues illustrate the unique 'personality' of each site.

If the core product of a museum visit is the experience gained, it is clearly important to understand and be able to measure subjective experiences. Being able to measure the experiential qualities elicited by different exhibitions or institutions will enable further research to be undertaken regarding the kinds of experiences that different groups of visitors prefer, the factors that facilitate different types of experiences, and the impact of visitor experiences on other desired outcomes. It will enable exhibits to be evaluated and compared, and changes resulting from various interventions to be measured.

**Dr Jan Packer** is a Senior Research Fellow at the School of Tourism, University of Queensland. Her research focuses on applying principles from educational and positive psychology

to understand and facilitate visitor experiences at museums, zoos and aquariums, botanic gardens, national parks, ecotourism and wildlife tourism attractions. She was the Editor of the international journal *Visitor Studies* from 2005–2011.

## Exploring the role of Anzac-focused museum experiences in developing a sense of national identity

PS22, Wednesday, 1.30–3.00 pm

**Jan Packer<sup>1</sup>**

<sup>1</sup>University of Queensland, School of Tourism

As Australia approaches the Anzac Centenary in 2014–2018, it is expected large numbers of Australians will visit Anzac exhibitions and memorials both at home and overseas. Given the important place of the Anzac tradition in the national collective memory, a visit to a museum or heritage site that presents and interprets the Anzac story is likely to evoke reflection on what it means to be Australian, both for those who already identify as Australian and those whose national identity is more ambivalent. Rounds (1996) suggested that all museums provide opportunities for visitors to confront and interact with the world, and to engage in a process of identity construction, maintenance and change. A national museum such as the Australian War Memorial provides unique opportunities for people to learn, reflect and engage with the collective memory of their nation.

This paper presents preliminary results of a study which aimed to investigate the impact of a visit to the Australian War Memorial on visitors' understanding of the Anzac spirit, understanding of what it means to be Australian, and sense of Australian national identity. Over 300 visitors completed pre- and post-visit questionnaires in September–October 2011.

Visitors reported a range of cognitive and emotional responses to their experience. For many people, the visit engendered a sense of pride and respect for the achievements of past generations and a greater sense of connection to Australia's history. Some were prompted to consider their own commitment to their country, and their likely responses in the face of similar challenges. It was found that the unique experiences offered by the Australian War Memorial, which engender a sense of privilege and respect among visitors, contributed to increasing their sense of attachment to Australia, and decreasing the extent to which they regretted or devalued being Australian.

**Dr Jan Packer** is a Senior Research Fellow at the School of Tourism, University of Queensland. Her research focuses on applying principles from educational and positive psychology to understand and facilitate visitor experiences at museums, zoos and aquariums, botanic gardens, national parks, ecotourism and wildlife tourism attractions. She was the



## **Hub Heads: non-traditional art in a non-traditional space, engaging in new ways to connect**

PS15, Wednesday, 10.00–10.30 am

**Elizabeth Pascale**<sup>1</sup>

<sup>1</sup>The University of Adelaide

The University of Adelaide has a rich collection of art and artefacts accrued over the last 130+ years, which is under the care of the university's Art and Heritage Collections. It is not always easy to connect this historical collection and its significance to the students and staff of the university and members of the public, primarily due to a shortage of suitable secure exhibition space. As a result, most of the collections are either in storage or only on display in secure spaces with minimal access for students or the public.

In addressing this predicament, we at Art and Heritage Collections have engaged with young Adelaide street artist Peter Drew, who is both a postgraduate student of the university and represented in our visual art collection, to tackle the idea of ephemeral art in a very non-traditional space—the university's new Hub Central.

Hub Central 'belongs' to the students—it is their own space to work, rest, play and eat, offering 24-hour access and zero exhibition space. In consideration of this, Peter has engaged with the students to participate in this unique art project where photos of students' heads posed in a relaxed and jaunty manner are taken in black and white, blown up, and pasted up around the Hub surfaces. This overnight fame connected the students to their university and the visual arts, while at the same time flagged the attention of the university staff and the general public, thus opening a gateway into the Art and Heritage Collections of the University of Adelaide.

**Elizabeth Pascale** is the inaugural Special Projects Officer of Art and Heritage Collections at the University of Adelaide, following a year with Art and Heritage Collections as Collections Officer. She was previously Gallery Director at Adelaide Central Gallery, after completing a Visual Arts Degree and a Master of Arts (Curatorial and Museum Studies) at the University of Adelaide in affiliation with the Art Gallery of South Australia. She is passionate about the visual arts in both an educational and museum context.

## **Building the broadband museum: strategies and opportunities in a high-speed hyper-connected world**

PS25, Wednesday, 1.30–3.00 pm

**Darren Peacock**<sup>1</sup>

<sup>1</sup>Sweet Technology Pty Ltd

The spread and uptake of high speed broadband services in homes and communities across Australia enabled by the implementation of the new National Broadband Network offers museums many new ways to reach, engage and connect individuals and communities. The possibilities for 'digital outreach' and 'digital inclusion' activities are rapidly multiplying for small and large museums alike. In order to make the most of these opportunities museums need to rethink their digital positioning, outreach programs and community engagement strategies.

This paper will describe and demonstrate some of the new models and practices emerging for broadband-enabled museums and pose the questions how do we create a broadband-enabled museums, what is different and about it and how do we create innovative museum practices with broadband capabilities and markets.

**Darren Peacock** is a consultant, researcher and teacher in cultural and community informatics. He is the Director of Sweet Technology, an independent strategy consultancy based in Adelaide. Darren works with cultural, educational and community organisations to help them plan and implement digital strategies and projects. He has twenty years' experience in planning and managing information and communication projects and services. Darren has worked with museum organisations across Australia and in Europe and North America. He established Sweet Technology in 2004 to provide specialist advice and assistance to organisations aiming to maximise the potential of digital ICTs to assist in achieving their missions.

## **Tying up loose ends: research, analysis and conservation of the Eureka Flag**

PS27, Wednesday, 1.30–3.00 pm

**Kristin Phillips**<sup>1</sup>

<sup>1</sup>Artlab Australia, SA

The Eureka Flag with its iconic image of the Southern Cross was flown above the miner's stockade at Bakery Hill in Ballarat in 1854. After the battle in which the miners were defeated the Flag was torn down and kept by Trooper King and his family until the late 1800s when it was placed in the care of the City of Ballarat. It was poorly looked after during the early 1900s until it underwent treatment in 1973 and has subsequently hung in the Art Gallery of Ballarat. In 2010 the Textile Conservation section at Artlab Australia undertook an assessment of the Flag's condition and recommended





that the previous treatment be redone. The Flag travelled to Adelaide in late 2010. The first stage carried out was a detailed examination of the flag. In the past much research and analysis has been undertaken on the flag but this work remained incomplete leaving scope for conjecture and uncertainty. The analysis of the flag undertaken by Artlab provided an opportunity to step away from the myths and to tie up the loose ends of the research allowing a clearer understanding of the composition and authenticity of the flag. The conservation treatment of relining and remounting for display is described.

**Kristin Phillips** holds a Bachelor of Applied Science from the University of Canberra and is presently the Principal Conservator of Textiles at Artlab Australia where she has been employed for the past 24 years. She is responsible for the conservation of textile collections belonging to the Art Gallery of South Australia, the South Australian Museum, History SA, the State Library of South Australia and Carrick Hill. Textile conservation for private individuals is also part of her brief.

## From underpants to evening gowns— unearthing the story of Australian dress

PS16, Wednesday, 10.00–10.30 am

**Rebecca Pinchin<sup>1</sup>, Kate Chidlow<sup>1</sup>**

<sup>1</sup>Powerhouse Museum

The Australian Dress Register (ADR) is a collaborative, online project about dress in New South Wales pre 1945. Developed and managed by the Powerhouse Museum in collaboration with other collecting institutions with dress collections, private collectors, regional museums and industry and sector specialists. The register provides a platform for showcasing people's personal stories through the garments they wore, and links objects, collections and places involved in these stories. This paper will outline how it developed and the plans for the future.

The Register aims to assist museums and private collectors to recognise and research their dress collections and support better care and management. It engenders an improved understanding of dress in its wider historical context and helps to ensure information about its origins is recorded while still available and within living memory. The project is underpinned by training and support for the contributing organisations and private collectors.

Thematic collection projects—such as the Australian Dress Register—allow for the comparison of the objects across time and space. The website provides powerful tools to sort and select groups of objects, via filtering and searches which will greatly enhance our understanding of the importance of the individual entries and their meaning in context with other similar or related material. The

website is supporting museums and communities to engage collaboratively, share information, debate and discuss the meanings of objects, and better communicate the value of Australia's heritage collections. It is and will increasingly be a vital tool to build awareness of the importance of the Distributed National Collection.

The site and its extensive resources provide a valuable source for schools and universities, designers of fashion, film and television along with researchers in many disciplines.

**Rebecca Pinchin** is the regional services coordinator at the Powerhouse Museum managing a diverse program providing support for those working with collections in the NSW. She is also the project manager of the Australian Dress Register.

**Kate Chidlow** is a trained textile conservator and has spent most of her working life at the Powerhouse Museum. She works in the regional and community section of the Conservation Department, and has been part of the Australian Dress Register team since its inception.

## A portrait of a partnership

PS40, Thursday, 1.30–3.00 pm

**Amanda Poland<sup>1</sup>, Deborah Tranter<sup>1</sup>**

<sup>1</sup>Australian National University

This snapshot tells the story of an ongoing partnership established in 2011 between The Australian National University and the National Portrait Gallery. We analyse a successful collaboration that engages secondary school students and University student mentors in creating digital stories that explore their self-identity. We address the question: How do strategies support our shared missions in an art gallery, university, community and schools context? The Australian National University Student Equity's focus aligns with National Portrait Gallery's audience development strategy in working with students with low socio-economic status, Aboriginal and Torres Strait Islander students, students from rural and isolated areas, students with disabilities and students from non-English speaking backgrounds supporting access to and awareness of learning opportunities in the community.

Storytelling is crucial to our individual, communal and cultural identity. Digital storytelling empowers people to be informed communicators and it assists us in making sense of ourselves, our lives and our place in the world. The school students create mini digital self-portrait films of about 3 minutes working intensely with the Gallery facilitators and with selected and trained collaborating partners, The Australian National University student mentors. The films are premiered at the National Portrait Gallery to their chosen audience with the opportunity for mentors and students to publish their films online.



The partnership began with piloting several program models in ACT and NSW in 2011 and this presentation highlights recent programs in ACT with students who are refugees and the learning gained from the pilot projects. Key issues are on identity and social connectedness, focusing on cultural adaptation and wellbeing.

**Amanda Poland** has had a life-long passion for the visual arts and education, which has driven her work as an artist, educator, curator and manager in range of cultural and educational settings. She currently manages learning programs for the formal and informal learning sector including the Digital Story telling program, which she established in 2008 with support from Tim Fairfax AM, as part of the outreach and online strategy. **Deborah Tranter** has worked in student equity within the higher education sector for nearly twenty years and is currently Director of Student Equity at The Australian National University. Her PhD studies explored questions of university access for students from disadvantaged schools and she regularly publishes and presents on her research and her work in student equity.

## Characterisation of binders in Aboriginal and European painted works using pyrolysis gas chromatography mass spectrometry

PS27, Wednesday, 1.30–3.00 pm

**Tiffany Reeves<sup>1</sup>**, **Claire E Lenehan<sup>1</sup>**, **Philip Jones<sup>2</sup>**, **Rachel S Popelka-Filcoff<sup>1</sup>**

<sup>1</sup>School of Chemical and Physical Sciences, Flinders University, SA, <sup>2</sup>Australian Aboriginal Ethnology, South Australian Museum, SA

Binders are the components of paints used to bind pigments and adhere them to the object support. Binder composition varies between cultures and available materials. It is known that after European contact in Australia, Indigenous Australians began integrating European-style binders in objects, in addition to those obtained from native flora and fauna, however when and how this transition occurred is unclear. European binders have been extensively investigated, however very little chemical characterisation of Australian Aboriginal media has been conducted. Such characterisation would identify whether binders from each culture could be distinguished from each other, which could provide a basis for conservation, restoration, authentication, and dating of Indigenous artefacts, as well as provide insight into Australian history.

Pyrolysis gas chromatography mass spectrometry (Py-GCMS), which involves the rapid vaporisation of a sample by high temperatures to form small volatile compounds, that are subsequently separated and detected to determine the exact chemical composition of the sample, is commonly used for binder analysis. This technique, although destructive, is capable of analysing a wide range of complex, non-volatile organic compounds from

extremely small samples (0.5 mg), and requires very minimal sample preparation, making it highly advantageous for use in analysing artefacts.

This research will involve the use of py-GCMS to analyse binders of European and Indigenous Australian origin. This will involve optimisation of the technique to characterise a range of binders, before compiling a library of the chemical profiles of several binders typical of each of the two cultures, against which real Indigenous artefacts could be compared in order to determine the binders they contain. This methodology and library will provide an additional means for authentication and dating of Indigenous painted works, as well as provide insight into another component of the works that will provide information on how they can be best conserved and restored without being damaged.

**Tiffany Reeves** completed a Bachelor of Science (Forensic and Analytical Chemistry) in the School of Chemical and Physical Sciences at Flinders University in 2011. She is now completing an Honours year in this school in collaboration with both Flinders University and the South Australian Museum. It is this research that will be presented here. Tiffany has a great interest in the use of analytical chemistry in the conservation and restoration of artworks, and in its application to forensic investigations.

## Creating a modern digital display in a regional community museum

PS49, Friday, 3.30–4.00 pm

**Nicholas Reynolds<sup>1,3</sup>**, **Anna Crane<sup>2,3</sup>**

<sup>1</sup>City of Mandurah, <sup>2</sup>Jager Studios, <sup>3</sup>Museums Australia

### Curator perspective

The Mandurah Community Museum is a regional local government run museum in Western Australia. In 2011 the Museum found itself in a position where it needed and was able to produce and install a new display that was both a modern digital interactive and a method of engaging with school students in a way that met National Curriculum objectives. This proposed presentation will cover many of the successes and pitfalls that a mainly volunteer staffed regional museum faced when trying to produce and mount a permanent display that moves the institution to a whole new level in terms of the professionalism of displays and the technology involved.

The learning curve that the museum and all those involved travelled along, from volunteers learning how to handle the daily use of the display, curators helping to create the content, and managers within local government using the display production process from beginning to end as a way to leverage increased awareness of the Museum within the Local Government will all be covered.



## Designer perspective

Jager Studio envisioned a large video art piece that would evoke an emotional response. To achieve this a projection was created spanning the width of a room, measuring 7metres long by 3.6 metres in height. The projection recreated the atmosphere of an early Victorian schoolroom and involved the re-enactment of actual lessons for visitors to see.

The display achieved a dual purpose, firstly as an educational tool and secondly as a unique attraction to bring new visitors into the museum. Jager Studio will cover how to manage a modern digital interactive from concept to install.

**Nicholas Reynolds** is currently the curator of the Mandurah Community Museum in Western Australia. He previously worked as the Registrar at the Army Museum of WA. He holds BA in History from UWA and a Certificate in Museum Studies from ECU. **Anna Crane** is an independent museum consultant and Director of Jager Studio with a background in television production.

## Visitor engagement, learning and impact in a university museum

PS22, Wednesday, 1.30–3.00 pm

**Gillian Ridsdale**<sup>1</sup>

<sup>1</sup>UQ Art Museum

In 2011 the University of Queensland Art Museum commissioned the first campus wide survey of all UQ staff and students to gain a better understanding of the nature and extent of our engagement with our primary audience. This presentation will describe how we have used the findings from this research, including analysis of attitudes and perceptions, to shape our education and public programming, and outline the tools we are experimenting with to evaluate how we are connecting with our audiences, in terms of impact and relevance. As a university museum we are committed to finding ways for our audiences to authentically engage with contemporary art, and to position the museum as a participatory learning space that promotes civic and cultural values.

**Gillian Ridsdale** joined UQ Art Museum as Curator of Public Programs in July 2008 with responsibility for public programming and education. Previously she was Program Convenor and Lecturer at the University of Queensland and in this role managed the development and implementation of the new postgraduate program in Museum Studies from 2004–2008. Prior to this she worked in cultural policy development and research for Arts Queensland and Griffith University, and as a museum director, exhibition curator and textile conservator for museums and galleries, nationally and internationally. Her research interests include the history of exhibiting practice, visitor research and blended learning.

## Learners, digital resources and museums

PS38, Thursday, 1.30–3.00 pm

**Stephanie Rosestone**<sup>1</sup>

<sup>1</sup>Sovereign Hill Museums Association

Audiences with formal learning agendas visiting museums and their websites come from a different context to the informal learning audience. Understanding the needs and directions of the education sector, including how teachers are using digital content and tools in their classrooms and professional learning, allows museums to develop resources that have relevance and longevity.

This paper presents research of contemporary literature in the area of digital learning and youth engagement with digital media. It also draws on the practical experience of developing digital learning content for education audiences at Sovereign Hill, considers our long-term goals and discusses both the challenges and successes of developing content from an evolving digital collection.

By using freely available online tools for blogging, micro-blogging, online-conferencing and networking, museums can tap into teachers' professional learning networks and work with them to achieve their learning goals. By building a rapport with teachers, museums can not only support better learning outcomes for students, but also, by creating meaningful experiences for students, they can build positive relationships with youth visitors that can continue into adulthood.

**Stephanie Rosestone** is a diversely experienced classroom teacher and museum educator. She is currently coordinating Sovereign Hill Education's social media presence and online professional development for teachers.

## Designers unleashed: a critique of Australian contemporary exhibition practice

PS29, Wednesday, 3.30–5.00 pm

**Georgia Rouette**<sup>1</sup>

<sup>1</sup>Museums Australia (Victoria)

In Feb 2012 I received a Gordon Darling Foundation grant to travel interstate to investigate current trends in exhibition development, design and production. The aims for the research are to assess current exhibition development practices and methodologies in both large and medium sized galleries and museums. It also aims to survey innovative exhibition strategies and outcomes and to understand what 'green' practices museums and galleries are implementing in exhibition design and production. In May I will be viewing and interviewing curators, producers, directors and designers from museums and galleries in Tasmania, Sydney and Queensland. Melbourne museums and galleries will also



be looked at and it is hoped that the findings will assist the sector in planning innovative, green exhibitions that will appeal to a broad audience, particularly the youth market.

Specifically, in an environment where public support is being squeezed making funding opportunities extremely competitive, museums and galleries need an edge and so it is fundamental that organisation begin to think laterally about their exhibitions, how to present them, their audiences and what stories they will be telling that are relevant to its audience. It is intended that the finding s may provide some answers.

**Georgia Rouette** has been with Museums Australia (Victoria) for 7 years as Manager of Exhibition Services. She has a postgraduate degrees in art curatorship and museum management (University of Melbourne) and Master of Arts (Monash University) and is currently completing her doctorate on early views of Hobart 1803–1856 at the University of Melbourne. She is also a Museum Leadership Program, graduate. She has held curatorial and exhibition management positions in regional and state galleries and museums and was the curator of the Lenton Parr estate for six years. She has published widely on art and museology and is the author of Exhibitions: a practical guise for small museums and galleries, and editor of Exhibition Design for Galleries and Museums: an insider's view.

## Making the link: using the Australian Curriculum: History to connect schools and museums

PS38, Thursday, 1.30–3.00 pm

**Allison Russell<sup>1</sup>, Mandi Dimitriadis<sup>2</sup>**

<sup>1</sup>History SA, <sup>2</sup>Department for Education and Child Development

A new national history curriculum is currently being rolled out to schools around Australia. With specific learning outcomes relating to both knowledge and understanding as well as historical skills, there are significant opportunities for local museums to form mutually beneficial partnerships with schools.

In the early years (F-3) students focus particularly on their family and local histories, while years 4–6 have an Australian focus. Significant opportunities exist for local history museums and their collections to be made relevant to teachers and students.

This paper will explore a collaborative project between History SA and the South Australian Department of Education and Child Development (DECD). The project involved primary schools and museums in two regional South Australian towns—Mallala and Willunga, and worked with teachers and museum staff to create relevant resources, learning experiences and assessment tasks relating to their local history in line with the

knowledge and understanding and historical skills elaborated in the Australian Curriculum: history.

The paper will share some of the lessons we learned and barriers we encountered, as well as the processes and products we created when bringing together local schools and museums.

**Allison Russell** is the Senior Online Content Officer for History SA, and has previously worked at the National Motor Museum, Flinders University Art Museum and Flinders Medical Centre, as Arts in Health Coordinator. She has a particular interest in public programming and community engagement. **Mandi Dimitriadis** is the Manager for Pedagogy and History at the Department for Education and Child Development and has previously worked as the education manager at the SA Maritime Museum. Mandi has a background in primary teaching and learning and a strong interest in facilitating museum experiences that promote ongoing, engaging and rich historical learning for teachers and students.

## Museum objects to the rescue: researching touch and wellbeing in a hospital environment

PS3, Tuesday, 1.30–3.00 pm

**Allison Russell<sup>1</sup>, Sally Francis<sup>2</sup>**

<sup>1</sup>History SA, <sup>2</sup>Flinders Medical Centre

University College London (UCL) has recently completed a three-year investigation into the health and wellbeing benefits of museum object handling in health care settings. Over the past two years, Arts in Health at Flinders Medical Centre, in partnership with History SA, has undertaken a similar (although much smaller-scale) project.

The objective of this project was to take museum objects to the bedsides of hospital patients with a view to understanding the impact of handling and discussing museum objects on participants' wellbeing and happiness.

UCL results demonstrate that when measures taken from before and after the object handling sessions were compared statistically, patients showed significant increases in positive emotion, decreases in negative emotion, and enhanced wellness and happiness. Participants were distracted from their clinical surroundings and felt happier and healthier as a result of the handling sessions. Comparison with a control group, who had similar sessions, but with photographs rather than objects, demonstrate the significance of 'touch' in this context.

In the South Australian study, objects from the three museums of History SA (Migration Museum, National Motor Museum and South Australian Maritime Museum) and collections from the South Australian Museum were



selected for inclusion in collaboration with staff from those organisations.

This paper will explore some of the research findings from the UCL study, and will explain the processes and results of the project at Flinders Medical Centre.

**Allison Russell** is the Senior Online Content Officer for History SA, and has previously worked at the National Motor Museum, Flinders University Art Museum and Flinders Medical Centre, as Arts in Health Coordinator. She has a particular interest in public programming and community engagement.

## Template for program evaluation

PS5, Tuesday, 1.30–3.00 pm

**Gillian Savage**<sup>1</sup>

<sup>1</sup>Environmetric Pty Ltd

Regular program evaluation builds up a bank of data and allows programs to be compared over time. Formal feedback from participants does not have to be complex or burdensome. This snapshot will provide a template survey form and suggest simple ways to collate and present the data.

**Gillian Savage** is one of Australia's leading audience researchers. For more than 25 years she has conducted research on visitor experience, cultural participation, leisure and tourism. She has contributed to books about family visitors and older Australians and speaks regularly at conferences about museum audiences.

## How the process and outcomes of qualitative research can transform the awareness of the museum staff on the role of immersive technologies inside the museum space and about the hybridity of the audience?

PS20, Wednesday, 10.00–10.30 am

**Patrizia Schettino**<sup>1</sup>

<sup>1</sup>University of Lugano

The paper will present the *process* and the *outcomes* of the qualitative research about the exhibition Ancient Hampi, at Immigration Museum. The main object inside this exhibition was the immersive environment PLACE-Hampi, designed by Sarah Kenderdine and Jeffrey Shaw. The paper will focus on methodological aspects, such as the challenge and the vantages to run ethnographic observations inside an immersive environment, to use the visitor's storytelling and later NVivo as tool for analysing the narratives and ethnographic notes. Therefore the paper will also show some of the outcomes, using the concept of 'home' (Dudley, 2010) and multiple 'homes', as a more flexible tool to define and analyses the sense of

place in correlation with the cultural diversity and hybridity of the audience in a multicultural city as Melbourne.

**Patrizia Schettino** is a PhD student at TEC-Lab, University of Lugano, Switzerland. She is doing research in design, cultural diversity and multimedia in museums. After a Masters in Design, Multimedia and Visual Communication at Politecnico in Milan, she worked as multimedia designer in Milan and Paris and taught at NABA, in Milan. She was an eLearning consultant for the European Network ERIC (European Resources for Intercultural Communication), and was involved as a graphic designer and instructional designer in twelve eLearning projects supported by the Swiss Virtual Campus in Switzerland. As filmmaker, storyteller and photographer, she has participated in several film festivals and exhibitions in Italy (POLI.design, Triennale, Milan, 1999; International Photography Award Viaggio in Basilicata, travelling exhibition 2006 and 2007; Potenza Film Festival, Potenza, 2006; Young Movie Festival, Potenza 2007 and 2009; and the Lucania Film Festival, Pisticci, 2006 and 2010). She has been visiting researcher at the Department of Information Studies and Interactive Media (INFIM), University of Tampere, the iCinema Center, University of New South Wales (UNSW), Sydney, the Immigration Museum, Melbourne, and visiting PhD scholar at the School of Museum Studies, University of Leicester, supported by a grant from the Swiss National Science Foundation.

## Out of the frame: the research and collection opportunities, and challenges, of managing the Justice and Police Museum forensic photography archive

PS2, Tuesday, 1.30–3.00 pm

**Holly Schulte**<sup>1</sup>

<sup>1</sup>Historic Houses Trust of NSW

A blog post featuring thirty photographs from our most popular Historic Houses Trust archive was 'liked' on Facebook over 8100 times, tweeted 1796 times and pinned over 1000 times! The photographs were mugshots from the Justice and Police forensic photography archive, the author had simply copied digital images and research from our online 'Pictures Collection' records and posted out to followers of the Twisted Sister blog, and the online community. The enormous interest from this blog post is not out of the ordinary with this extraordinary archive.

The Justice and Police forensic photography archive—estimated at over 130 000 negatives—was never meant to be a public collection but a tool for the investigation of crime. In their day-to-day work the police photographers who created this archive were allowed unrestricted access to the public and very private places where crime occurred. The HHT has undertaken to organise, digitise and research this unique archive depicting offenders, crime scenes and evidence gathered by the NSW Police over a 50-year period.





Not a week goes by without a request to research, creatively interpret or reproduce photographs from this archive. In the last ten years, these images have been much sought after in the widest variety of creative and academic research applications, from Ralph Lauren using them as the creative inspiration for his latest fashion line to scholarly and enthralling projects such as *City of Shadows* by Peter Doyle.

The archive presents extraordinary opportunities but it also presents challenges through the management, interpretation and provision of public access to the archive. How do we maintain the integrity of the collection, balancing the original functional use of the photographs and sensitivities surrounding what is depicted? How do we preserve the physical material with limited resources? And perhaps more important what are the ethical or moral considerations of presenting and disseminating this material, particularly online and in external projects?

**Holly Schulte** is the Curator, Digital Assets at the Historic Houses Trust of NSW (HHT). In 2002 her long-standing passion for photography led her to the cultural heritage industry where she has since played a central role in the digitisation of diverse collections for interpretation, access and preservation purposes. Since joining the HHT in 2006, Holly has coordinated the management, digitisation and research of a large forensic photography archive held at the Justice and Police Museum.

## Recent collection trends in the Australian higher education sector

PS1, Tuesday, 1.30–3.00 pm

**Andrew Simpson**<sup>1</sup>

<sup>1</sup>Museum Studies Program, Department of Environment, Macquarie University

The Council of Australian University Museums and Collections (CAUMAC) recently undertook a sector wide data gathering exercise to connect with key stakeholders and inform future advocacy efforts.

A total of 400 university museums and collections in Australia were identified in comparison with 268 in the first Cinderella Report in 1996. The higher number probably reflects different research methodologies, improved awareness of university museums and collections, in particular specialist collections held by university libraries, and easier access to museum and collection data. This does not necessarily indicate growth in the sector, although there is some indication of a diversification in the types of collections held.

This paper will summarise trends in the Australian sector over recent years including, the growth of art collections, the growth of digital and multimedia collections, and the apparent decline of scientific collections. An initial analysis

of this data is presented, however, this work sets the stage for more extensive research into the sector that will inform policy and practice regarding university museums and collections in Australia in the future.

**Andrew Simpson** is the Director of Museum Studies Programs in the Department of Environment and Geography at Macquarie University. He has worked in a number of Australian university museums, is currently the Chair of the Council of Australian University Museums and Collections (CAUMAC) a Special Interest Group of Museums Australia Inc., and is on the Board of ICOM's international subcommittee, UMAC.

## Finding a future for the past: contemporary art and colonial archive

PS10, Tuesday, 3.30–4.30 pm

**Lisa Slade**<sup>1</sup>

<sup>1</sup>Art Gallery of South Australia

This paper explores the relevance of the colonial archive for contemporary artists, focusing upon the recent *South Australia Illustrated: From the Street* project at the Art Gallery of South Australia. In this project, three South Australian artists—Ali Baker, James Dodd and Peter Drew—were invited to make work in response to the art museum's colonial collection.

Where the colonisers saw South Australia as a land of plenty, twenty first century artists draw our attention to the scarcity and preciousness of our natural environment. This idea of a diminishing paradise can be seen in James Dodd's work who comments on our ecological impact—drawing a contrast between the unfolding visions of the first settlers and our contemporary colonisation of the bush. Peter Drew has taken an enigmatic self-portrait by Colonial William Light, seen by many as the father of Adelaide, and reworked it using the street art idiom of stenciling. Drew has also invited other street artists to respond to Light's portrait—as a logo or brand, Light re-colonises the streets of Adelaide that he played a role in designing. Ali Baker reframes colonial portraiture creating a series of powerful portraits of her Aboriginal women friends. These portraits return the gaze that objectified many Aboriginal people.

By investigating the ecological, postcolonial and Aboriginal perspectives that emerged through this reinvigoration of the archive, this paper examines the role of contemporary art in finding a future for the past. It also considers what happens when the archive leaves the museum and makes its way onto the street.

**Lisa Slade** is Project Curator at the Art Gallery of South Australia. In 2009 Lisa curated the traveling exhibition *Ben Quilty Live!* for the University of Queensland Art Museum and in 2010 she curated the exhibition *Curious Colony: a twenty first century Wunderkammer* for Newcastle Art Gallery. This exhibition linked her research and curatorial



interests and was the first in a series of exhibitions driven by her PhD research (Monash University) into Kunst and Wunderkammern culture, colonial collecting and contemporary art. In 2012 Lisa was the managing curator for the 12th Adelaide Biennial of Australian Art.

## Connecting in a hurry! The Defence of Darwin Experience

PS24, Wednesday, 1.30–3.00 pm

**Michelle Smith<sup>1</sup>**

<sup>1</sup>Museum and Art Gallery of the Northern Territory

In 2005 the Northern Territory Government promised that a museum would be built commemorating the bombing of Darwin, 19 February 1942. This would not be an ordinary museum; it would be a 'hub' that would reach out to heritage sites across the greater Darwin area, capitalising on the current trend of utilising digital technologies to connect visitors with the rich World War II history of Darwin.

With the 70th anniversary of the bombing of Darwin looming, the project hit full tilt in March 2011 however content development did not begin until June 2011. The brief was to use digital technology to create effective interpretation. Initially the brief didn't include objects at all. The lack of curatorial input until a very late date was a factor here.

Ultimately incorporating objects into the facility made the resulting exhibitions richer, and augmented the extensive use of oral history. Using first person accounts created a flow across the exhibitions that linked graphics, objects and multimedia, creating stories with a strong social history thread that represented a diversity of perspectives across both sides of the conflict.

The challenge; over 300m<sup>2</sup> of display space, 65 objects, 7 loan institutions, 17 multimedia installations, a smartphone app and barely 8 months to opening.

The reward was visitors who connect with a powerful and emotive story through a variety of mediums, of which digital technology is just one. In addition nine heritage sites across the city now connect with visitors using technology to add layers of interpretation far beyond that of a faded piece of signage.

Using the 'hub' concept it is anticipated that further projects and activities will add to the depth of content and level of connectivity that the Defence of Darwin Experience can deliver to its visitors.

**Michelle Smith** is the Senior Curator—Territory History with the Museum and Art Gallery of the Northern Territory (MAGNT) and has held the position since January 2010. She is based in Alice Springs at the southern campus of MAGNT, the Museum of Central Australia. To undertake the content development for the Defence of Darwin Experience she

relocated to Darwin for over five months during the latter half of 2011. Michelle has worked in museums across Australia for nearly twenty years including organisations in SA, NSW, Qld and the NT. A long-time supporter of Museums Australia, within six months of arriving in the Northern Territory she found herself the President of the NT branch of Museums Australia.

## The Biodiversity Volunteer Portal: using crowdsourcing to digitise museum collections

PS23, Wednesday, 1.30–3.00 pm

**Rhiannon Stephens<sup>1</sup>, Paul Flemons<sup>1</sup>**

<sup>1</sup>Australian Museum

One of the many challenges museums face globally is 'How do we digitise our immense and valuable collections?' Funding is scarce, the task is vast and the time and resources needed are limited.

The Australian Museum (AM) holds millions of specimens and objects, some of which were collected long before databases existed. Each object within the AM holds important historical data. Labels contain information on what the specimen is and identify when and where it was collected. The individual handwritten words on the labels are themselves a scarce resource worth preserving.

By capturing this information into a digital format it will assist scientists and help planners to better understand, utilise, manage and preserve our biodiversity.

The introduction of databases into museums facilitated the cataloguing of important data. But how do we keep up with digitising all new incoming specimens, as well as catch up with the backlog? How do we get this information digitised in a manner that can be used by future generations?

The *Atlas of Living Australia* (ALA) in partnership with the AM has developed a way of utilising volunteers to help capture data held on these labels. It is in principle a three step process. The first stage uses onsite volunteers to take images of the object and its labels. Second stage involves the images being imported to the Biodiversity Volunteer Portal (BVP) website. The imported image is displayed on a web page for an online volunteer to transcribe, a process also known as crowdsourcing. The third and final stage exports the validated data out of the website and into the museums' database EMu.

With around 165 current volunteer transcribers, we have successfully transcribed 13540 tasks, mainly of entomological specimens and field notes.

Crowdsourcing has proved successful in numerous online volunteering capacities and is proving to have a great



potential for museums to adopt this approach to digitising their collections.

**Rhiannon Stephens** has Applied Science qualifications. She has considerable experience in working with volunteers for digitising collections having worked at the Royal Botanic Gardens Herbarium on the Australian Virtual Herbarium project and now at the Australian Museum.

## The Museum Game: social learning through objects on display

PS31, Thursday, 11.00 am – 12.30 pm

**Catherine Styles<sup>1</sup>, Angela Casey<sup>1</sup>**

<sup>1</sup>National Museum of Australia

Sembl is an iPad application developed by the National Museum of Australia to engage visitors, especially school groups, in the process of finding relevance and resonance in museum collections. It is a powerful system for encouraging divergent, creative, social thinking within a free choice learning, gaming format. Sembl starts as a digital board game. Players look at a seed item—something from our collection and then find something that resembles it. Teams need to engage with the idea of ‘resemblance’, ‘visual dialogue’ and of course, making interesting connections so that other teams will vote for your connections—thus winning you places on the game board!

This paper will trace the origins of this project and the process so far. We will share the responses we have had from different play testers (such as students, curators, volunteers). We will discuss the design process and our plans for implementation of the game at the Museum. Of course, we’ll also have some iPads with Sembl loaded for people to see.

**Dr Catherine Styles** is Digital Learning Designer at the National Museum of Australia, where she crafts digitally enhanced experiences for learning and fun. ‘Dialogue’ is her keyword, and her big-picture mission is to funnel cultural collections into a game-based social learning network. @cathstyles. **Angela Casey** is the education coordinator at the National Museum of Australia.

## The squeaky wheel gets the most attention—but what about the people not on social media?

PS31, Thursday, 11.00 am – 12.30 pm

**Jareen Summerhill<sup>1</sup>, Carolyn Meehan<sup>1</sup>**

<sup>1</sup>Museum Victoria

Modern museums around the world understand that customer feedback is crucial in shaping their products and practices. But what feedback can you rely on? The involvement of consumers in social media (and online commenting) is growing and provides an exciting

opportunity to develop relationships with them. However, people’s involvement in social media is not random and cannot be considered statistically representative. In some ways, it can be compared to talk back radio which attracts those who often agree (or disagree) with a position stated by the radio personality and ultimately encourages extreme opinions from a group of the like-minded callers. The voices of other (more moderate) radio users are not heard. Latest social research has shown that this is an increasing trend in today’s society—the growth of fragmented minority groups brought together by similarities of thought or behaviour. And these groups often find each other via online mediums.

However, isn’t it the role of museums to develop experiences for the majority, not only the feverishly engaged? So are we in danger of listening to the few and ignoring the many? How do we make contact with that silent majority? Is social media replacing what used to be called market research? And is this feedback delivering useable consumer insights? This session will explore the benefits and limitations of social media in gathering insightful and actionable information. It will also suggest how social media and market research can work together to address the needs of all museum audiences.

This paper will be presented by Jareen Summerhill, Marketing Manager Scienceworks, Museum Victoria.

**Jareen Summerhill** is a visitor-centric, data loving ‘creative technologist’, with a passion for most things old and ‘dusty’. Currently Marketing Manager at Scienceworks, she has led Museum Victoria’s social media strategy, is part of Museum Victoria’s Online Planning Group and can sometimes be found behind @museumvictoria on Twitter.

## Consuming ideals: the material culture of Victoria’s middle-class households 1851–1870

PS33, Thursday, 11.00 am – 12.30 pm

**Michele Summerton<sup>1</sup>**

<sup>1</sup>Deakin University, Victoria

The discoveries of gold in the new Colony of Victoria in the last few months of 1851 caused a frenzy of excitement that resounded not only through Britain, but around the globe. The promise of wealth and opportunity stimulated an unprecedented movement of people that in just a decade raised Victoria’s population from 77,345 to 540,322. The majority were young people from the middle and upper working classes who had paid their own fare, and although many had little intention of staying, most did, setting a new standard for business, culture and domestic life in the colony. This was certainly a society driven by aspirations for prosperity and middle class gentility. Wealth was a reward for competitive endeavour, and possessions emblems of respectability



and visible proof of success. Keen to indulge in conspicuous consumption, the colony's middle class newcomers established a solid, lucrative market for fashionable, mass manufactured imported goods, which flooded into the colony from Britain, America and other parts of the globe. Not only did these new colonial citizens indulge in as much finery as they could buy, they celebrated and cultivated the Victorian ideal of domesticity in their houses, creating interiors that reconciled moral good with the material abundance of displayed possessions.

This paper outlines an Australian Research Council project which aims to use museum collections and archaeology as the source of new historical insights into the emergence of Australian middle-class society. The 'Archaeology in the Museum' project seeks to make connections between the wealth of thinly understood personal and domestic goods held in various museum collections to draw conclusions on personal and household consumption patterns that will contribute to our understanding of the past and also enhance the value of museum collections, including those drawn from archaeological sites.

**Michele Summerton** is a Melbourne-based historian and heritage practitioner currently undertaking in a PhD at Deakin University, Victoria. Her consultancy, Historica, has specialised in significance assessment, interpretation and curatorial management of heritage places and objects over a number of years.

## Boys and girls come out to play: engaging children with cultural heritage

PS12, Tuesday, 3.30–4.30 pm

**Katherine Sutcliffe<sup>1</sup>, Colleen DeCeukelaire<sup>2</sup>**

<sup>1</sup>Flinders University, <sup>2</sup>South Australian Maritime Museum

Research undertaken at the SA Maritime Museum in 2010–2011 investigated the ways in which children engaged with interpretation in a venue delivering a cultural heritage narrative. In particular, how children engaged with different types of interpretation delivery was investigated, and whether these engaged female and male children in similar ways. Observation studies were undertaken with groups of students participating in education programmes at the Museum, to measure their engagement with the interpretation delivery tool used. A selection of these students then participated in post-visit interviews, to form an understanding of what themes or stories these students had understood, and which ones they were able to accurately recall.

The results showed little difference in engagement with different interpretation techniques, with male and female children returning similar results. However two main points of difference did become apparent. Firstly,

students who participated in a fully organised/thematic visitor experience (e.g. programme was delivered entirely by the Museum's Education Officer) were able to articulate a higher degree of understanding of the Museum's key messages than those who participated in a partially organised/thematic experience (e.g. part of their visit with the Education Officer, and part of their visit as free time), despite there being no new ideas introduced to students in the fully organised group. Secondly, the areas in which female and male students showed differences in their understanding of key messages related not to the way in which the messages were delivered, but how students were able to behave when relating to these messages. Female students' understanding increased in scenarios where they were able to engage in social-play, and males when they were able to engage in exploratory-play.

These results have indicated that for Museums to engage children with cultural heritage messages, a range of interpretation techniques, delivered consistently is most effective. Programmes should also be developed to allow students to engage in a range of behaviours, to cater for individual preferences.

**Katherine Sutcliffe** started life as an archaeologist, but a passion for exploring distant locations found her pursuing a career as an interpreter. Her interests lie in connecting visitors to heritage sites through effectively telling personal stories. She teaches interpretation at Flinders University.

## Remembering local software: the Australasian Heritage Software Database project

PS9, Tuesday, 3.30–4.30 pm

**Melanie Swalwell<sup>1</sup>**

<sup>1</sup>Flinders University

Software constitutes a form of digital cultural heritage. Currently, however, the local histories of software creation are not well known. Collectors and private enthusiasts have knowledge in the areas of their specialisation (eg. a particular computer brand), but this knowledge tends to be uneven and not well joined up. Information on software history is seldom held by, or known about within, institutions. This situation is compounded by the fact that software was not always published commercially, nor has it been lodged in libraries under legal deposit provisions (the inclusion of electronic publications in legal deposit being a recent development). A significant sector of cultural endeavour and production is thus at risk of not only being lost—in that little software preservation work is currently being done to arrest deterioration and issues such as format obsolescence—but also of being forgotten, given that there is no documentation that it even existed.



The Australasian Heritage Software Database (AHSD)—located at <http://www.ourdigitalheritage.org>—is one response to the challenges facing early software. The AHSD aims to document software. It does this by providing a mechanism for gathering information and documentation from knowledgeable persons (often, the general public) about software that has been written and developed locally, in Australia and New Zealand. The period of interest is from the beginning of electronic computing in the 1950s through to the present day. A consortium of supporters is forming, from a range of sectors, including cultural institutions, computer societies, and private collectors' networks, reflecting the range of stakeholders who are interested in software history. This paper outlines the case for remembering local software, details some of the entries made to date, and lays out the larger project, including articulations with preservation initiatives.

This paper has been previously given at the: Australian Media Traditions Conference (Swinburne, Nov 2011), and the Australasian Digital Humanities Conference (ANU, March 2012). I am keen to present it here as I expect it will be to a quite different audience, and I want to make connections within the Australian museums sector, for possible research collaboration.

**Melanie Swalwell** is a Senior Lecturer in Screen and Media, at Flinders University, in Adelaide. Melanie has researched digital media history on both sides of the Tasman. Her current research takes in digital games history, the homebrew microcomputing scene, and software preservation. Melanie is Project Leader of the ARC Linkage funded project 'Play It Again: Creating a Playable History of Australasian Digital Games, for Industry, Community and Research Purposes'.

## Assessing the impact of Community Heritage Grants in regional New South Wales

PS44, Friday, 11.00 am – 12.30 pm

**Kim Thompson<sup>1</sup>, Sigrid McCausland<sup>1</sup>**

<sup>1</sup>School of Information Studies, Charles Sturt University

This paper reports on a research project investigating the experience of organisations in regional NSW which applied for Community Heritage Grants (CHG) between 2004 and 2011. The CHG program, administered by the National Library of Australia on behalf of several Commonwealth Government partners, provides grants to assist in the preservation of nationally significant cultural heritage managed at the local level. It has wide recognition as a national scheme that connects museums and other community organisations with national cultural institutions through grants. Yet there has been little published research about the CHG, especially on the impact of the grants on community organisations and the

collections for which they are responsible. The project survey elicited information about the funding base for CHG applicants, their personnel, their perceptions of the value of the grants and challenges they face for the future. This paper reflects on issues raised by the survey including continuity and succession and the relationship between local and national organisations in preserving community heritage. It also briefly considers alternative funding and support models and possibilities for the management of digital collections in local hands.

**Dr Kim M Thompson** is a Lecturer in the Charles Sturt University School of Information Studies. Her research and teaching specialise in evaluation in library and information studies, ethical leadership in and management of information organisations, social studies of information, information studies within the cultural context, and information poverty.

## SA Museum volunteer digitisation—or, how I learnt to stop worrying and love the bugs!

PS23, Wednesday, 1.30–3.00 pm

**Alexis Tindall<sup>1</sup>**

<sup>1</sup>South Australian Museum

During 2011 and 2012 the South Australian Museum started using volunteers to photograph and database 8500 insect specimens for publication through the *Atlas of Living Australia*. Alexis Tindall established and oversaw this project, encountering innumerable unanticipated challenges along the way.

Without any experience in entomology or natural history collections, Alexis set about the task of recruiting, training and working with diverse, inexperienced volunteers to photograph and document irreplaceable, extraordinarily fragile specimens. And before getting those images online, she's navigating the strange world of insect taxonomy, which presents an information management challenge that'd make your hair curl!

In this snapshot she'll highlight the successes and challenges experienced through this project, demonstrating what can be achieved with a well-structured volunteer program, collaboration with other institutions, and how priorities and standards can aid digitisation in all kinds of collections—all accompanied by spectacular images from the SA Museum insect collection.

**Alexis Tindall** has previously worked with the Collections Council of Australia, implementing the CollectionsCare project to support regional, volunteer run collecting organisations, and overseeing that organisation's online directory of standards relevant to the collections sector. She is presently engaged by the South Australian Museum to oversee their Atlas of Living Australia supported volunteer digitisation project.





## Strategic digitisation: priorities, projects and positivity

PS18, Wednesday, 10.00–10.30 am

**Alexis Tindall**<sup>1</sup>

<sup>1</sup>South Australian Museum

Aiming to digitise every item in museum collections is a folly. Not only is it unachievable, but it would create a quantity of material better described as a burden than a resource. The SA Museum's digitisation of insects, using volunteers, for publication through the Atlas of Living Australia is one case study in strategic digitisation.

A strategic approach to digitisation can involve three key elements: it is guided by a well-developed and articulated framework of priorities; it is implemented as a rolling program of discrete projects; and it is structured by the professional community's accepted standards.

Digitising strategically in this way can help an institution develop a suite of approaches to the challenge of digitisation, suitable for the diversity of materials in, and users of museum collections. It can generate linked, shared data, creating a resource across the professional community with a value greater than the sum of its parts. Finally, constant, achievable successes will help stimulate the cultural change that is essential among our staff, users, visitors and funders if we're to integrate digitisation as part of core business.

And along the way, we might even accidentally digitise everything!

**Alexis Tindall** works as the Project Manager on the SA Museum ALA Volunteer Digitisation project, working with a team of volunteers to photograph the insect collection and get it online. She previously managed various projects for the Collections Council of Australia, including an online directory of standards and guidelines relevant to the collections sector, advocacy on behalf of the sector to governments, ministers and others, and initiatives to support regional and volunteer run collections.

## Creatively connecting the visual arts and performing arts at Arts Centre Melbourne

PS26, Wednesday, 1.30–3.00 pm

**Steven Tonkin**<sup>1</sup>

<sup>1</sup>Arts Centre Melbourne

This conference paper will examine how over the last decade the Arts Centre Melbourne has re-defined the role of its Art Collection from a static historical collection to become a creative conduit between the visual arts and performing arts.

The Art Collection is one of two nationally recognised public collections of which the Arts Centre Melbourne is

custodian, the other being the Performing Arts Collection. The Art Collection is built upon a 'foundation' of works of art that were commissioned in the early 1980s and acquired for permanent display throughout the venues and precinct of the Arts Centre Melbourne. This 'foundation' collection is therefore materially entwined with the history of the organisation and its site.

The strategic direction of the Art Collection was re-defined and realigned in 2003 to focus on the contemporary connections between the visual arts and performing arts, through 'works of art that speak of and to the performing arts and the creativity of performance'. This intention is manifested in both collection development initiatives and the annual exhibition program, which incorporates one major visual-performing arts 'crossover' project.

Recent 'crossover' projects have included, 'Creative Australia and the Ballet Russes' (2009), realised in collaboration with The Australian Ballet, 'Sight and Sound: Music and Abstraction in Australian Art' (2010), and 'Singing the World' (2012), which explored the 'song-lines' in Western Desert art.

These cross-disciplinary projects have been curated as a platform for visual artists, musicians and performers to come together through the commission, co-creation and presentation of new work.

This paper will conclude by reflecting upon some of the successful connections established through the re-conceptualisation of the Art Collection and programming of 'crossover' projects, including the development of positive professional relationships across art forms, building inter-organisational partnerships within the cultural sector, and as a means of engaging with new and diverse audiences.

**Dr Steven Tonkin** is currently Curator (Contemporary and Live Art) at the Arts Centre Melbourne. Since joining the Arts Centre Melbourne in 2006, he has curated a number of major exhibitions for the Arts Centre's 'Icons and Insights' exhibition program, including 'Singing the World: Western Desert Art from the collection of Arts Centre Melbourne' (2012), 'Black Box <=> White Cube: Aspects of Performance in contemporary Australian art' (2011), 'Sight and Sound: Music and Abstraction in Australian art' (2010), 'Creative Australia and the Ballets Russes' (2009), 'Silver-lined: Contemporary artists and the Performing Arts Collection' (2008), 'Drawn to the Stage' (2007) and 'Meeting Place, Keeping Place' (2006). In his role as curator he is responsible for the Arts Centre Melbourne's permanent 'foundation' collection, as well as actively developing the contemporary Art Collection, which specifically focuses on works of art that illustrate the connections between the visual and performing arts. From 1996 to 2004 Steven was employed at the National Gallery of Australia, Canberra, including as Assistant Curator, Research (2000–2004), which involved working across both the Australian and International paintings and sculpture collections. During 2005, he was the Senior Curator at the Cairns Regional Gallery, where he managed the Gallery's art



collection and temporary exhibition program, before moving to Melbourne. Having received a Bachelor of Economics (1991), and then a Master of Letters (Art History and Curatorship) (1999), Steven was awarded his Doctor of Philosophy by the Australian National University in Canberra in 2010.

## The Australian AIDS Memorial Quilt Collection: connecting lives and communities

PS32, Thursday, 11.00 am – 12.30 pm

**Anni Turnbull<sup>1</sup>, Nicky Balmer<sup>1</sup>**

<sup>1</sup>Powerhouse Museum

Placing almost 100 of the Australian AIDS Memorial Quilts in the Powerhouse Museum collection has given access to individuals, organisations and communities about the history of HIV/AIDS. It provides an evocative record of over 800 people who were lost to the disease, many of them aged in their 20s and 30s. The visual diversity of the panels captures the character and individuality of the person who died.

The Powerhouse is the first museum worldwide to acquire an AIDS Memorial Quilt Collection. Its acquisition, conservation and display illustrate the contribution museums make to our social and cultural history. The process started in 2007 and has been a learning curve for the Museums staff, volunteers and community members.

The aim is to place all the Quilt records on line and give access to community voices regarding their stories of HIV/AIDS. As well as the growing access through the web, the AIDS Quilt collection has provided a commemorative focus (particularly on World AIDS Day) and the Museum has provided displays, public programmes and loans over the last three years.

As well as public displays on World AIDS Day the Museum provides a safe place where the Quilt can be viewed by family, friends and lovers. A number of families have to date made emotional journeys to Castle Hill to revisit the Quilt panel dedicated to their family member.

**Anni Turnbull** has worked as a social history curator on many exhibitions and their associated websites at the Powerhouse Museum. These exhibitions and collections have reflected the interest of diverse communities. They have also examined social issues looking at changing attitudes to the environment, migration and difference. Recently Anni has been responsible for acquiring the Australian AIDS memorial Quilt into the Museums collection and editing the Museums blog 'Inside the collection'. Anni's postgraduate degrees are in women's studies and photography.

## The spirit of play: a portrait of the self

PS35, Thursday, 11.00 am – 12.30 pm

**Karen Vickery<sup>1</sup>**

<sup>1</sup>National Portrait Gallery

This snapshot describes two half-day programs designed for hearing impaired children at the National Portrait Gallery.

The program was designed to provide an outreach opportunity to children who may otherwise not find access to the NPG. The aim was to present stimulating ways of responding to portraiture, identity, and the power of the face and body as communication tools.

The children experienced a program in the gallery called Possibilities of Portraiture before participating in a mask workshop, based on their experiences in the gallery and expanded notions of self-portraiture.

The following week the children returned to participate in a drama workshop utilising the masks—exploring notions of physicalised self-expression and constructing narrative through visual imagery in a playful way.

**Karen Vickery** joined the National Portrait Gallery in December, 2011 as Manager, Access and Learning. A PhD student at ANU, Karen has a BA Honours from the University of Melbourne, a Bachelor of Dramatic Art in Acting from the National Institute of Dramatic Art, and an MA from the University of New South Wales.

## Institutional archaeology collections: establishing databases, establishing research, promoting significance

PS41, Thursday, 1.30–3.00 pm

**Kervyn Walshe<sup>1</sup>, Charlotte Smith<sup>2</sup>**

<sup>1</sup>South Australia Museum, <sup>2</sup>Museum of Victoria

Archaeology collections are held in institutions principally for research and exhibition. However, it is often the case that very little of any archaeology collection is used for either further research or exhibition. Archaeology is also well known for taking considerably long time frames to produce outcomes. Archaeology is a costly exercise due to its field work component and as funding is highly competitive, budgets tend to emphasise field and analytical costs rather than time costs for report writing resulting in collections being deposited with little or no data.

Numerous discussions have taken place over the years about the inverse relationship between the space needs of an archaeology collection and its research and/or exhibition outcomes. Like all collections, archaeology is subject to significance assessment, particularly when an institution is reviewing its allocation of space. Strategies



for undertaking this process rely on identifying the significance of an archaeology collection which in turn is usually based on the degree of associated, contextual information available at an archival level.

Recently various paths have been taken by institutional practitioners in regard to existing archaeology collections. Some museums have begun accepting collections again under prescribed criteria; some practitioners have been successful in gaining large funding to establish cross institutional databases of archaeology holdings and others have identified assemblages with high research value and gained funding for research. All of these paths are leading to new ways of assessing the significance of archaeology collections.

These paths will form the basis of this workshop which also aims to cover the next step—how best to promote success? Unless there is wider promotion of the results of such efforts, collections will remain at risk of being undervalued in their significance and at risk of being closed or depleted.

**Keryn Walshe** is a Researcher for Archaeology with the South Australian Museum and an adjunct lecturer at Flinders University. Keryn holds a PhD in Archaeology and Prehistory from the Australian National University. Her research program is based on Australian Aboriginal archaeology and cultural heritage management. She also undertakes commercial projects in these areas on request from Aboriginal organisations or government agencies. Keryn has authored or co-authored over 20 articles published in peer-reviewed journals on archaeological themes as well as editing a book on a key archaeological site. She has also completed numerous cultural heritage reports for private and government agencies. **Charlotte Smith** is Senior Curator Politics and Society and Collections Manager Historical Archaeology at Museum Victoria. Charlotte has over 15 years' experience working in museums and universities in England and Australia. She has a PhD from the University of Canberra and an MA from City University London. Her current research interests are informed by the collections she curates: the Royal Exhibition Building and 19th century International Exhibitions, and the display and management of historical archaeology.

## A micro and macro view of archaeology collections

PS34, Thursday, 11.00 am – 12.30 pm

**Keryn Walshe**<sup>1</sup>

<sup>1</sup>South Australia Museum

Applying significance to a collection is well recognised as a structured methodology that includes a series of orderly steps. However it is also well recognised that significance of a collection is predominantly argued from a cultural and/or scientific position. In exploring the significance of the SA Museum Australian Indigenous archaeology collection, I have found that significance can be certainly be assessed by recognised and credible

criteria. However the significance of this collection is assessed in quite different ways those outside of the immediate museum arena. My understanding and interpretation of significance of the collection inevitably begins to and continues to change shape as I talk to Indigenous communities and individuals; cultural heritage practitioners; the interested public; students and researchers and those who cross all these spectrums.

The first part of my paper explores these various layers and positions of significance of a single collection. In the end I question the need to find common ground by outlining a museum world where multiple significances mutually exist.

The second part of my paper explores the future offered by spectral analysis to archaeology collections, particularly those that are primarily lithic. Increasingly sensitive instruments are available to 'read' the nature of the rock. I outline potential research directions that spectral analysis now offers archaeology collections, (particularly those once thought to be truly 'asleep') and discuss the implications of this for the familiar theme—assessing significance.

**Keryn Walshe** is a Researcher for Archaeology with the South Australian Museum and an adjunct lecturer at Flinders University. Keryn holds a PhD in Archaeology and Prehistory from the Australian National University. Her research program is based on Australian Aboriginal archaeology and cultural heritage management. She also undertakes commercial projects in these areas on request from Aboriginal organisations or government agencies. Keryn has authored or co-authored over 20 articles published in peer-reviewed journals on archaeological themes as well as editing a book on a key archaeological site. She has also completed numerous cultural heritage reports for private and government agencies.

## Collection-based research in museums: understanding, structure, visibility

PS36, Thursday, 1.30–3.00 pm

**Megan Wells**<sup>1,2</sup>

<sup>1</sup>The Nelson Provincial Museum, <sup>2</sup>Massey University

A survey of current published literature depicts research in museums as undervalued and little discussed (Gascoigne 2006; Anderson 2005; Thompson 2002; Gunn and Prescott 1999). Yet research remains central to museums as they put together tools to engage with a world full of information but looking for meaning. This paper looks at how museums are approaching research into their own collections. This is a neglected area of study and the focus of my recently-completed Master's thesis at Massey University, New Zealand.

I carried out an in-depth case study of The Nelson Provincial Museum and The Nelson Suter Art Gallery, interviewing practitioners to gather data showing that



they undertake wide-ranging and diverse collection-based research. The interviews also observe that collection-based research has varying levels of visibility, fragmented structure and is not always well understood. My study uses both the strengths and realities of current practice to create models and suggest methods to improve visibility, structure and understanding of collection-based research for the benefit of practitioners.

Concern about collection-based research in the literature is unjustified. Current definitions of research are overly broad or focus on academic outputs that do not reflect current museum practice. Public research undertaken in regional museums cannot be judged using ill-fitting academic frameworks. Instead, this paper elucidates the essential elements of collection-based research in museums and develops a research framework that is museum specific. The strengths and realities of current practice are combined with a theoretical grounding in object research, provided by material culture and museum studies, to create a definition and research framework which shows how, with more understanding, structure and visibility, research can greater benefit practitioners through increased usefulness, accessibility and accountability.

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- Thomson, KS (2002), *Treasures on earth: Museums, collections and paradoxes*. London: Faber and Faber.
- Megan Wells** is currently working as a research assistant with the photographic collection at the Nelson Provincial Museum in New Zealand. She has recently completed her Master's thesis in Museum Studies at Massey University, focusing on how regional museums approach and achieve research into their collections.

## Sharing knowledge—the role of art and science in connecting with Aboriginal biocultural knowledge

PS11, Tuesday, 3.30–4.30 pm

**Glenn Wightmann<sup>1</sup>, John Wolseley<sup>2</sup>, Stephen Forbes<sup>3</sup>, Nici Cumpston<sup>4</sup>, Tony Kanellos<sup>5</sup>**

<sup>1</sup>NT Herbarium, Biocultural Diversity, Biodiversity Conservation, Department of Natural Resources, Environment, The Arts and Sport, <sup>2</sup>Indigenous Elder, <sup>3</sup>Botanic Gardens, <sup>4</sup>Art Gallery of South Australia, <sup>5</sup>Botanic Gardens (Museum of Economic Botany)

Glenn Wightman, an ethnobiologist based in north Australia, has worked full time with the senior custodians of Aboriginal knowledge since 1987, recording their plant and animal knowledge in a culturally sensitive and scientifically sound manner. He has undertaken research, when requested, with over 50 Aboriginal languages and has been involved in the production of more than 30 books relating to traditional biological knowledge.

Two projects, Replant and Djalkiri were presented in Adelaide in the Santos Museum of Economic Botany in the form of art exhibitions. Glenn worked with local Aboriginal artists and visiting artists, producing a series of artworks intimately linked to language and knowledge. While the artwork went on tour and the scientific knowledge has been published and preserved the real strength of the project has been in utilising art to provide a respectful and beneficial relationship between science and biocultural knowledge and in some way contributing to Aboriginal and environmental reconciliation.

**Glenn Wightman** is an ethno-biologist. He has undertaken traditional biological knowledge conservation research in north Australia since 1982. Glenn has worked full time with the senior custodians of Aboriginal knowledge since 1987, recording their plant and animal knowledge in a culturally sensitive and scientifically sound manner. He has undertaken research with over 30 Aboriginal languages and has been involved in the production of more than 20 books relating to traditional biological knowledge. A series of posters, identikits, self-guided walks and larger themed books have also been produced along with two exhibitions which have been shown at the Adelaide Botanic Garden. An artist, **John Wolseley** came to Australia in 1976 and has worked mainly recording the natural history of remote north Australia in minutely detailed, large paintings. He has in recent years worked with Glenn Wightman on projects focusing on sharing traditional ecological knowledge. John's works can be found in all state galleries and numerous public and private collections. **Stephen Forbes** is Director of the Botanic Gardens of Adelaide and has previously held senior positions at the Royal Botanic Gardens in Melbourne; Kings Park and Botanic Gardens, Perth and the Royal Botanic Gardens in Sydney. Stephen has published widely in plant systematics, floristic survey, landscape management and urban nature conservation. Recent publications have focussed on the Botanic Gardens as a collections based, cultural and scientific institution. Stephen oversaw the accreditation of the Botanic Gardens of Adelaide by the American Association of Museums. **Nici Cumpston** is the Associate Curator of Australian and Indigenous Art at the



Art Gallery of South Australia. She's the Gallery's first curator of Indigenous Art. Nici is also an artist and a lecturer. Her recent exhibition 'Desert Country' is currently touring around Australia. Nici along with Lisa Slade has curated the exhibition 'Paper, Ink and Ochre', which is on show at the Santos Museum of Economic Botany at the Adelaide Botanic Garden. **Tony Kanellos** is Cultural Collections Manager and Curator of the Santos Museum of Economic Botany. He is responsible for the Museum and its exhibition program, the Library, Art collection and Archives at the Botanic Gardens. Tony's recently been involved in the restoration and rejuvenation of the Museum and the Gardens recent Accreditation with the American Association of Museums. His main interests include making the Gardens collections—which are held in the public trust—more accessible to the general public.

certain goods defined or transgressed the colonial idea of luxury.

Appadurai, A. 1986. *The Social Life of Things. Commodities in cultural perspective*. Cambridge: Cambridge University Press.

Sombart, W. 1967 [1913]. *Luxury and Capitalism*. Translated by WR Dittmar. Ann Arbor: University of Michigan Press.

**Linda Young** is a historian and teacher. Thanks to a career in museums, she is especially inspired to do history via material culture, and has written many pieces that explore objects in collections, and collections themselves. She has taught heritage and museum studies for more than 20 years.

## From gold-digger to colonial citizen: material transformations via luxury goods

PS33, Thursday, 11.00 am – 12.30 pm

**Linda Young**<sup>1</sup>

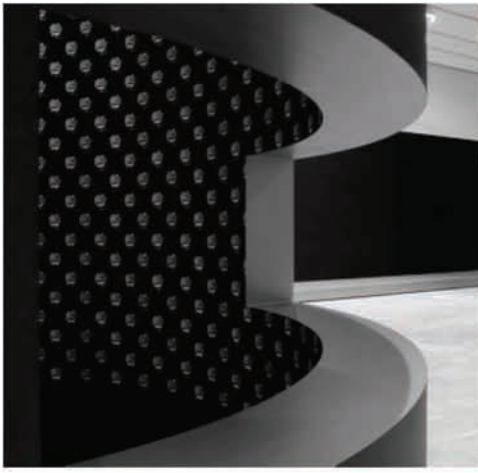
<sup>1</sup>Deakin University, Melbourne

A pair of 1852 watercolours by ST Gill contrasts 'The provident digger' with 'The improvident digger': the former studies notices of land sales; the latter flaunts gold rings and watch chains as he rolls down the street. They represent two poles of success on the goldfields, and frame an ARC research project on the material culture that facilitated the metamorphosis of the colony of Victoria. The gold rush that began in 1851 converted the future of Victoria from a provincial outpost of imperial Britain to urban and industrial modernity in the global world. Gold dug from the ground converted to money, which fed public and private spending, whose effects fuelled the consumption of goods and services. That consumption re-shaped the lives of the avalanche of immigrants who became colonial Victorians. The project studies the field of private consumption focused on the person and the home, drawing on material culture now to be found in museum collections.

This paper focuses on colonial expressions of luxury consumption in order to gauge how Melburnians developed their new urban culture. Following Werner Sombart, contrast luxury to necessity, but diverting via Arjun Appadurai, a focus on certain luxuries as having rhetorical purposes as 'incarnated signs' within social spheres. The fact that the luck and labour of gold-digging could catapult non-elite people into the previous order of wealth and power—even at a middling level—and recast colonial relationships was literally and figuratively unsettling. Hence emerged the jeremiad of extravagant dress and flagrant jewellery from the respectable class of Melbourne in the face of digger riches. On the other hand, large houses with lavish furnishings, and even middling houses equipped with the decencies of life, raised admiration. This paper considers whether and how



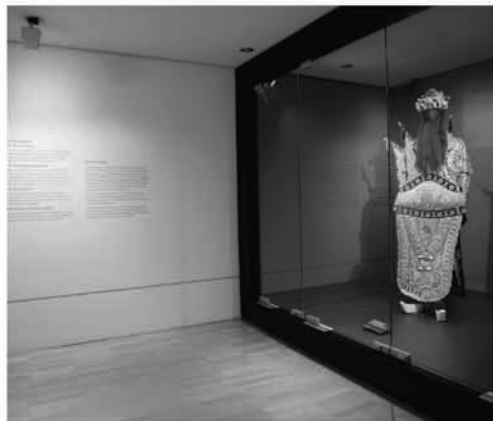




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