



Museums Australia National Conference 2013

Concurrent Sessions Abstracts and Biographies

17 – 20 May 2013

National Convention Centre, Canberra



**How museums work:
people, industry and nation**

Museums Australia National Conference
17 – 20 May 2013, Canberra

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Friday 17 May 2013

Regional, Remote and Community Museums Day

RR&C PLENARY 1

Development of the Burlganyja Wanggaya, Old People Talking Project

Justine Lawler¹, Toni Roe¹

¹Burlganyja Wanggaya, Gascoyne Regional WA

Burlganyja Wanggaya—Old People Talking. This new exhibition tells the story of Aboriginal people in the remote Gascoyne region of Western Australia in their own words. Hear the Old People, See the Stories, Get a New Picture—Look, Listen, Learn—in this new major exhibition for the Gascoyne region of Western Australia.

The exhibition raises awareness of the history, heritage and culture of the five Aboriginal language groups of the Gascoyne region. Burlganyja Wanggaya presents stories from the aboriginal people's point of view. It enables people to listen to their stories at audio points throughout the exhibition. Historically the aboriginal people have had a strong oral culture and this exhibition reflects that tradition.

From the beginning the historians sat down with the Gwoonwardu Mia Indigenous Reference Group and many other Aboriginal people, recording their voices, filming and listening to how they wanted their stories told and which stories should be included. They were instructed to find objects and historical photographs and sound recordings and bring them back to the Gascoyne people. Together through this process of research and recording, it was decided that the gallery would focus on the sounds and stories of real people, past and present speaking in their own words and styles for everyone to listen to. This gallery is for everyone, not just locals or tourist, it has information for adults and children, Aboriginal and non-Aboriginal and for people from across Australia and the world. It is a gallery created by many people working together. It took many hours of careful thought and consideration and years of commitment from senior Aboriginal men and women.

Justine Lawler has experience in the community development, arts/cultural, education and business sectors. Justine's experiences cross regional and remote NSW and WA. She is Manager of Gwoonwardu Mia and is responsible for the activation of what was an empty building with a disengaged community to a nationally award-winning multi-faceted business. She is also a co-

founder of Moorambilla Voices Inc, a regional children and youth choir of excellence, who work with recognised leaders in their field to create, perform and record a repertoire that has its core artistic inspiration in that remote region of NSW. **Toni Roe** is a Bayangu woman who has worked at GM for four years in the role of Arts Development Officer. She is a member of the Jilbinbirri weavers, an artist and is currently working with renowned object and jewellery artist Helena Bugucki and the Jilbinbirri Weavers in a major Australia Council supported residency and exhibition project.

RR&C PLENARY 2

Planning for success and maximising the potential of Bendigo Art Gallery: exhibitions, education, and public programs

Karen Quinlan¹

¹Bendigo Regional Art Gallery

The reinvention of Bendigo Art Gallery began in the late 1990s when this relatively quiet institution commenced a serious transformation that repositioned it as a dynamic art museum for the 21st century.

Its strategic journey occurred over subsequent years and its success has been largely due to strong relationships with government, philanthropic support, professionally trained staff, a progressive art gallery board and a supportive membership and community.

While building expansion and the introduction of international standard conditions and practices set the scene for its revitalisation, it has been the hosting of successful national and international touring exhibitions that has placed Bendigo Art Gallery on the map. Forming relationships and collaborations with international institutions has been a key driver and the exchange of knowledge and development of programming around such exhibitions has created many benchmarks.

Bendigo Art Gallery's escalating profile and fast growing national reputation has been relentless as the professional team continuously curate, research and develop collaborations and projects that attract new audiences and visitors to the north central Victorian region. In house curatorial projects are ongoing and interaction with contemporary artists is a priority.



Building upon the existing 19th and 20th century collection, the art works acquired over recent years rival those collected by State institutions. The contemporary art collection has become one of its strengths and this is developed through bequests and donations managed by the Art Gallery Board.

Bendigo Art Gallery has challenged and redefined what it is to be a museum of art in the regional sector. A modest budget within a local government structure can consume an entity of this size and yet the Bendigo Art Gallery has continued its trajectory and is currently undergoing another physical expansion which will confirm its position as the largest Museum of its kind in regional Australia.

Refreshing and rebranding have been part of the journey and part of survival in the complex and diverse world of art museums.

The Director will discuss this journey in three parts focussing on the physical, psychological and organisational changes that have contributed to the repositioning of Bendigo Art Gallery within the visual arts sector.

Karen Quinlan has a (B Ed) Visual Arts and is an Adjunct Professor in the Faculty of Humanities and Social Sciences at La Trobe University. After working as a curatorial assistant at the National Gallery of Victoria, Karen became curator of Bendigo Art Gallery in 1996 and Director in 2000.

My family in Bundjalung Country—stories from the Northern Rivers Region of NSW

Rosemary Simons¹

¹Rosemary Simons Design Pty Ltd

With a focus on the Northern Rivers of New South Wales, how might family stories, along with material from local historic societies and museums, help build a picture of that region? How too, might exhibits and props spell out some of the key themes of the Northern Rivers history, themes such as the ancient pathways and meeting places, the scale of the 'Big Scrub', the unlocking of the waterways as inland access routes for settlers and the geology of the region? How also, might the presentation engage the interest of those with no known family link to that part of Australia?

This paper then, is both an exploration of how to locate information and an experiment in how to communicate those findings effectively through a talk which is accompanied by exhibits.

Rosemary Simons is a designer of considerable experience. Contribution to design projects include Acting Head of Design at Te Papa, installations at the Museum of Melbourne and the Biodiversity Gallery at the Museum of

South Australia. Rosemary specialises in exhibitions on Aboriginal history and culture and natural history and has presented four previous papers at MA National Conferences.

Trove: Let us work with you to tell your story

Virginia James¹, **Catriona Bryce**¹

¹National Library of Australia

Trove is the National Library's discovery service about Australia and for Australians. Trove harnesses digital technology to take its users straight to the source of millions of resources from almost 2000 libraries and other cultural institutions around Australia. With more than 60 000 unique site visits per day, and being indexed by the major search engines, including your collection records in Trove means your collection will be seen by a large audience.

There are a variety of methods museums can use to contribute their collections to Trove. Using a process called harvesting, Trove takes in data from contributing organisations and displays it in a content zone. Trove users can search these content specific zones directly, or they can search across all zones. In this paper we will describe some of the methods we use to harvest an organisation's data, using examples from some of our new contributors from the museum sector. Museum collections form a vital part of Australia's history and having them searchable alongside the books, pictures, journals and manuscripts from libraries and other collecting institutions allows us to present the Australian story in a new way.

We will also illustrate one of the ways in which Trove can help museums reach a wider audience. The Trove Lists function is one of the ways this can be done. Lists gather together a range of content and present it in a user friendly format, essentially creating a 'virtual exhibition'. We will explain how to create a virtual exhibition using Lists, demonstrating how a small collection can be seen in a wide context and reach more people than will ever be able to come through the doors. This brings museum collaboration into the digital world in a new way.

Virginia James is a Trove Support Leader at the National Library and is passionate about Trove and what it offers both users and contributors. **Catriona Bryce** worked in the Parliamentary library as a subject indexer and recently joined the Trove team to broaden her experience in aggregated search services.



SESSION ONE

Workshop 1

Everything you wanted to know about Wikipedia but were too afraid to ask!

Liam Wyatt¹

¹Wikipedia Australia

After a summary of the how, why and what of the most popular non-commercial and education-focused site online, we will look at some of the best-practice examples of what other cultural institutions (large and small) are doing with Wikipedia around the world. Example projects include 'residencies', 'edit-a-thons', 'backstage pass' tours, content donations, image competitions, translation drives etc. Key issues include aspects of copyright and public domain, what constitutes a notable subject, verifiability of content, and conflict of interest rules.

Following this attendees will suggest practical ideas for how their institution could engage with Wikipedia and we will discuss the potential advantages and pitfalls as a group. Attendees are encouraged to identify a headline object in their collection or topic related to their mission and bring it to the workshop as an example for discussion.

You will learn how to:

- quickly improve Wikipedia content with information from your museum's expertise
- find volunteer Wikipedia editors who might be willing to help you
- identify content relevant to your museum that deserves a Wikipedia article
- use your museum's multimedia to illustrate existing Wikipedia content
- understand Wikipedia's core policies and how build a good reputation
- measure success and impact qualitatively and quantitatively.

This workshop is highly related to the session immediate afterwards, focusing on Creative Commons.

Liam Wyatt (@Wittylama) is an Australian Wikipedian and recently appointed as inaugural Social Media Coordinator at the National Library of Australia. He is a leader in the effort to build collaborative relationships between cultural institutions and Wikimedia. Liam was the world's first

Wikipedian in Residence—at the British Museum in 2010. He is a history graduate with the university medal in history for his thesis 'The Academic Lineage of Wikipedia' (UNSW), and is completing a Masters of Intellectual Property Law with a thesis on copyright in digitised cultural collections (QUT).

Workshop 2

Who is your audience and who is not?

Bill Storer²

¹Museums Australia National Office, ²Newcastle Maritime Museum

National Standards for Australian Museums and Galleries states in Principle B3: The museum is committed to its current and potential audiences, and caters for their needs and interests through its communications, programs and services; for which the first supporting standard is **The museums knows who is its current and potential audiences are and has strategies to attract and retain them.**

Proposed 90-minute workshop and information session framework:

- small group discussion to list characteristics of present audiences and facilities expected
- local community, family groups, 'grey nomads', organised tour companies; school children
- discussion of existing methods for collecting data used in participant's institutions
- explanation and demonstration of a variety of simple data collection techniques such as: postcode collection; group size; log sheets; visitor books
- Barrie Brennan presentation on what data is most useful for comparison of ABS data.

Bill Storer has been associated with small museums for more than 20 years and has been actively involved in Museums Australia Community Museums National Network for much of that time. While his main interests are collection management and social history research, Bill has been engaged with the application of *National Standards for Australian Museums and Galleries* within volunteer initiated museums. He is a member of the Evaluation and Visitor Research National Network, initiated and undertook audience research at the Army Museum of New South Wales. He has delivered workshops on various aspects of museum management in regional New South Wales, Queensland and at Museums Australia national conferences since 2005.



Data from visitors ... for small, volunteer-managed museums

Barrie Brennan^{1,2}

¹Member Museums Australia, Member Evaluation and Visitor Network, ²Australian Country Music Foundation

Few small volunteer-managed museums collect data on their visitors. But that data are important when dealing with governments, funding bodies and the local community.

So a scheme is being developed. It involves using a single page survey, developed from Australian Bureau of Statistics (ABS) data. Local museums decide on whom and when the data collection is made ... for every visitor or a selection? Then a central agency collates the responses and sends back the results for each museum. However, the data from all the participating museums can be included and this allows important comparisons to be made.

The first step is to recognise that the data are important and how the data can be, should be, used. Secondly the decision to use the proposed information sheet needs to be discussed. The survey consists of questions suggested by the ABS, plus 2 additional questions proposed by me. Thirdly, decisions have to be made on the issue of completing the collating of the data and how the data will be distributed. Fourthly, the museums involved may wish to decide to have a trial of the process for a set period and then review the situation.

This session would be just the beginning of perhaps one or more groups of volunteer managed museums seeking to become more efficient and have data for use in dealing with governments or funding agencies.

The proposed survey form is offered as a basis for discussion. Museum people with experience in data collection from visitors are invited to participate.

The goal would be to have one or more groups of volunteer managed museums deciding to run a trial of the scheme.

An important feature of the scheme is that museums from all over Australia could participate, not just a group of museums from the same region.

Barrie Brennan is a retired university academic whose field was adult education. He is interested in supporting volunteer-managed museums and helping them become more efficient. The plan is set up mutual serving data collection on visitor behaviour.

Workshop 3

Does my volunteer run museum need a workplace health and safety system?

Lee Scott¹

¹Museums Australia

There have been changes to the workplace health and safety legislation, introduced in a number of Australian jurisdictions, over the past 18 months that includes volunteers in an organisation's legislative compliance responsibilities to its staff. Many volunteer run museums are asking the questions:

- what does this mean to our museum?
- if the legislative responsibilities don't apply to fully volunteer run organisations can we just ignore them?

Workplace health and safety is not a stand-alone issue and needs to be considered within the context of the overall risk management, strategic framework and governance and compliance strategy of your museum.

The National Standards for Australian Museums and Galleries covers these issues in Principle A2:

Principle A2: The museum is effectively managed, sustainable and publicly accountable.

- The museum works to formal, written policies and procedures that cover its management, responsibilities, programs and services, and reflect its Statement of Purpose
- The museum uses an effective information and records management system.
- The museum identifies and assesses risks and has strategies in place to manage them.

This workshop will look at how the new legislation effects both fully volunteer run museums and those with at least one part time paid staff member.

We will look at risk management processes to help you answer the above questions.

WHS systems will be placed within the museums' management and governance framework, as outlined by Principal A2 and associated benchmarks in the National Standards for Australian Museums and Galleries.

We will also look at what a WHS system is and how you can develop one from some simple templates and checklists, consultation with your members and volunteers but most of all the understanding and cooperation of your management committee.



Lee Scott is the National Operations Manager of Museums Australia. She has Heritage Management, Business Studies and Museum Studies qualifications with over 20 years voluntary experience in community museums. Lee has public sector training and experience in OHS policy development, coordination and training.

Tour 1

Tips and tricks for developing exhibits and volunteer programs

Questacon

Questacon – The National Science and Technology Centre, develops and builds its own interactive science exhibits and has developed a strong volunteer program. Questacon exhibits are designed to be investigative, durable and safe, while volunteers in Questacon’s galleries approach and engage visitors using their own demonstration props and themes.

These informal ‘tips and tricks’ sessions will be held at Questacon Technology Learning Centre in Deakin (where Questacon fabricates its exhibitions). Staff will give presentations on how Questacon undertakes certain exhibition development processes, as well as running short practical workshops to give participants experience and understanding in how they may be able to apply certain technologies or programs within their own institution.

Several Questacon staff involved in exhibition development and volunteer program management will present and facilitate these sessions, as well as encouraging participants to share their own ideas and advice.

Concurrent Papers

Education bus tour: connecting schools and local museums

Janis Hanley¹

¹VisionDesign Pty Ltd

‘I had no idea these museums existed!’ That was the repeated catch cry of the teachers as they were introduced to local museums through the ‘Educators bus tour’.

The ‘Educators bus tour’ was conducted on the Gold Coast as part of a stakeholder consultation into heritage conservation for Gold Coast City Council in 2012. The aim was:

- to consult with educators on how Gold Coast’s heritage can form part of the national history curriculum
- to raise awareness across schools, of Gold Coast local museums as an educational resource and excursion destination
- to build the capacity of local museums to address the needs of schools and the national history curriculum.

Prior to the bus tour, a one-day workshop was held for local museums on the national history curriculum planned for 2013. Workshop speakers were drawn from Qld Museum, Education Queensland, Gold Coast City Council and The Southport School. It covered curriculum content, Inquiry learning processes and logistics of hosting school excursions.

The bus tour visited five local museums, and the local studies library. At each museum, teachers completed a questionnaire on how the museum collection and activities related to the new curriculum. This information was collated, analysed and presented to the museums.

In August 2012 ‘The Educators bus tour’ earned a Silver Governor’s award from the Qld National Trust. Not only did the bus tour connect schools and small museums, but also it was an excellent approach for government to consult with two key stakeholders in heritage, and deliver benefits to all involved.

The small museums are now working together on a Gold Coast schools museum education program, with strong support from local schools.

The stakeholder consultation, bus tour and education program development are being facilitated by Janis Hanley, VisionDesign Pty Ltd.

Janis Hanley B Com GC Policy Analysis is Director of VisionDesign Pty Ltd. Janis has been managing projects in: strategic planning, policy development, program evaluation, stakeholder consultation and community awareness projects for state/local government and community groups. Through all these activities, the core focus is the needs of the community and the user experience.



The History in Place project—linking students with their local community museums using digital technologies

Tanya Wolkenberg¹, Eleanor Whitworth², Jo Clyne³

¹Heritage Council, ²Arts Victoria, ³History Teachers' Association of Victoria

History In Place (HIP) aims to: build ongoing relationships between community museums and local primary schools, share and promote the fascinating stories held in local collections, and increase access to collections. The project utilises the new Australian history curriculum and has been designed for potential roll-out across Australia. It is running as a pilot in 2013.

HIP partners community museums with local primary schools (Grades 5 and 6), whereby museums nominate a school they wish to build a relationship with. Museums and teachers are supported to assist students to use collection items and interviews with community members to create short films (using tablet devices) that tell a story of local relevance.

HIP is a partnership between the History Teachers' Association of Victoria, Culture Victoria and the Heritage Council of Victoria, funded by Culture Victoria and the Telematics Trust.

The project is also linking with the Centenary of Canberra's Portrait of a Nation project, and at least two films will be themed around prominent Australians and featured on the Portrait of a Nation website.

The 2013 pilot involves six primary schools across Victoria. A toolkit of resources will be published to the Culture Victoria website (www.cv.vic.gov.au), along with the films created by the students.

At the time of the Museums Australia 2013 National Conference, the pilot will be nearing completion. The presentation will share learning from the roll-out and initial evaluation, present examples of the tablet applications, and investigate the model and its possible application across Australia.

The project team propose the presentation either as a Whole Session, or an Individual Paper (20 mins). The presentation fits easily into the Conference themes: 'Working together' and 'Telling our stories and imaging the future.'

Tanya Wolkenberg has managed new media, communications and education projects for Heritage Victoria and the Heritage Council of Victoria since 2006 including the delivery of a number of educational ICT projects, including Vic-Heritage, an app for iPhone and

iPad. **Eleanor Whitworth** is the Content Curator for the Culture Victoria website. Eleanor works closely with metro-regional cultural organisations to increase access to cultural heritage resources and collections. **Jo Clyne** is Education and Consultancy Services Coordinator at the History Teachers Association of Victoria. Jo has been the Victorian coordinator of the National History Challenge since 2008.

Travelling Museum: taking the Chinese Museum into schools

Marcus Schutenko¹

¹Museum of Chinese Australian History Incorporated

The Travelling Museum presents an exciting program of cultural experiences encompassing various areas of the curriculum, in a school classroom. It is the Chinese Museum's key outreach program for school incursions. It consists of a team of instructors from the Chinese Museum travelling to schools around Melbourne for a half-day program of activities and workshops. Each student participates in three varied components including a dance session, an object-based session and a hands-on craft session. The activities are all highly participatory and focus on Chinese culture, history, arts and crafts, and Chinese Australian history.

The Travelling Museum was developed with the following aims: to increase the Chinese Museum's capacity to deliver education activities, particularly at peak times when the in-house program was unable to cater for more students; to utilise the Chinese Museum's significant expertise in the area of Asia-related capabilities, thus assisting schools to implement the new Australian Curriculum—in particular the increasingly important Asia and Australia's Engagement with Asia cross-curriculum priority; to cater for schools which cannot run excursions to the Museum for reasons such as the prohibitive cost of buses; and to engage with schoolchildren through a range of methods, catering for different learning styles.

Marcus Schutenko is CEO of the Chinese Museum (Museum of Chinese Australian History Incorporated). He has worked at the Department of Communications, IT and the Arts, Arts Victoria, the Victorian Multicultural Commission, and the Arts Centre, Melbourne. Marcus has a Masters of Public Policy and Management at The University of Melbourne.



Coo-ee, Won't you come? What will ANZAC mean to school students beyond 2015?

Edward Washington¹

¹Historic Houses Trust of New South Wales

The 'big national narrative' of Australia's involvement in the First World War is a core component of history education for secondary students in NSW. With the 100-year anniversary of the war approaching its many themes and significant events will dominate classroom discourse and set a new generation of young Australians on a course to develop their ideas of nationhood.

The challenge in representing this 'big national narrative' is that it covers a wide range of topics: reasons for enlistment, theatres of war, home-front, the wounded soldier and repatriation to name a fraction. So how will the HHT complement and extend what school students are learning in the classroom about this big national narrative?

While we are at the beginning of our development process there have already been some decisions made regarding our approach; we will focus on telling *our* localised, community-based histories; and the education team will work closely with the curators and interpretations staff at our various properties to ensure that all relevant research is re-purposed to be accessible to students and appropriate to NSW syllabus outcomes.

Following the recent success of the Museum of Sydney's *Home Front* exhibition, which incorporated on-site education programs, Outreach opportunities and an online program developed through NSW Curriculum and Learning Innovation Centre (CLIC), the HHT will once again look to deliver educational opportunities across a variety of platforms.

By engaging the community and using innovative methods to give students access to source materials, showcasing contrasting themes across our properties and telling localised histories we want to give the next wave of young Australians the knowledge and skills they need to evaluate this 'big national narrative' and consider how it relates to our development as a modern nation.

Edward Washington is an Audience Development Officer, Learning at the Historic Houses Trust of New South Wales. His role is to create structured education programs for school students across the many houses and museums that the HHT looks after. To do so he works with curators and interpretation staff, historians, archaeologists, educators and other museum personal to ensure that each new program is the result of a collaborative process.

SESSION TWO

Workshop 4

Getting a grip on Creative Commons: what CC licences are and how to work with them

Anne Fitzgerald¹

¹Creative Commons Australia

Creative Commons (CC) is a new way of managing copyright to facilitate access to, remixing and sharing of a broad range of copyright materials, particularly in the digital online environment. Ten years after they were first launched in 2002, CC licences are increasingly being adopted in the government, education, research, creative and cultural sectors. They are now also commonplace on online content and social media platforms such as Wikipedia, Flickr and YouTube and form the basis of major Open Educational Resources (OER) projects and MOOCs (Massive Open Online Courses).

This workshop is designed for those who wish to actively and legally facilitate better access to and reuse of the extensive range of copyright materials, information and data.

As well as explaining what the CC licences are and how they operate, the workshop will cover:

- Copyright and open content licensing: the role of the Creative Commons licences in open access
- how CC is being used in the education and research sectors (including open educational resources (OER) and massive open online courses (MOOCs))
- use of CC licences on government information and data—the data.gov experience in Australia and internationally
- CC in the creative sectors and the emergence of access-based business models
- how to use the CC licences—application, search and attribution
- what is next for CC—the transition to version 4.0.

Professor Anne Fitzgerald is a Brisbane-based intellectual property and e-commerce lawyer. Since 2007 Anne has been the project lead for Creative Commons Australia's engagement with the public sector and has overseen the adoption of CC licences by the Commonwealth and State governments. Her latest book is *Internet and E-commerce Law, Business and Policy*, Thomson Reuters, Sydney (2011).



Workshop 5

Only a fraction of the answer: approaches for working with communities when resources are limited

Rachael Wilsher-Saa¹

¹WA Museum

What can regional museums with poor long term exhibition content and a sporadic travelling exhibition schedules do to attract visitors? Necessity can drive the need to work in different ways with community to ensure that overall visitation grows, especially repeat visitation.

Asking 'How can we keep community interested and coming back time and time again?' led to the application of fundamental community development principles being used to drive community ownership and strong visitation.

This workshop will look at examples that demonstrate how a museum can become 'of' community, based on community organisation, community development, community participation and community education and how this contributes to increased visitation.

The workshop will suggest question tools for others to apply in their own situations and participants will work to develop a plan of action for their own organisations.

This workshop will demonstrate that museums themselves are just a fraction of the answer in their own practice and as Marcel Proust suggested 'The real voyage of discovery consists not of seeking new landscapes, but in having new eyes.'

Rachael Wilsher-Saa trained in science, education and community development she has worked at primary and secondary levels. Rachael specialised in appropriate curriculum for ethnic minorities, community education and development projects working on environmental programs in Asia. Joining the WA Museum she brought her passion for community, education, access, cultures and science together.

Concurrent papers

Keeping it real: benefits of creating your own accessible regional cultural conference

Jacqui Hemsley¹

¹Albury City Council

Since 2010, the Albury City Cultural Services Team has developed and hosted three one-day industry forums with the aim to provide our region's museum and gallery volunteer and paid workers a variety of practical workshops over a range of topics and speakers for an accessible price.

One of the greatest barriers for professional learning in regional centres is the distance and cost to accessible training options. With a team that included library, archive, information management, museum, cultural development, public art, cultural management and visual art professionals, enabling an equitable variety of professional training options was proving to be financially unachievable.

As a professional development and regional leadership project, these forums not only save thousands in training expense that can then be used on other projects but also showcases to other industries the value in developing accessible opportunities to *improve* their sectors professionalism.

As the bottom line has shown, it's actually in the best interest of other LGA Cultural Services teams to do the same and not only provide invaluable training opportunities to regional colleagues, but also increase the knowledge and skill abilities of regional workers and volunteers. Imagine if this day was repeated in 20 other LGAs, what impact this would have on the sector's emerging cultural workers and volunteers, professional knowledge base and network.

The point of difference with these forums is to essentially provide regional cultural workers and volunteers a forum where managers, staff and volunteers could all attend and each get something out of it.

More than just a regional networking opportunity, a genuine attempt to provide affordable access to current cultural practice for regional players, offer practical workshops and give volunteers the opportunity to engage, staff opportunity to learn the bigger picture and managers to avoid that 'working in isolation' feeling.

Jacqui Hemsley is Group Leader, Cultural Services at Albury City Council.



Generational transition ... ensuring local museums do not become history

Nathan Williams¹

¹National Trust of Queensland Bundaberg Working Group

'Who is recording the history of today?' I asked a Year 12 class in Thailand.

With stark surprise, a child insightfully replied, simply, 'Facebook is' ... a contemporary warning signal of generational transition that is occurring within society, and a change that will have profound impact on the museum experience if generational transition is not managed correctly in conjunction with improving strategic direction of local museums.

Museums in Australia are a form of the arts at work in everyday life, and are at the climax of experiencing generational transition and a proactive (not reactive) approach to improving the corporate strategy of many local museums is required to ensure an adequate level of skills (restoration, conservation and preservation, as well as exhibitions management and business and marketing skills). This 'hot issue' is possibly overcome with the advent of *The National Broadband Network* and the ideology of 'Tele-working' provides opportunities to overcome generational transition, and this will be discussed, however this paper will assume the audience has a basic understanding of basic contemporary challenges and focus on addressing issues surrounding the corporate challenges for the future of local museums such as: strategic planning, marketability, governance, risk management and subsequently change management. Many local museums like many businesses even five years ago hold little data about themselves and the market they operate within. This paper will explore this issue by presenting a case study strategies and processes from December 2012 to April 2013 to place the Wide-Bay Burnett Region of Queensland as a prime *sustainable* museum 'hotspot' for Queensland.

With 52% of the workforce of the baby-boomer generation whom will retire before 2025 (ABS, 2006) local strategies to overcome the explicit challenge of generational change and creating a corporate strategy for sustainability over the next ten years will be critical and must be explored.

Nathan Williams is currently a nominee for 2012 Young Australian of the Year. Mr Williams began his encounters with the heritage museum sector volunteering within heritage rail with organisations such as the Australian Sugar Cane Railway and Mary Valley Heritage Railway Inc and has conducted local heritage research on the architecture of some local sites in the Bundaberg district, drafting the town's local heritage register. In April, Nathan

was part of a three-day intensive study, funded by the Department of the Prime Minister and Cabinet, on Aboriginal cultural heritage and language at the State Library of Queensland.

Imagining our future

Suse Cairns¹

¹The University of Newcastle

What should the museum of the immediate future look like and do, and how can staff from regional and rural museums be part of shaping that future? This session will consider how museum professionals right across the sector can have a voice and connection to broader conversations about the sector. It will examine social media as a connective tool and disruptive technology, which enables professionals right across the sector to gain access to new ideas quickly and shape the sector no matter where they are located or the size or type of their institution. It will propose that social media makes possible new kinds of discourse in the museum sector, accelerating access to people, ideas and information. Such changes can be particularly valuable to those in remote and regional locations where physical isolation can impede in-person contact with others in the broader sector. Blogging, Twitter, listservs and other digital forums are important platforms for dispersed collaborative innovation, allowing physically distant colleagues to work together and propel the discussion of the entire community forward. This session will ask attendees to consider the value of participation in digital discussions about the present and future of the national museum sector.

Suse Cairns is PhD candidate at The University of Newcastle, and a museum blogger. When not nose deep in a book or basking in the soft glow of the computer screen, she can be found working at Newcastle Art Gallery or volunteering at the Powerhouse Museum, Sydney.

A whole community imagining their museum of the future

Kirsten Davies^{1,2}

¹Macquarie University, ²Orange City Council

This paper will present a regional community's aspirations for the development of a new museum in the Central West of NSW, Australia. The imaginings of 621 citizens were captured (2011–2012) through the application of Intergenerational Democracy, a whole of community method of engagement requiring the involvement of children (8 years and older) to the elderly (90 years +). This method was developed by the presenter of this



paper and is the subject of her 2012 book. The researcher spent time in local schools and with other rural and urban community groups across the region, asking them to describe their vision for a new museum and how it could best serve them. Community conversations ranged from aspects of the new museums physical structure to future programs and activities. A digital and hard copy survey was also distributed as another method of capturing the views of the whole community. These imaginings have been collated into a museum plan. This conference will provide the first opportunity to share the plan and its findings with the museum fraternity and the plan will be made available for distribution. As part of the presentation, Dr Davies will share with the audience aspects of implementing Intergenerational Democracy, a simple, cost effective way of engaging whole communities. This case study will present new perspectives on the development of museums of the future that will be aligned to other national and international projects.

Kirsten Davies holds a Diploma in Art, Master's Degree and PhD (USyd). She was awarded a Winston Churchill Fellowship (2002) and an Australia Award (2009) for research. Kirsten has developed a whole-of-community engagement method, the subject of her 2012 book. She is a lecturer in Museum Studies and a Museum Adviser.



Sunday 19 May 2013

CONCURRENT SESSION 1

CS01—Evaluation and visitor research

Designing for the Museum Visitor Experience: a workshop

Tiina Roppola¹

¹University of Canberra

This participatory workshop is for anyone involved in the development, design or evaluation of exhibition spaces. Extensive visitor-based research has shown that visitors are in dynamic relationship with exhibition spaces through four processes: framing, resonating, channelling and broadening. These relational processes are distinct, yet mutually influencing, forming an interwoven system. Together they offer an evidence-based framework upon which to base design decisions in contemporary exhibition spaces. The processes can also be applied retrospectively to evaluate exhibition spaces. This workshop will facilitate practitioners through the four processes in a hands-on way, enabling tangible understanding and application of the framework in practitioners' own exhibition contexts. The workshop is based on the newly published book 'Designing for the Museum Visitor Experience' (Tiina Roppola, Routledge 2012).

After beginning her career as an industrial designer, **Dr Tiina Roppola** grew increasingly fascinated with how people engage with contemporary exhibition spaces. Tiina is currently an Assistant Professor at the University of Canberra, specialising in design thinking and the purposeful integration of technology in learning spaces.

CS02—A curriculum approach to education programs

Engaging and making meaning in museums

Karen Charman¹, **Jan Molloy**², **Donna Mathewson Mitchell**³, **Sam Malloy**⁴

¹Deakin University, ²Museum Victoria, Immigration Museum, ³Charles Sturt University, ⁴Chifley Home and Education Centre

This presentation and workshop will introduce participants to the Learning and Teaching in Public Spaces approach (LTPS). LTPS is a curriculum initiative designed to engage post-secondary

students in a museum setting. This curriculum approach began at Victoria University in partnership with the Immigration Museum, Melbourne (2007). Since then students have engaged in learning and contributing to museums at Deakin University in partnership with Flagstaff Hill Maritime Museum, Warrnambool and the National Wool Museum, Geelong. Recognition of this curriculum approach through an Office of Learning and Teaching grant will see this curriculum adapted in 2013 to two pre-service teacher education courses at Charles Sturt University in partnership with the Chifley Home and Education Centre and Queensland University of Technology in partnership with the Queensland State Library.

This session will also include facets of the adaptation of this curriculum approach at Charles Sturt University and the Chifley Home and Education Centre. Further, participants will be introduced to work undertaken at Museum Victoria and the Immigration Museum, Melbourne through Small Object Big Story. Small Object Big Story has successfully connected primary, secondary and tertiary students to the work of museums.

Workshop

Participants will sample and participate in aspects of the LTPS approach:

- audio download designed to alert students to the aesthetic constructions of a social history museum
- Small Object Big Story
- objects and story telling.

Theory

Lastly this session will present a theorised account of this work with students based on research undertaken in 2010 and 2011. (Charman, K. 'Education for a new Museology' *Journal of Inclusive Education* 2012.)

*Participants will be required to bring an object that is meaningful to them to the session.

Dr Karen Charman is an academic in the School of Education at Deakin University and writes and theorises about learning and teaching in public spaces. **Jan Molloy** coordinates, develops and delivers education programs at the Immigration Museum, Melbourne, drawing on a wealth of experience in the education sector.

Dr Donna Mathewson Mitchell is an academic in the School of Teacher Education Charles Sturt University with vast experience in teaching and theorising visual arts.



Sam Malloy has had extensive involvement with the Ben Chifley Home and is currently undertaking postgraduate study at Charles Sturt University

CS03—Working in museums

PANEL: New futures: stories from frontline emerging practitioners—practice, issues and change

Michelle Stevenson¹, **Megan Sheehy**², **Benjamin Thomas**³, **Jhana Pfeiffer-Hunt**⁴, **Vanessa Pitt**⁵, **Karlie Hawking**⁶, **Ursula Kulling**⁷

¹Museum Victoria, ²Yarra Ranges Regional Museum, ³Trinity College, University of Melbourne, ⁴Deakin University, ⁵Powerhouse Museum, ⁶Albury Library Museum, ⁷Benalla Art Gallery

Juggling study, paid work or home duties and volunteering is the reality for many of those hoping to get their start in the museum industry. Then when they finally manage to get that first paid job they go from contract to contract waiting for a permanent or long-term role. 10 emerging museum professionals from a mix of large state based and smaller regional institutions share their experiences of working and volunteering in the museum industry. Their current positions cover those still waiting for that first paid job, those living from contract to contract and the ones who have found a permanent position. Regardless of an individual's circumstances certain themes emerge: the value of mentoring and opportunities for continuing professional development in improving their career prospects, the pressure to have high educational qualifications and extensive experience for entry level positions and the impact of new technologies and ideas on museum work and roles.

Following on from these short insights into the life of emerging museum professionals today there will be a facilitated discussion where the audience will have an opportunity to consider and comment on some of the themes which have emerged from the presentations of the emerging museum professionals. The discussion could address ideas such as: are changing financial circumstances and the increase of project based positions impacting the ability of institutions to provide formal support for professional development for emerging museum professionals? Does the museum industry need to take a more formal approach to supporting early career professionals similar to the American Association of Museums? Are museum studies courses still relevant, are they giving students the tools to work in the online environment and to address challenging issues in their practice? Should we be equipping emerging practitioners with the

ability and resolve to contribute to society through their work?

Michelle Stevenson is Coordinator Humanities Collections Online at Museum Victoria. She is interested in how new technologies can be used to connect collections, communities and museums. Michelle also has a passion for Alpine history and heritage and is currently completing a PhD on the development and significance of skiing in Australia. **Benjamin Thomas** is the Rusden Curator, Cultural Collections, with Trinity College, and a Research Fellow with the Australian Institute of Art History, the University of Melbourne. He holds a Masters in Museum and Gallery Curatorship and completed his doctoral degree in Australian art history. Ben has previously worked in curatorial roles with Museum Victoria, and is interested in material cultural and issues of accessibility and interpretation. **Jhana Pfeiffer-Hunt** is an interdisciplinary practitioner drawing from the fields of museum studies and interior design. The junction between these disciplines is explored through her work in heritage interpretation, exhibition design and curatorial work, where consideration is given to both the spatial and temporal. Jhana works with SHP (Sue Hodges Productions) and The Duldig Studio and is currently completing her Master of Cultural Heritage at Deakin University.

CS04—Collaborating with Indigenous communities

A walk together—engaging remote and Indigenous communities in their space

Michael Evans¹, **Lyn Beasley**^{2,3}

¹Museum of Australian Democracy at Old Parliament House, ²Museums Australia ACT Branch, ³International Museum Theatre Alliance Asia Pacific

In 2012 the Museum of Australian Democracy at Old Parliament House toured its exhibition *Marnti warajanga—a walk together* back to the Pilbara communities that helped create it. The exhibition was comprised of portraits by Tobias Titz, and reflections on democratic history written by the subjects. The exhibition program was the result of a long-term ongoing relationship between the three original partners Tobias Titz, Museum of Australian Democracy and Wangka Maya Pilbara Aboriginal Language Centre, with the support of BHP Billiton. The program is built on the principle of equal and respectful collaboration with Indigenous peoples of the Pilbara. The museum redesigned the exhibition to withstand the harsh conditions of outdoor display in the Pilbara and developed community programs to facilitate sharing and learning with people closely connected to the content.

This paper is a critical examination by two members of the *Marnti warajanga* project team of the school-based and public programs. The paper examines:



- assumptions about remote and Indigenous communities that shaped the project's development; and
- learnings about defining and building a relationship between the museum and communities that 'own' exhibition content, specifically in the context of working with remote Indigenous communities.

The paper includes a brief overview of the exhibition project, but is primarily a critical examination, using the results of both formal and informal evaluation to reflect upon the process undertaken. It poses the questions 'What are the indicators of real community engagement?' and 'What would the museum do differently if the project were to be repeated?'

Michael Evans is Manager, Visitor Experience and Content Development at the Museum of Australian Democracy at Old Parliament House. He has curated exhibitions and managed museum development projects for museums in Australia and New Zealand, roles that inevitably focus on developing relationships with visitors as, simultaneously, individuals and community members. **Lyn Beasley** is a freelance museum education specialist with twenty years experience in museums including Museum Victoria and National Museum of Australia. She has also written for the national curriculum in the area of Indigenous history.

Parrawa, parrawa! Go away! A new multi-voiced exhibition at the Tasmanian Museum and Art Gallery

Ian Terry¹, **Tony Brown**¹

¹Tasmanian Museum and Art Gallery

Few Australian institutions have dared to produce large and challenging exhibitions examining the fraught contact history between Aborigines and colonists in the nineteenth century. In its recently opened Redevelopment, the Tasmanian Museum and Art Gallery has created an exhibition which does just that. In this paper co-curators, Tony Brown (Senior Curator, Indigenous Cultures) and Ian Terry (Senior Curator, History), will outline the story behind their new exhibition about Tasmania's Black War. The exhibition, grounded solidly on the documentary record, tells the story of the war by examining the gaps in the record and giving voice to ordinary players, Aborigines and invaders. It uses non-traditional immersive techniques to provide a human dimension to a difficult history and give visitors an opportunity to imagine what it might have been like to have been on the frontier, for both black and white. The exhibition is located in a key object itself—Hobart's 1824 Bond Store which was part of the colony's Commissariat complex,

which underpinned the invasion of Tasmania and supplied participants of the Black War.

The exhibition uses objects, documents, historic images and artworks, commissioned film, interactive digital interpretation, theatrical presentation and art installation acquired for the exhibition to create a brooding atmosphere which takes visitors on a journey into Tasmania's dark past. It finally brings this colonial story up to the present and allows visitors to become part of the exhibition by giving their own responses to the story they have just experienced.

Ian Terry is Senior Curator of History at the Tasmanian Museum and Art Gallery where he has worked since 2006. He has curated several exhibitions and is particularly interested in the history of cross-cultural contact in Tasmania in the early colonial period. **Tony Brown** is Senior Curator of Indigenous Cultures at the Tasmanian Museum and Art Gallery where he has worked since 1997. He has curated numerous exhibitions including *ningenneh tunapry* and focuses on projects which support and promote Tasmanian Aboriginal cultural retrieval.

Finite resources ... infinite possibilities

Catherine Salmaggi¹

¹Western Australian Museum

What possibilities are your communities missing out on because of an increasingly constrained capacity? Find out how one successful program was creatively and collaboratively restructured to be delivered to a region-wide audience without increasing in-house capacity ... and we are not talking digitally!

A junior science program which incorporates a central message of 'Caring for Country' and Minang language was specifically remodelled to meet the needs of a regional network of Aboriginal parenting groups. Collaboration between the Western Australian Museum—Albany and Wanslea, a leading WA children's service provider resulted in the development of specific programming to promote understanding of cultural heritage, knowledge and natural science.

Utilising the Minimuse model as a template, Museum staff assisted with and on-trained the indigenous playgroup leaders to develop their own programming to suit local cultural considerations and meet early childhood educational outcomes.

It is hoped that through this collaboration strong community links with elders and their innate understanding of place and environment will complement and give parallel voice to the scientific concepts and language reclamation that the



Minimuse program promotes to young children and their families.

In both cases it was a win-win situation. The museum continues to fulfil its mission in assisting the community to explore and share its identity, culture and environment and our partner received a quality vehicle to further its organisational commitments whilst not over extending capacity or resources for both contributors.

Future considerations ... now let's talk digital!

Catherine Salmaggi joined the Western Australian Museum—Albany in 2008 after returning from an extensive period of living and working in the United States. With a background in education as a Primary School teacher and with an interest in early childhood, Catherine develops and delivers programs for junior audiences.

CS05—Exhibitions and editors

Who owns the text? Defining the editor's role in museum exhibitions

[Robert Nichols](#)¹, [Anne-Marie Condé](#)², [Shane Casey](#)¹

¹Australian War Memorial, ²National Museum of Australia

Exhibitions are not just curated, they also need to be edited. Exhibitions panels and labels should be both informative and engagingly written. They should also be concise, clear, consistent, and accurate. And so to make an exhibition work, the text the curator has produced needs to be copyedited and fact-checked. Getting the words right clearly matters. While few visitors will care about a slightly awkward use of the subjunctive, they will care about having their time wasted or having to struggle to work out what's going on. And panels will have to be replaced should names and dates be wrong.

This much is obvious. But typically the text will also require substantive editing, and often this will take the form of quite drastic pruning. There is, after all, only limited room on the walls, and museum visitors have no less limited time to spend in the exhibition. By contrast, curators and historians often have thousands of words worth of stories to tell, and a great many facts to convey. And sometimes the editing process will reveal more serious problems, the resolution of which may require a major rethink on the curator's part.

But this all comes at a risk: the editor must not slide over in the role of co-curator. It's all a matter of balance and negotiation. My paper will look at the complex role the editor has to play in helping to develop a successful exhibition.

Robert Nichols is Senior Editor at the Australian War Memorial in Canberra. He has edited more than twenty non-fiction books and more than sixty major exhibitions for a variety of museums and galleries. A former teacher and university lecturer, he has a PhD in philosophy. When not working, he will typically be found either reading, playing chess, or correcting restaurant menus.

Anne-Marie Condé is a curator at the National Museum of Australia. She also worked for many years as an historian at the Australian War Memorial. Her published work mainly concerns the history of archives, recordkeeping and museums in Australia and she has written extensively about the history of the War Memorial's collections. **Shane Casey** is Curatorial Business Manager in the Military Heraldry and Technology Section of the Australian War Memorial. A marine archaeologist by training, he has worked as a heritage and conservation consultant in Great Britain, and was previously curator of the SS Great Britain in Bristol.

CONCURRENT SESSION 2

CS06—Volunteering in the cultural sector

Volunteering in a large cultural institution: it's not just envelope stuffing

[Isobel Kindley](#)¹

¹Australian Museum

The Australian Museum has long history of volunteerism with the first volunteer record dating to 1901. Currently over 300 volunteers support most Museum departments. Today the number potential volunteering applications mean that volunteer positions are always oversubscribed.

Until recently volunteers were 'seen and not heard' by senior management merely providing assistance and support for staff. Volunteers are now crucial and professional, wanting to be involved in planning and decision-making. In turn, the activities that involve volunteers have become more diverse and may require a larger skills base. Volunteer programs have become more formal, structured, challenging and accountable. State and federal governments now have initiatives and policies to grow, regulate and support volunteering and community participation in Australia.

Volunteering programs in the cultural sector, and in general, have moved from simple to complex.

In this presentation I will use the Australian Museum experience to explore these new complexities and look at what this means for the volunteer manager, the staff supervising volunteers, the volunteer and future volunteer programs.



Isobel Kindley is Volunteers Coordinator at the Australian Museum. Isobel joined the Australian Museum in 1999 and had been Volunteers Coordinator since 2005. Isobel has had a diverse career; as a visual art teacher, and practising craftsperson then, after completing a Graduate Diploma of Art Administration, in a variety of positions in several flagship cultural institutions in Adelaide and Sydney.

Managing older volunteers and 'converting' the non-volunteers to volunteers

Margaret Deery¹

¹Curtin University/University of Canberra

The constant need for tourist attractions, such as museums, to provide a unique and memorable experience, has intensified the focus of researchers on the management of these organisations. While attention has centred on curatorial aspects of museums, a growing body of research examines the management of human resources, specifically the opportunities and difficulties around volunteer management.

This presentation will examine two aspects of volunteer management. Firstly, it presents the findings from a study examining the motivations of museum volunteers through the use of the Voluntary Functions Inventory (VFI) (Clary et al 1998). Our study segments the respondents according to their motivations and, focusing on the older volunteer segments, offers insights into the management of these groups. The paper concludes with recommendations for future research.

The second focus for this presentation is on a project that aims to increase volunteer participation in Australia by identifying non-volunteers with a high propensity to volunteer, especially for smaller organisations that may struggle to recruit sufficient volunteers. It examines the issues that would encourage them to begin volunteering and what an organisation can do to increase its ability to successfully recruit these potential volunteers. The project will identify individuals with a high propensity to volunteer, thereby determining their likelihood of 'converting' to volunteering.

Professor Margaret Deery is Adjunct Professor at Curtin University, Director of Tourism and Business Events International and is also currently Principal Research Fellow in the School of Management at the University of Canberra. Professor Deery was previously the Director and Professor of the Centre for Hospitality and Tourism Research at Victoria University in Melbourne and Professorial Research Fellow with the Australian Government funded Sustainable Tourism Cooperative Research Centre (STCRC). She has published widely in the area of volunteer management and has received national competitive research grants in this area.

CS07—Crack, tweets and how museums work

Supplying 'Museum Crack': what to do when your audience is addicted to your product

Leanne Dempsey¹

¹Royal Australian Mint

Museums are both a business and a culturally-connected industry—literally, in the case of the Royal Australian Mint in Canberra. The Mint has a unique and multi-faceted personality: factory production environment; tourist attraction; keeper of Australia's National Coin Collection; and commercial business supplying circulating coins to Australia as well as numismatic products world-wide.

The Mint's core audience is also unique: a highly motivated group of highly knowledgeable, passionate—some might say *addicted*—coin collectors and numismatists.

Museums and other collecting institutions are a natural mecca for collectors and enthusiasts, and those people who dedicate themselves to a particular type of collection often have high expectations for a special relationship existing between themselves and their museum.

The Mint's core audience of collectors regards the Mint as a definitive Australian resource, not only keeping and interpreting the National Coin Collection, but also literally *creating* it. The Mint therefore occupies a special role in their lives: we are regarded as a source for their collection addiction, an authoritative source of information, a trusted friend and an ever-changing treasure house.

They have great expectations of us: that we will be constantly available to them; that we will understand and respect their own expertise, and that we will value them as a resource that we can, in return, claim as our own.

In essence, our collectors feel—with some justification—that they *own* us.

What does a small museum do when they are essentially peddling an addictive substance to their audience? How does that very special relationship play out in real life—and what are our responsibilities to our core audience as well as to the rest of the community?

Leanne Dempsey is Public Programs officer at the Royal Australian Mint in Canberra. She has a Masters in



Sustainable Heritage Development from the ANU and a Bachelor of Cultural Heritage Management from the University of Canberra. Leanne doesn't collect coins, but she is a big fan of people who do.

Tweeting in the archives: using social media to promote an archival collection

Tara Nichols¹

¹National Archives of Australia

The International Council on Archives Congress held in Brisbane in August 2012 was the first Congress to integrate social media into its program. The Congress ran over three days, with more than 1000 archives professionals in attendance—who generated more than 5000 tweets. Over those three days in August, the topic of 'archives', led by the National Archives via the Twitter hashtag #ICA_2012, actually trended on Twitter. And the National Archives was in the middle of it all.

It was the pinnacle of our current social media engagement, and an excellent example of what can happen when people are passionate about a topic. It showed how important it is to post and share content that means something to your audience.

What has this done for the Archives as it continues to use social media to engage Australians with our collection? This snapshot highlights the glory of our brief 'trending' moment and explores how it has helped inform the ongoing work of the Archives in the social media world.

Tara Nichols has been working at the National Archives of Australia since 2011, leading and increasing the organisation's social media engagement. Prior to her move to the Archives Tara worked in the private sector developing social media and public communication campaigns.

Museum staff churn—making butter or whipping cream?

Phillipa Tocker¹

¹Museums Aotearoa

New Zealand's museum sector has seen unprecedented staff changes recently. In the past year, 11 out of 37 medium-large museums have had a change of director.

Sixteen Directors/CEs and 24 Deputy Directors/senior managers roles have been advertised. For the 2012 year, Museums Aotearoa has advertised over 160 vacancies, nearly 50% more than the previous year. In a sector with about 130 staffed institutions (including around 90 with less than 5 staff), this turnover is significant.

What is driving this change, and what are its consequences? Some obvious, and interrelated, drivers are:

- budget pressure
- restructuring to meet new skills and output requirements
- flow-on effect from this 'churn'

I propose to analyse recent staff changes in New Zealand museums and galleries, and present some findings relating to changes in the sector, future planning, career and professional development, and future challenges.

Phillipa Tocker is Executive Director of Museums Aotearoa, New Zealand's museum sector peak professional body. We aim to encourage communication and interaction between museums/galleries and other related sectors, to improve their capacity to understand and meet the changing environments in which we operate, and to advocate on behalf of the sector.

An ounce of history and a pinch of nutrition: doing collaborative research

Alison Wishart¹

¹Australian War Memorial

This paper is about an effective, perhaps unusual, collaboration between a curator (myself) and a nutritionist (Michelle Minehan from University of Canberra). Our professional interests merged on the topic of food: specifically a popular cookbook published in Victoria in 1916 and the rations provided to ANZACS at Gallipoli in 1915. Michelle analysed some of the recipes in the 1916 cookbook and the standard rations provided to Australian, New Zealand and British troops at Gallipoli and provided valuable information about their nutritional value. It would have been very difficult to obtain this information, which enhanced my research, without working with Michelle.

The research on the cookbook is published in 'Recipes for Reading Culinary Heritage: Our Cookery Book' recollections, see http://recollections.nma.gov.au/issues/vol_5_no_1/ My research on food at Gallipoli will be presented at an International Inter-disciplinary conference in Sydney, 'Making Sense of Food' in January 2013 and prepared for publication in a journal in 2014.

In this paper I will discuss:

- how I initiated the relationship with the nutritionist
- how valuable it was for both of us



- potential pitfalls of working across institutions
- what I've learnt from the experience.

The ethics and obligations of purely moral contracts as compared to financial contracts.

Alison Wishart has worked as a curator and/or collection manager since 2003 at the Museum of Tropical Queensland in Townsville and the State Library of Queensland (Brisbane) before moving to Canberra in 2008 to work at the National Museum of Australia and now the Australian War Memorial. She has a BA (Hons) from the University of Queensland and a Masters in Museum Studies and Cultural Heritage (Deakin University). Alison has curated exhibitions on topics as diverse as Johnny Warren's football career, the removal of Indigenous children from their families in Queensland and long distance love. She is currently dealing with the complexities of managing a photographic archive at the Australian War Memorial that contains both physical and digital items, sometimes with multiple versions of the one image. Alison is currently researching the impact of diet on soldiers and food at Gallipoli.

Managing change transition within a volunteer-run cultural organisation

Theodora Zourkas^{1,2}

¹Zourkas Group, ²Hellenic Lyceum

It is no secret that given the shortage of available funds and increased competition, museums need to operate more as a business, in particular manage change, understand their market and develop revenue generating strategies. While larger established Museums are better placed to do this (not without their own challenges) what does this mean for the smaller, in particular, volunteer run organisations and museums? How can they successfully transition? In any effective change transition strategy there are some common characteristics: visionary leader, sponsors, good communication and 'what's in it for me' WIFM for the volunteers and members.

This presentation focuses on a case study of the Hellenic Lyceum, Sydney which is a volunteer run Greek cultural association dedicated to the promotion of Hellenic culture through Greek dance, costumes, jewellery, music, literature, theatre and embroideries. While the organisation commenced in 1951 and was well known, over the last 20 years the focus on its collection had waned. In 2012 the organisation restructured and refocused back to its original vision. While still a work in progress this was done by the application of good change management practises which included: a visionary leader; an experienced mentor; change and communication strategy expertise, networking and marketing and a developing a 'product' for the members.

My role over the last twelve months was to assist the new leader with the transition by working with them on their internal practises that impact their external image or 'brand'. As a result their collection has been photographed and catalogued; the collection is showcased at each function; a major art exhibition and symposium has been convened for March 2013 and plans are under way for a museum.

Theodora Zourkas's background in leading and implementing change has enabled her to apply her skills to an industry she is passionate about, working with various costume based cultural organisations. In March 2012 she presented a paper from her History thesis on Dress and Identity at the Costume Society of America Conference. She is now completing a Master of Cultural Heritage

Using schools to make history

Anne Chapple¹

¹State Library of Western Australia Foundation

The State Library of Western Australia Foundation has devised a unique project: 'Our Schools in History' that works on the basis of partnering in the exploration of the nominated school's history. The project involves provision of digitised archival material which can be used as a 'springboard' for further research by students. This is complemented by an education package, linked to the National History Curriculum that suggests activities, outcomes and a platform for the publication of their research.

Anne Chapple has a Bachelor of Education and has taught at primary, secondary and tertiary levels including TAFE and has completed her Certificate III in Museum Studies. Anne is currently employed at the State Library of Western Australia Foundation, working on the Our Page in History project

Commemorating the Perth Entertainment Centre

Anne Chapple¹

¹State Library of Western Australia Foundation

The Perth Entertainment Centre demolished in 2010 was a popular venue which hosted internationally, nationally and locally renowned performers and shows. The State Library of Western Australia Foundation in partnership with Heritage Perth collected the stories and memories of the centre from the public. This snapshot will explain how this community engagement project was managed and the remarkable outcomes achieved.

Anne Chapple has a Bachelor of Education and has taught at primary, secondary and tertiary levels including TAFE and has completed her Certificate III in Museum Studies. Anne is currently employed at the State Library of



CS08—Working in museums

Museum studies or an MBA? Skills for museums in the age of creative industries

Caroline Butler-Bowdon¹

¹Sydney Living Museums

Who should run a museum? Who should work in a museum? Twenty-first-century museums and heritage organisations are magnets for staff with education and training from a very broad range of disciplines. The institution where I work, Sydney Living Museums, is no exception. Our mix of staff are journalists, academics, film makers, designers, teachers, event managers, hospitality coordinators, librarians, editors, web designers, archaeologists and gardeners, who all collectively contribute to make museums one of the most truly inter-disciplinary workplaces on the planet. Hence the great and ever increasing attraction of museum employment.

Challenging financial times and reduction of the public purse demands different skills for museum organisations. Equally as our creative industries change and public taste shifts, museums require greater agility to create content across multiple platforms. Increasingly the fundamentals for all staff are the need to write across formats, build partnerships for greater collaboration and engagement with audiences, project manage as well as specialist knowledge of disciplines as a sound base.

How do we grow future leaders in our field? Complex governance structures and diffuse power structures with museums pivoting between governments, boards of trustees and external stakeholders make senior management roles in not-for-profits more challenging than leaders of businesses with clearer executive power. To borrow from the ideas of Jim Collins, how do we as an industry continue to attract great staff and future leaders, who will build enduring greatness for our institutions; people who can get people to follow when they have the freedom not to.¹

Dr Caroline Butler-Bowdon is Assistant Director, Sydney Living Museums where she leads the Creative Services

¹ Jim Collins, *Why business thinking is not the answer: Good to Great and the Social Sectors*, 2005, p.32. One of the readings at the Getty Museum Leadership Institute Residency, June 2012, Claremont Graduate University, Los Angeles.

Group of Collections and Access, Interpretation and Exhibitions, Education, Public Programs, Volunteering and Web and Screen Media. She has curated many exhibitions and is an award-winning author of books on Australian social and urban history.

Changing organisations and a changing focus? The role of the curator in Australian museums

Claire Baddeley¹

¹Australian War Memorial

The specialisation of professional knowledge has long been associated with the role of the curator in Australian museums. Increasingly, however, since the 1980s, the traditional role of the curator has become counterbalanced against the requirements of institutional management and a rising business and corporate ethos within museums. The tension between curatorial and managerial requirements in Australian museums and the consequent shifting institutional focus is the focus of this paper. How and why has the role of curator changed since the advent of 'new museology' and greater corporatisation in museums? What are the implications for specialist staff, their professional and their future?

The rise of the professional in museums during the current century, the growing emphasis on communications, education and audience development resulting in the modification of the traditional role of the curator and a move away from the scholarly to the managerial in museums are examined in this paper. The move in museums away from internally driven research, connoisseurship and the ordering of knowledge according to 19th century ideals towards broader, more readily accessible forms of knowledge through technological and organisational change and the implications of this for the evolving role of the curator are also explored in this paper. To conclude, the paper provides insights into the factors shaping the role of curators through the evolution of museums as professional bureaucracies.

Claire Baddeley has recently completed a PhD (Management) at the School of Business and Government at the University of Canberra on the management of museums in Australia. Prior to undertaking her PhD, Claire has worked in a number of museums, galleries and cultural institutions in Victoria and the ACT. This has included curatorial, public programs and management positions and she is currently Senior Curator of Art at the Australian War Memorial.



Working together: having your board understand and support you

Stewart Reed¹

¹Centre for Continuing Education, University of Sydney

Museum professionals have access to a wide range of education opportunities including university museum studies courses, Museum Australia's Museum Leadership Program plus a variety of seminars and workshops. Together with good 'on the job' training, these provide a firm foundation for effective museum operation and management. Most museums have a board or Trustees which decide on many aspects of the museum's operation. In some cases a museum and its staff may report to a committee of the organisation that 'owns' the museum. These bodies set policy and usually provide financial and operational oversight.

It is rare for a museum board member to require any formal qualifications for their role although many are appointed due to an interest in the museum or its collection. There is no specific education available for a museum's board members or Trustees apart from generic management training. This can result in having board members who are unaware of the different facets of a museum resulting in museum staff not being provided with the support, and often funds, to operate in a professional manner. It can also lead to a lack of clear objectives for a museum or interference in the day to day running of the museum.

In a larger museum a cohort of experienced and professional staff can resolve many issues resulting from a group of uninformed (despite in many cases, well intentioned) board members but this can be difficult in a small museum.

I propose a number of informal and formal approaches for museum staff to use to have their board understand the complexities of a museum together with the requirements for the essential components of a modern museum.

This session is based on my experience my work in a number of museums, as an educator and experience as a museum board member.

Stewart Reed lectures on visual arts/history at the Centre for Continuing Education, University of Sydney. He has worked in a number of arts and museum organisations and as a management consultant. He has also been a museum board member. He holds a Master of Art Administration from the University of NSW.

CS09—Indigenous collaborations

'Jump up blackfellas'²: songlining museums and singing collections

Margo Neale^{1,2}, **Tapaya Edwards**³, **Diana James**², **Jilda Andrews**^{2,4}, **Nardi Simpson**^{5,6}, **Kaleena Briggs**^{5,6}

¹National Museum of Australia, ²ANU, ³Songlines project, ⁴University of New South Wales, ⁵Stiff Gins, ⁶Spirit of Things Collective

Museums in the 21st century can no longer ignore Indigenous peoples rights and responsibilities to their cultural material and heritage. How do museums discharge their responsibilities to the First Australians—to our histories, our values and our voice—in ways that are beyond being politically correct and patronising? How do those previously captive to anthropological discourse and unequal power relations interrogate the histories and attitudes that defined indigenous as 'lesser' and 'other', and now as 'special—to be approached with caution'. We engage in self-liberating strategies in diverse ways by negotiating new positions that release us from old plot lines of imposed narratives and passivity to new positions of proactivity where we add voice and value to collections, to exhibitions and to museum culture. It no longer has to be about how museums work with Aboriginal and Torres Strait Islander peoples but how we work with museums.

Pioneering collaborative models will be showcased in this panel. The first is an epic intercultural and interdisciplinary research project, *Alive with the Dreaming! Songlines of the western desert* which explores a radically new approach to the integration of Indigenous and western knowledge in understanding and managing our shared cultural and natural environment. It tracks the Seven Sisters Songlines across three states and deserts in the APY and Martu lands: archaeologically, ecologically, visually and performatively. It departs from current collaborative models where the Museum is usually the originator of a project and communities are consulted, to one where communities initiate and Museums facilitate. In this model Indigenous ways of knowing and being are instituted in a governance structure that is led by the elders according to the Tjukurrpa.

The second project is a more intimate and convivial research project of major significance entitled *Spirit*

² This title is an inversion of the title to Gordon Bennett's painting, *The Nine Ricochets (Fall Down Black Fella, Jump Up White Fella)*, 1990.



of things: Sound of Objects. It is a research, history, arts and cultural project that explores residual and embedded stories and songs retained in Aboriginal cultural material. The Indigenous duo 'Stiff Gins' is part of the *Spirit of things collective* that gives voice and cultural value to objects through song, art and story, elements that will also animate this panel session.

Margo Neale is convenor of this session. She is Senior Indigenous Curatorial Fellow at the National Museum of Australia, Adj Professor at the Australian Centre for Indigenous History (ANU) and a partner on the ARC Linkage Songlines project, *Alive with the Dreaming!* Songlines of the Western Desert. **Tapaya Edwards** is a Pitjantatjara man who lives and works in the APY Lands with youth on cultural and heritage maintenance. He works with the Songlines project and performs in the Seven Sisters songcycle performance recently at the NMA. **Diana James** is a Senior Research Associate and Project Coordinator of the ARC Linkage Project, *Songlines of the Western Desert, Alive with the Dreaming!* Songlines of the Western Desert at the Research School for the Humanities and the Arts at ANU. **Jilda Andrews** is a PhD Candidate in Interdisciplinary Cross-cultural Research at the Research School of Humanities and the Arts, ANU and a lecturer at the University of New South Wales in Indigenous Studies. **Nardi Simpson** and **Kaleena Briggs** are members of the Indigenous band, the Stiff Gins and part of the Spirit of Things Collective that works with Museum collections.

CS10—Creative Australia and other government initiatives—opportunities and challenges

The *Protection of Movable Cultural Heritage Act 1986*—the role of museums

Patrick Greene¹

¹Museum Victoria

The *Protection of Movable Cultural Heritage Act 1986* (the Act) gives effect to Australia's commitments under the 1970 UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property.

Domestically, the Act protects Australia's movable cultural heritage and, internationally, it assists other countries to regain their cultural property if it has been exported illegally.

This session provides a broad overview of Australia's scheme for protecting movable cultural heritage and maps the intersections between the museum sector and the scheme, including:

- how to register as an expert examiner
- how to access funding through the National Cultural Heritage Account for the purchase of

Australian protected objects (\$0.5 million per annum)

- how the general permit system enables Museums to temporarily export Australian protected objects for international exhibition or research.

Museum professionals play a pivotal role in ensuring that both the domestic and international aspects of the Act are implemented effectively. In particular, museum professionals registered as expert examiners under the scheme provide reports on the significance, provenance and authenticity a broad range of Australian and international heritage objects including artefacts, weapons, fossils, art, steam engines, stamps, medals and cars. These reports underpin the decisions made by the National Cultural Heritage Committee and the Minister for the Arts in relation to the import and export of cultural heritage objects. Museums have also assisted in measures to combat the international trade in illicit cultural material.

Dr Patrick Greene, OBE BSc FSA FMA FIPAA is an archaeologist and is the Chief Executive Officer of Museum Victoria. He is the Chair of the National Cultural Heritage Committee and of the Council of Australasian Museum Directors and is a former President of the Museums Association in the UK.

Protection of Cultural Objects on Loan Bill—brief overview and implications for the museum sector

Lyn Allan¹

¹Office for the Arts

Australia's major cultural institutions have increasingly faced a significant obstacle in securing international loans as Australia, unlike numerous other countries, did not have comprehensive legislation providing protection for cultural objects on loan. The *Protection of Cultural Objects on Loan Act 2013* (the Act) supports the future of international cultural exhibitions by reassuring foreign lenders that Australia is a secure destination for loans. This will enable Australian cultural institutions to more successfully compete for world-class exhibitions.

The Act will limit the circumstances in which lenders, exhibiting institutions, exhibition facilitators and people working for them can lose ownership, physical possession, custody or control of objects on loan from overseas while they are in Australia for temporary public exhibition.



The Act supports our international obligations such as those under the *1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* and ensures that our most sensitive Australian material remains protected by the *Protection of Movable Cultural Heritage Act 1986*.

This presentation will provide an outline of the *Protection of Cultural Objects on Loan Act 2013* and an overview of how the scheme will operate.

Lyn Allan, Assistant Secretary, Collections and Cultural Heritage Branch, Office for the Arts

Visions of Australia program at the Australia Council for the Arts

Rose Hiscock¹

¹Arts Development, Australia Council

In August 2012, The Minister for the Arts announced the transfer of National Touring Programs, including Visions of Australia, to the Australia Council. The intent of the programs will remain as: access for Australians living in regional and remote communities to high-quality productions and exhibitions. Rose will provide an update on the Australia Council and Visions of Australia.

Rose Hiscock is the Executive Director Arts Development at the Australia Council for the Arts. She is responsible for building national and international audiences and markets for Australian arts. Rose's career spans both commercial and cultural sectors. She has worked in audience development, strategic marketing and building and communicating cultural brands. Prior to working for the Australia Council, she led Museum Victoria's marketing and commercial operations where she was responsible for considerable commercial growth as well as significant campaigns such as the successful Melbourne Winter Masterpiece exhibitions.

***Creative Australia*—how the government and museums can work together to deliver strategic investments**

Grant Lovelock¹

¹Office for the Arts

On 13 March 2013, the Australian Government launched *Creative Australia*, the national cultural policy. *Creative Australia* sets a strategic framework for Government investment in the arts, cultural heritage and creative industries over the next ten years. It aims to ensure that the arts and cultural sectors have the skills, resources, and resilience to play an active role in Australia's future.

Creative Australia recognises the importance of Australia's libraries, galleries, museums and archives in preserving, interpreting and presenting Australian stories. It highlights Australia's national collections as essential for education, research, tourism and in bringing significant economic benefits to local communities and the national economy.

This session will provide an opportunity to discuss how Government and the Museums sector can work together to deliver on the agenda of *Creative Australia* now and into the future.

As part of its forward agenda, *Creative Australia* calls for the National Collecting Institutions to work to implement strategies to enhance their leadership role and ensure greater collaboration with libraries, galleries, museums and archives. The Museums Australia conference and associated meetings provide an opportunity for museum representatives to identify key priorities for the sector and discuss how the sector can more strategically coordinate and utilise its national network of museums.

Grant Lovelock is Acting Assistant Secretary, Arts Partnerships Branch, Office for the Arts, Department of Regional Australia Local Government, Arts and Sport.

Responses from the arts and museum sectors

Deborah Stone¹, **Bernice Murphy**²

¹ArtsHub, ²Museum Australia

Deborah Stone is Editor of artsHub (www.artsHub.com.au), the online source of news, jobs and information for the arts sector. She has had an extensive career in journalism as a reporter, feature writer and arts writer on *The Age*, *The Sunday Age* and *The Australian* and as Editor of the *Australian Jewish News*. **Bernice Murphy** has been National Director of Museums Australia since 2006, drawing on three decades of experience in art museums and on cultural and educational boards in Australia. She was Vice-President of the International Council of Museums in Paris (1998–2004) and Chair of ICOM's Ethics Committee (2005–2011). Bernice was awarded the Australia Council's Visual Arts Emeritus Medal in 1999 and an honorary Doctor of Letters from the University of New South Wales in 2004.



CS11—MA national networks

PANEL

Relevance, responsibilities and requirements—the future of national networks for Museums Australia

David Arnold¹, Carolyn Meehan², Andrew Simpson³, Jonny Brownbill⁴, Guy Hansen⁵, Lee Scott⁶

¹MAENN, ²EVRNN, ³CAUMAG, ⁴MUSTEC, ⁵MHNN, ⁶MANO

David Arnold is Head of Learning Services and Community Outreach at the National Museum of Australia. Prior to that he was the manager of education at the NMA for 12 years. For the past four years David has been president of the Museums Australia Education National Network. **Carolyn Meehan** is the Manager Audience Insights, Museum Victoria. Carolyn has managed the visitor research and evaluation program at Museum Victoria (which includes Melbourne Museum, Scienceworks, Immigration Museum, Melbourne IMAX and Royal Exhibition Buildings) since 1994. There are nearly 900 research projects investigating motivations, barriers, profiles and satisfaction of visitors and non visitors as well as effective exhibition and program experiences. This work underpins Museum Victoria's visitor centric approach. **Andrew Simpson** has worked mainly in university museums. After a career as a museum practitioner, he proposed and developed undergraduate and postgraduate programs in museum studies at Macquarie University. He is currently the Chair of CAUMAC and was previously President of the NSW branch of Museums Australia. **Jonny Brownbill** works at Museum Victoria, Australia's largest public museum organisation. There he plans and delivers all manner of online projects for four museum venues. Current activity includes developing an online strand of the organisation's digital strategy, bringing together content strategy, audience development, smart systems and multi-platform delivery. **Dr Guy Hansen** is Head of the Australian Society and History program at the National Museum of Australia. He has worked as the lead curator on many exhibitions, including *Nation: Symbols of Australia* (2001), *Captivating and Curious* (2005) and *League of Legends* (2008). **Lee Scott** is the National Operations Manager of Museums Australia. She has Heritage Management, Business Studies and Museum Studies qualifications with over 20 years' voluntary experience in community museums. Lee has public sector training and experience in OHS policy development, coordination and training.

CONCURRENT SESSION 3

CS12—Museum theatre

Devising and performing museum theatre for the Come Alive schools festival of museum theatre

Peter Wilkins¹, Angela Casey¹, Jane Watson²

¹National Museum of Australia, ²Orana Steiner School

This practical workshop focuses on the creation of a schools' festival of museum theatre within a cultural institution, using the collections as inspirations for the creation of theatre pieces. Participants will explore their museum's potential to introduce young people to the collection through the creation of theatre performances within the cultural institution. This hands on approach to the interpretation of the collection will highlight the ways in which various partners can work together to fulfil the museum's mission, emphasise the business of the museum to work with education in particular and discover new and exciting ways to tell the nation's stories and imagine the future, that is reflect on the past to illuminate the present and envision the future. During the workshop, participants will discover how to develop a piece of museum theatre through the creation of a scenario, based on a particular object, character or event within the museum's collection. Participants will either be provided with research information or will use their knowledge of their specific collection to work together to create a synopsis for a museum theatre piece of 20–30 minutes in length. The piece is to be devised for performance by young people within the museum.

The workshop will be presented by Peter Wilkins, Artistic Director of the National Museum of Australia's Come Alive Festival of Museum Theatre, Angela Casey, the acting Education Manager with the National Museum and Jane Watson, drama teacher at Orana Steiner School in Canberra and a participant in the previous three Come Alive Festivals of Museum Theatre. Peter will outline the creation of a festival of museum theatre. Angela will focus on the creation of the partnership and the relationship between the museum and the school. Jane will provide a practical perspective on creating museum theatre with school students and its relevance to their learning within the framework of the curriculum.

Peter Wilkins is former Head of Drama at Narrabundah College. He is the Artistic Director of the Come Alive Festival of Museum Theatre, which is a festival of original performances, presented by ACT school students at the



National Museum of Australia and inspired by the museum's collection. **Angela Casey** is the Manager of Learning Services at the National Museum of Australia. She has a background in community theatre and drama education. **Jane Watson** has been a drama teacher for the last 10 years and currently works at Orana Steiner School in Canberra. For the last 4 years Jane has been actively involved in Museum Theatre and for the last three has assisted students in devising work for the Come Alive! Festival at the National Museum of Australia.

CS13—Exhibition lighting and design

International museum showcase design trends

Mike Chaplin¹

¹ClickNetherfield

Mike Chaplin's presentation is based on trends in museum showcase design. He will touch on areas such as minimalist, frameless construction; surface bonded glass; curved cases; large cases; re-useable cases; exotic external materials; fully inert internal materials; and monolithic structures. Mike has worked with ClickNetherfield since leaving university 25 years ago to grow what was a small company into one of the world's leading museum showcase engineers. At the forefront of showcase technology, ClickNetherfield is renowned for driving innovation through cutting edge design and advanced conservation techniques.

Mike Chaplin has worked with ClickNetherfield since leaving university to grow what was a small company into one of the world's leading museum showcase manufacturers. With 25 years' experience in the engineering and design development of high-quality museum display cases, Mike has played a key technical lead role on countless prestigious projects.

Rethinking exhibition lighting: lighting that supports preventive conservation and visual richness in exhibition environments

Emrah Baki Ulas¹, **Mirjam Roos**¹

¹Steensen Varming

Based on an ongoing and unique PhD lighting design study on museum and gallery lighting, this paper focuses on well-accepted industry guidelines which are in crucial and urgent need of a re-think and reform.

Designing of lighting for museum and art gallery exhibition display spaces is often a non-prescriptive task in which numerous considerations regarding the complexities of environmental and lighting systems and technologies, and the particular needs and circumstances of individual collections such as

the conservation and curatorial considerations holistically require attention. Subject to the proposed research study here are aspects that are interconnected to many aspects of the illumination of the artworks for exhibition display.

Some of the central questions in this work are: Is perceived colour richness really dependent on continuity of the spectral composition of the light sources? How can light sources be optimised to enhance visual quality of exhibition displays – Is this possible through the manipulation of spectral content and spatial distribution? Can manipulation of the spectral output of the light sources or spatial distribution lead to improved colour aesthetics in exhibition display and also provide more sustainable outcomes and minimise photodegradation? What is the correlation between the spectral composition and the type and the nature of the exhibit for optimum exhibition display environment?

Amongst primary objectives of the study are to demonstrate the correlations between the various parameters of lighting vs. the perceived visual richness and better preventive conservation in exhibition environments; and identify and outline potential benefits of these correlations for improved exhibition display outcomes with respect to important aspects including:

- Visitor's Experience; to relate to visual preferences and support curatorial arrangement of the exhibition contents
- Preventive Conservation Aspects; to reduce photodegradation (fading) potential of cultural material
- Curatorial Aspects; visual aesthetics and supporting of the contents
- Energy and Maintenance Strategies; to improve the sustainability aspects

A key aspect of this paper, therefore, is to communicate practically relevant outcomes that can provide information and guidance on some of the key perceptual aspects of museum and gallery exhibition display, to contribute to developing more thorough lighting design solutions for exhibition display environments.

Furthermore, in wider context, to inform and inspire managers, curators, conservators, designers and facility specialists about the potential impact of thoughtfully designed lighting to make a difference in the exhibition spaces.

Emrah Baki Ulas is a Sydney based award-winning lighting designer. His career in lighting began working for the Istanbul Foundation for Culture and Arts. He has a



master's degree in MALD Architectural Lighting Design at the University of Wismar, Germany, and is currently pursuing a PhD at the University of Technology Sydney.

CS14—New responses to Indigenous cultural material

Transforming Tindale: an artist, curator and cultural institution respond to this extraordinary anthropological photographic collection

Michael Aird¹, Louise Denoon¹, Vernon Ah Kee¹

¹State Library of Queensland

'Wonderful to see that prejudiced anthropological studies from a very bleak period in Australian history can be used as a tool for family history and enable people to connect with the past in such a positive way—that despite its original purpose, this collection has become a source of empowerment.' (Visitor feedback, *Transforming Tindale* exhibition, September 2012)

'I know that the visitors were transfixed by this landmark project.' (Julie Ewington Curator, Australian Art, Queensland Art Gallery)

'These photographs belong to history—they belong to everybody.' (A great granddaughter of people featured in the exhibition)

Curator, Michael Aird, artist Vernon Ah Kee and State Library of Queensland (SLQ) Executive Manager Louise Denoon reflect on the dynamic process for the development of the exhibition *Transforming Tindale* presented at SLQ in 2012. The presentation will also evaluate the response to the exhibition from families documented in Tindale collection, to school groups, the media, artists, anthropologists and collecting institutions.

Michael, Vernon and Louise differ in their response and interpretation of the collection based on their professional roles, personal experiences and future relationships however we were all committed to this exhibition being a starting point for a conversation for new ways of doing business with Aboriginal communities and content in cultural institutions.

Norman Tindale's original research is held at the South Australian Museum. The State Library has copies of genealogical information and photographs from the Tindale collection available for the Queensland Aboriginal communities of Mona Mona, Yarrabah, Palm Island, Woorabinda and Cherbourg, as well as two northern New South Wales

communities at Boggabilla and Woodenbong. For over 20 years SLQ has assisted in providing access to this important Aboriginal cultural material. Through the curatorial eye of Michael Aird and the creative talent of Vernon Ah Kee these scientific images were transformed into powerful portraits of strong and confident people.

Michael Aird has worked in Aboriginal cultural heritage since 1985, graduating in 1990 with a Bachelor of Arts in Anthropology (University of Queensland). He has curated over 20 exhibitions, published several academic articles and has been involved in numerous research projects. In 1996 he established Keeaira Press and has produced over 25 books. **Louise Denoon** has worked in Queensland's cultural sector for nearly 20 years. She was the Inaugural Director at Global Arts Link in Ipswich and was Senior Curator at the Museum of Brisbane. Louise is currently Executive Manager, Queensland Memory, responsible for developing the State Collections and proactively building communities of interest around Queensland's documentary heritage. **Vernon Ah Kee** is a conceptual artist and also a member of the Brisbane-based proppaNOW artists' collective. He completed a Bachelor of Visual Arts (Hons) at the Queensland College of Art, Griffith University, Brisbane, majoring in drawing and screen printing. Vernon's work critiques Australian society, particularly the segregation between Indigenous and non-Indigenous cultures.

CS15—Beyond our shores

'Stori blo iumi': the redevelopment of the Solomon Islands National Museum

Rita Sahu¹, Rowena MacDonald^{1,2,3}

¹Solomon Islands National Museum, ²National Museum of Australia, ³Australian Volunteers for International Development

In 2011 the Solomon Islands National Museum (SINM) embarked on an exciting program of rejuvenation. Following its closure during the period of social tension in Solomon Islands from 1998 to 2003, when the government of this small Pacific nation virtually collapsed, the Museum staff has been working to rebuild the institution. Solomon Islands' hosting of the 11th Festival of Pacific Arts in July 2012 provided the impetus for the complete redevelopment of the Museum's permanent exhibition gallery. Presenters Rita Sahu and Rowena MacDonald will discuss the challenges and achievements of the project, and the Museum's plans for the future.

The new exhibition celebrates the many cultures of the Solomon Islands, and for the first time in a public cultural institution, tells the story of the nation, from the first settlers to today. The paper will explore the SINM's attempt to play a 'nation building' role in its post-conflict community through the exhibition, inviting Solomon Islanders to develop



a deeper understanding of their shared history and greater pride in their rich and diverse cultural traditions.

The project also offers a case study in international collaboration between museum professionals from developing and developed nations. The SINM exhibition team, including Ethnologist Rita Sahu and Director Tony Heorake, collaborated with content experts from museums and universities in Solomon Islands, the United Kingdom, New Zealand, Australia and USA. Rowena MacDonald volunteered at the SINM to assist with redevelopment of the exhibition gallery under the Australian Volunteers for International Development program, while on leave from the National Museum of Australia.

Rita Pama Sahu, 29 years old, is from Malaita Province in Solomon Islands. She graduated with a BA in Social Anthropology from Massey University, Auckland, and has been working as Ethnologist at the Solomon Islands National Museum since 2008. **Rowena MacDonald** has worked in Australian cultural institutions for over 20 years, as both a curator and exhibition project manager/producer. She is currently an Exhibition Coordinator at the National Museum of Australia. In 2011–12 she worked as an Australian Volunteer for International Development at the Solomon Islands National Museum.

Building He Kōrahi Māori, a Māori dimension at Tāmaki Paenga Hira for Auckland's Future Museum

Nicola Railton¹, Bernard Makoare¹

¹Auckland Museum, Tamaki Paenga Hira

Auckland Museum finds itself at the centre of a remarkable opportunity for New Zealand in the context of Treaty Settlement. Historically, the Museum acquired many taonga within the context of colonialism. Today, taonga are more widely recognised for their true cultural significance. The many relationships are being re-calibrated in a dynamic fashion that involves the Museum—funded by one city—in relationships that reach across the country.

The Museum's experience in working with iwi and Maori over recent years has largely been framed by its statutory duties. This was strengthened by the 1996 Auckland War Memorial Museum Act with the mandate, support and strategic brokerage of its legislated Maori Advisory Committee, the Taumata-a-Iwi. The Trust Board and Taumata-a-Iwi have built on and refined their duties since with governance policy including the Kaupapa (a Treaty aligned charter) and more recently He Karahi Maori, a Maori dimension.

He Korahi Maori is a strategic framework that enables the construction of a Maori dimension that is visible, valued and enduring. It begins with the Museum's shared governance model and is expressed through partnerships in Auckland that form the basis for relationships with wider iwi. This context sets a strong platform for current and future relationships with iwi and Maori, and aspirations to continue an innovative, culturally integrated approach.

He Korahi Maori is at the heart of the Museum's high level strategic and capital investment plan, *Future Museum*, that will guide a process for transformational change and embed He Korahi Maori throughout everything the Museum does and in what all visitors will experience. *Future Museum* will place Maori narratives and taonga at the core of the Museum, by increasing access to taonga and establishing a unique co-development model with iwi and Maori. This presentation will explore the opportunities and challenges for the Museum around these aspirations.

Nicola Railton is a project manager for Maori Content and Interpretation at the Auckland Museum, Tamaki Paenga Hira. **Bernard Makoare** is a Ngati Whatua representative on the Taumata-a-Iwi, the legislated Maori advisory committee to the Auckland Museum Trust Board.

CS16—The public value of museums

Public value and the business of museums

Kate Clark¹

¹Sydney Living Museums

Why do museums matter? Private sector organisations create value through wealth but how do we measure the value created by public organisations? And more specifically, how do we capture the value created by museums? There have been a range of different types of studies looking at everything from economic impacts, to generic social and learning outcomes, but increasingly people are developing more nuanced models around this wider idea of creating value for the public.

This paper will review some of the work in this field and look at the different ways in which people have tried to capture public value. It will draw on the various studies commissioned by the Heritage Lottery Fund in the UK to capture the impact and benefits of spending on heritage including museums, as well as some of the current work in Australia, but it will also explore the benefits of such



studies. Are they simply a tool for advocacy and making the case for better funding? Or can they also genuinely help organisations be more effective by creating a basis for evaluating outcomes. And is this kind of work a luxury, or a necessity?

Kate Clark commenced as Director of Sydney Living Museums on 20 October 2008. Kate is a heritage consultant with experience in industrial archaeology, museums, landscapes, funding, teaching, statutory protection, research, policy development and management. Kate's expertise includes evaluating the economic and social benefits of heritage conservation, including historic buildings and industrial and landscape archaeology. Kate is a Sydneysider who has been based in the United Kingdom for the past 25 years. She worked with the Ironbridge Gorge Museums Trust, the Council for British Archaeology and English Heritage before joining the Heritage Lottery Fund as Deputy Director of Policy and Research. Kate previously ran a consultancy specialising in heritage policy, practice and planning with clients including the States of Jersey, Sir John Soane's Museum and the Museums, Libraries and Archives Council. She has published widely on industrial archaeology, conservation, heritage management, sustainable development and the wider value of heritage. Kate has also coordinated workshops and taught in the UK as well as in Ireland, South Africa, Slovenia, Canada and the United States.

CONCURRENT SESSION 4

CS17—Exhibition critique

PANEL

Meeting the challenges: the National Museum of Australia's exhibition *Glorious Days, Australia 1913*

Andrew Sayers¹, **Michelle Hetherington**¹, **Caolán Mitchell**², **Richard White**³, **Tom Hewitt**⁴, **Glenda Smith**⁵

¹National Museum of Australia, ²Thylacine, ³The University of Sydney, ⁴University of the Sunshine Coast, ⁵Museum of Australian Democracy

Glorious Days exhibition curators Andrew Sayers and Michelle Hetherington, together with exhibition designer Caolán Mitchell, join with a panel of experts to discuss the challenges of producing an exhibition about pre World War One Australia.

Andrew Sayers is the Director of the National Museum of Australia and was the lead curator on the *Glorious Days* exhibition. **Michelle Hetherington** is a senior curator in the Australian Society and History program at the National Museum of Australia, specialising in European voyages of discovery and 18th century celebrity. She was lead curator for the exhibition *Glorious Days: Australia 1913*, and commissioning editor of the book of the same name. **Caolán Mitchell** is Thylacine Director and Designer. Caolán has worked in the exhibitions industry for the past 20 years his breadth of experience encompasses design, project management, implementation and fabrication. He

established Thylacine in 1999 and over the past fourteen years has developed the practice into a nationally renowned design and implementation firm with offices in Canberra and Melbourne. **Richard White** is Associate Professor at the University of Sydney, where he has taught Australian history and the history of travel and tourism. His publications include *Inventing Australia, On Holidays* and *Symbols of Australia*, which triggered a NMA travelling exhibition 2009–12. An exhibition related to his current ARC project, on the ways tourism has engaged with Australia's past, will open at the Macleay Museum in August 2013. **Tom Hewitt** is a Fellow of the Chartered Society of Designers (UK) and a doctoral candidate. His work includes Hellfire Pass Museum, Thailand; Bradman Museum; Al Shaqab Museum, Qatar; and Sydney Harbour Bridge Museum. The Design Institute of Australia inducted him into the Designers Hall of Fame in 2009. **Glenda Smith** is the Manager of Learning and Scholarship at the Museum of Australian Democracy at Old Parliament House. She has over 20 years' experience in public programs, visitor services, exhibitions and of course learning. Glenda main focus is the unique role museums play in facilitating life-long learning.

CS18—Technologies on offer

Next generation visitor experiences

Jody Bowman¹, **Hannah Bishop**¹, **Sarah Magoffin**¹, **Zoe Boyd**¹, **Tony Bennetts**¹

¹Australian Communication Exchange

The introduction of mainstream smart technology into museums has opened simple, inexpensive and flexible access solutions. In 2011 an innovative service using smartphones and tablets was developed by not-for-profit organisation 'Australian Communication Exchange' (ACE) which transforms museum audio tours into inclusive multimedia experiences.

OpenMi Tours was originally developed to provide access to museums and galleries for people who are Deaf and hearing impaired. The functionality of this service has since been vastly improved to make it a turnkey solution for all cultural venues. The service can provide a range of communication options including; audio, audio and captions, Audio Descriptions, Australian Sign Language and foreign languages.

With audio, still images or video footage, the service acts to enhance the visitors' experience and make this tool a service suitable for everyone. Unlike the common audio guide, OpenMi Tours offers an accessible and truly affordable alternative. An opportunity for integrated learning is also available with a pop quizzes feature; to further enhance the visitor's education experience.

Available for both Android and iPhone devices; and is fast expanding in Australia, with more than



eight attractions adopting the clever solution. In 2012 alone, OpenMi Tours was made available at the National Gallery of Victoria; Hyde Park Barracks; and Werribee Open Range Zoo.

Australian Communication Exchange is a national not-for-profit organisation and Australia's leading service provider for the Deaf, hearing impaired and speech impaired communities. Our aim is to enhance opportunities for social inclusion by investing in new tailored solutions which are based on widely available and affordable technology.

Hannah Bishop is the Marketing and Development Manager at ACE and is responsible for introducing OpenMi Tours 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.

Yes we can! Astronomy experienced anywhere, anytime by anyone

Geoff Wyatt¹, Andrew Jacob¹, Katherine Lee¹, Toner Stevenson^{1,2}

¹Sydney Observatory, part of the Powerhouse Museum, ²The University of Sydney, Museum Studies

Sydney Observatory has a growing social media presence and increasing numbers of dedicated followers. It uses astronomical events such as eclipses, comets and meteor showers as a hook but the methodology can be applied to many other pursuits. Small, but technologically savvy, is a viable strategy.

By reshaping the traditional workplace, forging partnerships and engaging media carriers, the Transit of Venus and other astronomical events have been transmitted to hundreds of thousands across the globe. The 2012 solar eclipse was streamed with a camera, a telescope using the 3G network from a roadside tent.

It does not take enormous resources but it does take planning, technology expertise, networking and being prepared to get out of the office and forsake the 9 to 5. It's about working in real time, alerting followers via social media to upcoming events, providing guidance and tips, and sharing images, ideas and experiences, embracing different work methods to reach greater audiences with smaller resources.

Toner Stevenson is manager, Sydney Observatory, part of the Powerhouse Museum and a doctoral candidate with The University of Sydney's Museum Studies Department.

She was a Museum designer, and Exhibitions Coordination manager. In 2007–08 she was project manager for the Natural History Museum, London. Toner is a keen social media writer.

Art+1—social media and virtual community: delivering art museum programs on the smart phone

Beth Jackson^{1,2}, Simon Marsh¹

¹X-Press Media, ²artfully

Art+1 is a gallery portal and social platform, delivered via an app to smart phones and other portable devices. National and State Galleries have invested in digital media delivery via dedicated applications, growing this audience expectation. Art+1 seeks to offer this service and audience experience broadly to the sector through a common channel and single recognised source.

The Art+1 portal is a self-service design where galleries can upload, manage and deliver program content at their own pace. Gallery and Museum clients are given a unique username and password to upload standard program content into a variety of templates or even to deliver bespoke multimedia content for the smart phone. App users touch on a gallery listing to enter into each gallery's dedicated screen space within the app.

The Art+1 social platform is a multi-user chat engine. App users can communicate with each other via text message in a group context. Each gallery has a chat window, enabling app users to look at artwork and communicate with one another in a way which parallels a real world gallery environment.

The intent is to take the smart phone app beyond just information provision and to harness the phenomenon of social media. There is opportunity for galleries to enhance their profile, their program content, and their audience reach. They can creatively explore the increasingly dynamic inter-relationship between real and virtual audience communities. Furthermore, there is real potential for galleries to listen to their audiences more closely and to enable such a process to directly influence program content provision and the broader role galleries play within their communities.

Art+1 received initial support through the ilab program at the University of Queensland, Brisbane in December 2012. This paper will present the progress of the application development and explore implications for the arts and cultural sector.



Beth Jackson is a visual arts curator and critical writer with over 20 years experience. She has a specialist interests in public art and new media technologies.

Create once, publish everywhere—approaches for re-using collection information online

Paul Rowe¹

¹Vernon Systems

There are an ever increasing number of online platforms through which museums can share their collection information. The museum's own website is an obvious starting point, but regional and national aggregation sites and social sites such as Facebook, Pinterest and Tumblr are also opportunities for using collection content to engage with communities.

If museums are to make the most of the interesting and unique items they collect then careful consideration must be given when creating content to publish. Museums have limited resources and cannot create completely new content for every platform on which they wish to have a presence. The philosophy 'create once, publish everywhere' can be applied in the museum sector as a way to achieve the maximum reach with the resources available.

How can the same collection record be shared with multiple sites? What approaches are there for tailoring information to different audiences? What implications do different copyright licences have for the re-use of collection data? How can organisations avoid creating content that is used once and then lost? This presentation gives an overview of the most popular online platforms for museums along with examples of how to make the best use of them.

Paul Rowe develops software for organisations and individuals that collect, interpret and share collections. He is CEO of Vernon Systems, an Auckland-based museum software company. He has worked on a range of projects covering museum software development, data conversion and system implementation. Over the last year they have been developing programming interfaces and WordPress plugins for eHive, their web-based collections management and publishing system. Away from the office Paul is occasionally seen caving.

Digital + community: what works?

Paula Bray¹

¹Powerhouse Museum

Technologies are changing the way that our audiences are getting to, using and sharing content in cultural heritage collections. This rapid pace of change means that digital teams need to stay on their toes and look at and evaluate how technology can be delivered to the web, in-gallery and back again. It also means that we need to continue to have conversations about what our audiences needs are with their knowledge that deeper layers of information exists and can be available to them via mobile, apps and the web. Soon the digital natives will be outstripping our knowledge of how to use technologies in our galleries and online. We have to provide something unique in this over saturated digital space whilst also listening to our audiences.

This paper will look at one example of a digital project that was discussed at the inception of the exhibition development, closely created with the curator and the team to make sure that it would co-exist with the objects and narrative being developed for the Faith Fashion Fusion: Muslim women's style in Australia exhibition at the Powerhouse Museum in Sydney. The Photo Booth experience has been very popular with a range of audiences.

This in-gallery digital, participatory experience is also extended to the web and Photo of the Day blog post the visitors collaboration so that the experience can continue once the visitor has left the exhibition. Digital needs to be thinking about making sure that projects follow a cycle. The pre, during and post visit experience. Audiences expect to be able to access their contributions and share them, we need to make sure that our digital projects deliver in this space.

Paula Bray is the Manager of the Visual and Digitisation Services department at the Powerhouse Museum that includes: Photography, The Image Resource Centre, The Photo Library and Rights and Permissions and Audio Visuals. Paula is responsible for managing the digital collections to the highest standard whilst coordinating photographic and AV projects for exhibitions, publications, events and the website. Paula runs a blog for the Museum and manages the Museum's two Flickr accounts. Paula has several years of experience in the creative concept, production and delivery of digital projects and services that are cross media and cross platform. She is passionate about building communities, networked audiences, technology, linked open data, story-telling and geo-location services that are all changing the way that content is consumed and shared.



CS19—University museums and collections

Archaeological material: research tools or museum objects? Debate over ownership and management

Ally Halliwell¹

¹Macquarie University

Archaeological material means different things to different people. To some they form part of a research collection, assembled during fieldwork to be tested and analysed in order to answer specific research questions. To others they are objects that should be treated as museum pieces to be preserved, recorded and made accessible. To the public, they are tangible links to the past and can inspire reflection and future learning.

There is debate amongst scholars and museum professionals as to what is the best strategy for managing archaeological material. This has raised issues not only of ownership over this material, concerns of best practice for preservation and long-term management, but also its accessibility. This has meant that the demarcation line between research material and museum object is inextricable linked, making the relationship between researcher and museum professional complex and sometimes fraught.

This study looks at the multifarious viewpoints on ownership of archaeological material, and where available, current strategies that have been implemented for the management of this material.

Ally Halliwell is a PhD candidate in Museum Studies at Macquarie University. She is currently work as a Museum Curator and Registrar in a private museum in Sydney, Australia. Ally is also the site ceramicist for an archaeological excavation in Thailand.

Bridging the gap: museums, scholarly development, collaborative relationships, applied history and universities

Gina Hammond^{1,2}, Chiara O'Reilly², Andrew Simpson¹, Jane Johnston², Ally Halliwell¹

¹Macquarie University, ²University of Sydney

Practical applications of theoretical frameworks are an essential aspect of museology, providing a direct link between the academic notion of best practice and the tangible, more hands-on aspect of museum work.

University programs can provide an inter-disciplinary platform; ensuring students and

museums have the opportunity to benefit from a wide range of cutting edge abstract contexts and academic concepts. Collaborative programs and student engagement initiatives provide both tangible and intangible outcomes. This paper investigates the student perspective, and offers examples highlighting areas in which internships and placements have positively contributed to museological discourse and student endeavour in recent history.

Gina Hammond is a PhD candidate at Macquarie University, with extensive and diverse experience within the university and the museum and gallery sector.

Dr Chiara O'Reilly has been involved with exhibitions and projects at the Historic Houses Trust of NSW, National Gallery of Australia and the Art Gallery of NSW. She has extensive teaching experience in the university sector at both undergraduate and postgraduate level. She is the current Director of the Museum Studies Program, and has taught across the program since she joined in 2007.

Gateway to the future: museums on the move

Jacqueline Healy¹

¹Medical History Museum, University of Melbourne

What are the role of museums and collections on University campuses? Are they an intrinsic part of the educational role of the University or an afterthought? During the 150th Anniversary of the establishment of Melbourne Medical School, related museums and collections received renewed attention. It provided the catalyst for a planning process to commence for the three museums in the Faculty of Medicine, Dentistry and Health Sciences; Medical History Museum, Harry Brookes Allen Museum of Anatomy and Pathology and Henry Fordham Atkinson Dental Museum. A new Medical School building is being planned, known as the Gateway Project and focus groups have been established. One of these groups is focusing on 'museums and collections'. The visioning exercise has resulted in the development of a concept that will combine the three museums and engage with diverse audiences. State of the art technology and traditional museum concepts have been combined in this museum for the future.

Important initiatives have commenced already such as the museum exhibitions to be incorporated into the curriculum of the Doctor of Medicine (M.D.) Features of the new museum include study areas to enable direct engagement with University students as well as extensive permanent and temporary exhibition programs to ensure primary and secondary schools, University Alumni and the general public are also involved. Leading international medical museums such as the Wellcome Trust in London have been used as points



of inspiration. The key to success of this process has been the bringing together of representatives from areas throughout the Faculty with museum curators. The Gateway Museum has emerged from a collaborative process. The museums in this planning process are not an afterthought; they are intrinsically linked to the evolution of the building meeting the goals of Melbourne Medical School and the University of Melbourne.

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.

University collections—a long way from a museum

Mirna Heruc¹

¹The University of Adelaide

University collections have varied origins and modes of existence within their host institutions. They can be teaching collections, relics from the past, a gift to be accommodated within the broader institutional landscape or a jewel in the crown. The mode of origin and existence might be different but at the end of the discussion the tension between the core business of the institution and the collections is often palpable and affects the manner of presentation and interpretation. So how can this tension be lessened and how can a collection within the university be relevant, respected and capable of fulfilling its cultural potential. In this paper I hope to flash out some of these musings and juxtapose the university collections with the ‘proper museum collections’ to further explore qualities imbedded in the approach employed by collecting institutions in contrast to the university practices. I shall use the University of Adelaide collections as an example and critically examine our own practices and strategies for integration into the core business of the university. In our case the staffing is modest, collection management processes are in place but slow, exhibition spaces are restricted. The progress relies on the working of the volunteers and cooperation of the broader university community. The profile of collections and their future is heavily reliant on the way in which we are able to present them to the broader audience and prove of their relevance to the institution. The reality is that we are a long way from a museum and the pathway is full of dangers and uncertainty but it is exciting,

challenging and creative—offering a possibility of presenting a ‘new museum’ option to its audiences.

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. For 10 years Mirna worked in the area of multicultural arts as the Executive Director of Nexus Multicultural Arts Centre. In 2004, she accepted a position as Art and Heritage Collections Manager, University of Adelaide, a newly created position with responsibility for the care and development of university collections and curation of culturally and academically relevant activities to highlight and promote these collections to the University as well as broader community.

Imaginings and transformations: Australian university museums in the Asian century

Andrew Simpson¹, **Gina Hammond**²

¹Museum Studies Program Macquarie University,

²Macquarie University

‘There has never been a more important time for Australians to understand the vast and diverse region in which we now live.’ (Ken Henry 2012)

Two policy initiatives that have the potential to generate significant implications within Australian cultural and artistic landscapes for the foreseeable future are the Asian Century White Paper (released in 2012) and a new National Cultural Policy (scheduled for release 2012). At the heart of submissions made during the public consultation phase for the white paper is the recognition that ‘Australians and people living in Asian nations need to know and understand each other’. It is this sentiment that informed the final show at the Macquarie University Art Gallery for 2012; *China India—Imaginings and Transformations*.

The last few decades has seen a revolution of thought within the museum sector as focuses have shifted from being object-centric to people-centric; indeed they can be viewed as barometers by which to gauge a country’s understanding of self and the region within which it sits. Using the exhibition *China India—Imaginings and Transformations*, as a starting point, this paper examines the potential implications of using the university museum and gallery space as an interface in which to foster and promote cross cultural literacy to a diversity of audiences.

We contend that given the broad policy settings, university museum and gallery spaces go beyond the traditional soft diplomacy role of major cultural institutions and have specific roles to play in terms of experimentation, education, curatorial training and audience development.



Andrew Simpson has worked mainly in university museums. After a career as a museum practitioner, he proposed and developed undergraduate and postgraduate programs in museum studies at Macquarie University. He is currently the Chair of CAUMAC and was previously President of the NSW branch of Museums Australia. **Gina Hammond** is a PhD candidate at Macquarie University, with extensive and diverse experience within the university and the museum and gallery sector.

Fossil collections at the Australian National University—scientific heritage under threat in the national capital

Gavin Young¹

¹Australian National University

Geology was one of five disciplines in the original Faculty of Science at ANU (1959). The Foundation Professor (D.A. Brown), with a research background in palaeontology, arrived in Canberra to find no national museum covering 'natural history' (unlike most capital cities in developed countries, this is still the case). Accordingly, extensive mineral and fossil specimens were purchased from overseas to establish comparative teaching and research collections in the new ANU Geology Department. Much fossil material came from famous overseas localities, some now World Heritage sites, at a time when export of fossil specimens was unrestricted. The only comparable collections elsewhere in Australia are in the various state museums. In 1963 the British Museum (Natural History) conducted its second collecting trip to the Devonian limestones at Burrinjuck, 50 km NW of Canberra, removing numerous fossil fish specimens without consultation. In 1965 a research program on this exceptionally preserved local material began at ANU, and in 1970 the ANU Geology Department conducted the first Australian collecting expedition to Gogo (Kimberley, WA), which produces similar fossils. The ANU is now custodian to some of the world's largest collections from these two internationally significant Devonian vertebrate fossil sites. The ANU Geology Museum had a dedicated curator for over three decades until 2000. Shortly after, concerned researchers made representations to the ANU Vice-Chancellor, and held discussions with the NMA, to ensure that such scientific heritage materials were protected in perpetuity. Now, over 10 years later, support for this internationally significant scientific collection in Australia's National Capital remains precarious.

Gavin Young is a Research Fellow in the Research School of Earth Sciences at the Australian National University. Before his ANU position, Dr Gavin Young worked for the Commonwealth Government [Australian Geological Survey/Geoscience Australia] for several decades, initially Curator, and later Principal Research Scientist leading the

group responsible for management of the palaeontological collections. Dr Young is a former President of the Association of Australasian Palaeontologists. Dr Young has worked as a geologist and palaeontologist, and collected and researched vertebrate fossils from most continents (Antarctica, both Americas, Britain, Europe, Russia, China, SE Asia, and all over Australia), with over 150 research publications. Dr Young did his PhD on Australian fossil material from Burrinjuck near Canberra, held in the collections of the Natural History Museum, London. Dr Young has worked in the Museum National d'Histoire Naturelle, Paris, as a Visiting Professor, and in the Museum fur Naturkunde, Berlin, as a Humboldt Awardee, and researched fossil collections in most of the world's major natural history museums.

CS20—Living collections: national partnerships paving the way

Using living collections to engage people

Mark Richardson¹

¹consultant

The use of botanical collections to create attractive landscapes was a major step for botanic gardens in the 1800s. It has successfully introduced people to the diversity of the world's flora and still attracts many millions of visitors annually. Whilst most people appreciate that a botanic garden is more than a park, they do not necessarily recognise it as a living collection that can lead to or reflects cultural change. This paper will look at the ways in which decisions within botanic gardens and engagement with partnerships have changed thinking in terms of the living collections of botanic gardens as well as influencing cultural trends in communities and the horticultural industry. It will focus on the Australian National Botanic Gardens whose living collection has greatly influenced the thinking in other institutions and has strongly reflected a change in the Australian society. The discussion will also look at interpretation techniques that have been used in botanic gardens in the past and how these cultural institutions are now seeking to better engage visitors with their living collections.

Mark Richardson has worked with botanic gardens throughout Australia, the Middle East and Asia. Now a consultant, Mark was previously the Curator of Living Collections at the Australian National Botanic Garden, Curator Botany at Alice Springs Desert Park and the Director, Middle East and Asia, with Botanic Gardens Conservation International.



Taking a national approach to collections management—Australian Seed Bank Partnership

Lucy Sutherland¹

¹Australian Seed Bank Partnership

The Australian Seed Bank Partnership (ASBP) is a national effort to conserve Australia's plant diversity through taking a collaborative approach to building collections, undertaking priority research and creating and sharing knowledge. The establishment of this partnership has involved an adaptive process to ensure it is an effective alliance that actively contributes to national and international collection priorities. This paper will demonstrate how a truly national partnership is paving the way for change within botanical collecting institutions to widen their cultural perspective and how members go about their work and connect with industry and people. The presentation will finish by showcasing some of the recent success stories from this collaboration.

Lucy Sutherland is National Coordinator of the Australian Seed Bank Partnership. She holds a research Masters and PhD in botanic gardens management. Lucy has worked in botanic gardens in Australia and internationally and has delivered training in fields including collections management, conservation policy, nature-based tourism and education and interpretation practice.

PANEL

National partnerships in Australia's federated system—challenges and opportunities

Sharon Peoples¹, Rosemary Purdie²

¹The Australian National University, ²Centre for Australian National Biodiversity Research

Australia's major capital city botanic gardens are members of the peak body The Council of Heads of Australian Botanic Gardens Incorporated—a national partnership working together on the protection, enhancement and conservation of Australian plants, the provision of information and education, and plant based research. Botanic gardens have many commonalities with museums – besides the obvious similarity in collections conservation, curation and development, both necessarily engage in education and outreach programs and increasingly in information management. Nevertheless, the dynamic living collections of botanic gardens provide a major distinction from museum collections and a different dynamic of growth and development.

This symposium will highlight how botanical collecting institutions use national partnerships to link with people, industry and the nation. Starting

with the Australian National Botanic Gardens as a case study, we will illustrate how the building and growth of this national institution, and its engagement with partnerships, has developed and stimulated the establishment of native regional botanic gardens and influenced cultural trends in the nursery and horticultural industry, as well as in many communities. The presentation of a second case study about the Australian Seed Bank Partnership, CHABC's conservation program, will demonstrate how a truly national partnership can pave the way for change within collecting institutions to widen their cultural perspective and how members go about their work and connect with industry and people. Such national partnerships in the museums collective will be the subject of critical discussion by an expert panel on challenges to be addressed and different ways to overcome them when operating within Australia's federated system.

Dr Sharon Peoples is a lecturer in the Museum Education and Heritage Interpretation Program at the Research School of Humanities and the Arts, the Australian National University. She coordinates the Liberal Arts Internship program and convenor of Museum Education and Heritage Interpretation. **Dr Rosemary Purdie** is a plant ecologist with over 30 years involvement in biodiversity conservation, including with the Australian Heritage Commission, the Murray–Darling Basin Commission and as the ACT's Commissioner for the Environment. She is an Honorary Associate at the Centre for Australian National Biodiversity Research, Canberra.

CS21—Contemporary management frameworks for collection care

The state of things: a reflection on the business of caring for collections

Maryanne McCubbin¹

¹Museum Victoria

It's a truism, still, that collections form the core of most museums, galleries, and the like. As we would expect, there is an expanding field of research, practice and discussion in a range of specialist forums about what it takes to care for and preserve them. Conversely, there seems to be less and less discussion or stunning omissions in generalist museum forums and institutions about the same thing, and the various specialist fields don't seem to mix easily, yet. Some very valuable international collection care and preservation frameworks are available for our use, and they suggest overridingly that caring for and preserving collections does indeed need to be a complex, interdisciplinary matter. True interdisciplinary



communication and practice will yield the best results by far, and maybe it's time we began talking to each other.

Maryanne McCubbin has worked in archives and museums for twenty-five years. As the inaugural appointment in her current position, she plays a key role in managing Museum Victoria's collections. Maryanne has tertiary qualifications in history and information management, and her work has always centred on the management and use of collections.

the Scottish Museums Council, Sheffield City Museums and the National Museum of Antiquities of Scotland.

Measuring the quality of collection storage

Christopher McDermott¹

¹Arts Victoria, Department of Premier and Cabinet

State-owned Victorian collecting institutions have collaboratively developed a methodology for measuring the quality of collection storage facilities. A risk management approach has been used based on the ten 'Agents of Deterioration'. The overall result, encompassing six institutions, provides both a visual representation and a key performance measure in the Arts and Cultural Output of the Victorian Government's annual State Budget.

Christopher McDermott is the Manager of Policy and Research at Arts Victoria, the State Government's arts funding and development agency. Prior to this Christopher worked at the School of Contemporary Arts at Deakin University and at Arts Tasmania. He has qualifications in public administration, accounting and mathematics.

Invest wisely: building a secure future for your collections

Colin Macgregor¹

¹Australian Museum

This paper will be a response to the two previous papers and also explore approaches to the management of risks to the health of the Australian Museum's collections. The Museum has developed a basic tool for monitoring the quality of collection care. The process has been refined by acknowledging that some criteria are better assessed by the various specialist staff in the institution. Where collections are housed in various locations, it has also been important to rate each area individually in order to gain useful results. This allows resources to be targeted to the area of greatest need. Maintaining logs of incidents and problems is a valuable means of identifying the highest risk areas. The contribution of external auditors in highlighting the areas of greatest need from an objective standpoint is also acknowledged.

Colin Macgregor is Manager of Materials Conservation at the Australian Museum. He has worked at the Museum since 1989. Prior to that he worked as a conservator at



Monday 20 May 2013

CONCURRENT SESSION 5

CS22—The role of museums in remembering the First World War

PANEL

Telling the story of the First World War—at the Australian War Memorial, the National Museum of Australia and Museum Victoria

Nick Fletcher¹, Anne-Marie Condé², Deb Tout-Smith³

¹Australian War Memorial, ²National Museum of Australia, ³Museum Victoria

2014 will mark the centenary of the First World War. Over the coming four years there will be a series of major anniversaries and events commemorating Australia's involvement in the Great War. This session will explore the challenges faced by museums in remembering the First World War. Guy Hansen will interview Nick Fletcher from the Australian War Memorial, Deborah Tout-Smith from Museum Victoria and Anne-Marie Conde from the National Museum of Australia about some major exhibitions being developed to mark the centenary of the war.

Nick Fletcher has oversight (as 'Concept Leader') of the centenary redevelopment project for the Australian War Memorial's First World War galleries. Nick has also been leading AWM battlefield tours to Gallipoli and the Western Front since 2001. **Anne-Marie Condé** is a curator at the National Museum of Australia. She also worked for many years as an historian at the Australian War Memorial. Her published work mainly concerns the history of archives, recordkeeping and museums in Australia and she has written extensively about the history of the War Memorial's collections. **Deborah Tout-Smith** is the Senior Curator, Home and Community Life in the Humanities Department at the Museum Victoria. She is the lead curator for Museum Victoria's new exhibition on World War One, opening 2015.

CS23—Museum technology: views from outside

Museum peer productions: augmenting the NMA Garden of Australian Dreams

Ana Sanchez Laws¹, Stephen Barrass¹

¹University of Canberra

This paper describes the peer production of a mobile augmented reality exhibition in the Garden of Australian Dreams (GOAD) at the National Museum of Australia (NMA). The paper discusses the commons-based peer-production process adopted for the creation of this digital overlay by 150 students from the Media Arts Program at University of Canberra. We begin by providing a brief theoretical background of ideas of 'commons', to then move on to the description of the design process, and the discussion of the challenges that emerged during production.

Analysing this experience reveals pathways to implement participatory evaluation by museum visitors through technology probes and social widgets. The project suggests a systematic process of evaluations may provide the necessary social direction for museum peer productions involving collective creativity at a large scale. An important issue in this regard is the filtering of the peer-produced material. The large number of elements that participants generated posed immediate challenges to the open platforms chosen to display this content in the mobile device.

In addition to describing the above design concerns and findings, we will claim that the 'digital colonisation' of the GoAD space by this young audience was successful in a number of levels, the most important being the way in which it became increasingly appealing and relevant for NMA officials themselves.

Ana Luisa Sanchez Laws has a PhD in Media Studies from the University of Bergen, Norway. Her research deals with museum design and the impact of digitisation upon material culture. She is interested in the 'digital density' of collections. Her practical work explores the use of a variety of digital technologies within museums.

Stephen Barrass is an Associate Professor in the Faculty of Arts and Design at the University of Canberra, where he chairs the Digital Design and Media Arts research cluster, supervises postgraduate students, and lectures in the Master of Digital Design and the Bachelor of Media Arts and Production.



Escaping search: generous interfaces for cultural collections

Ben Ennis Butler¹

¹University of Canberra

This paper will present a set of recently launched experimental interfaces that encourage exploration of the Australian Prints and Printmaking collection at the National Gallery of Australia. This cultural collection comprises rich data on more than 48 000 works and 20 000 artists, as well as exhibitions, galleries and associated references.

We present novel web-based tools for discovery, exploration and interpretation in this culturally significant collection. Drawing on previous work with archival and museum collections, these tools demonstrate alternatives to the dominant search-based paradigm of collection access. They encourage discovery by emphasising relationships within the collection and providing displays that are denser and richer than conventional web pages. We value play and pleasure in support of engagement and discovery.

In setting out to create rich visual interfaces to a large digital collection, the project uncovers a number of challenges and considerations. It operates in a field between dynamic web design and online visualisation, where techniques and practices are still forming. A 'data dense' display challenges conventions of API development, while delivering in the browser presents both opportunities and risks. We report on design and development strategies and pitfalls, and map out the prospects for future work in this area.

This work draws upon visualisation, web design and the digital humanities, it is part of a conceptual context that Mitchell Whitelaw characterises as 'generous interfaces'. These 'generous interfaces' offer alternative approaches that complement search-based access, encouraging open-ended exploration and a rich experience of collection discovery. Marian Dörk's 'information flaneur' model is closely aligned with this view and encourages an alternative approach to task-based information seeking.

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Ben Ennis Butler is a Teaching Fellow and PhD candidate in the Faculty of Arts and Design. His research concerns how visualisation techniques can be used to encourage exploration and discovery in digital cultural heritage collections.

A brave new world

Alex Young¹

¹MOB

As digital technologies evolve we're seeing exhibition content leak into websites to provide additional information and context about an exhibition and the objects within it. However, this experience is still often disconnected as it is consumed away from the physical exhibition space rather than when a visitor is immersed in it.

Using emerging technologies and portable consumer devices, cultural institutions can now reveal more about their stories and context than ever before, providing curators with a way to intimately connect the visitor and the object. They can also gain a greater understanding about visitors, how they move through the space and what interests them, to gain detailed insights they have not had access to previously. And importantly, an ongoing conversation with the visitors can be realised.

To embark on this journey you need to be fearless, able to adapt to a rapidly changing landscape and be ready to explore new ways of telling the stories so that visitors can connect with them in different ways and places.

In this session Alex will talk about her experiences working with various cultural organisations and highlight how some of them are embracing this new landscape and approach while others, who although they want to, are finding it challenging.

Alex Young is co-founder of MOB, a Vision and Innovation lab, and buildAR.com, the world's first AR CMS. Her focus is on understanding the impacts of emerging technologies and how people experience the world around them. MOB create solutions for cultural institutions, educators and the corporate sector.



CS24—New collaborations in collection preservation

A sustainable future? The vexed question of environmental conditions in museums

Julian Bickersteth^{1,2,3}

¹International Conservation Services, ²International Institute for Conservation, ³AICCM Environmental Guidelines Taskforce

Two years ago it looked as though international agreement on relaxation of environmental conditions in museums and galleries to reduce energy usage, whilst not compromising the preservation of collections, was close. The reality today is that agreement is still a long way off, due to strongly held views within the conservation profession.

Whilst it is acknowledged that existing environmental parameters for collections are based on a blanket approach, and are unnecessarily tight for all but the most vulnerable of artworks, e.g. panel paintings, major museums and galleries worldwide are recognising this and implementing relaxed parameters, such as The Tate, the Smithsonian and the V&A.

However a significant proportion of the conservation profession are not convinced that the risks in relaxing these parameters can be safely managed, a position best articulated by the National Gallery in London. Accordingly consensus amongst conservators internationally is not going to be achieved and therefore there will be no new blanket environmental standards.

This paper will examine the latest thinking on this issue, drawing on the author's experience attending the recent Climate for Collections Conference in Munich. A number of potential ways forward will be explored. Firstly air conditioning engineers are often not achieving maximum efficiency from HVAC systems. To do so may require dialogue with the museum's conservators, which is invariably not taking place.

Secondly, it is already demonstrated that this dialogue can effectively achieve substantial energy savings without major capital investment and without sacrificing preservation quality, whilst safely managing any associated risks to collections.

Thirdly, this requires a holistic understanding of the museum's collections, HVAC systems and capabilities, buildings, outdoor climate and infrastructure/capabilities of the staff.

What is very clear is this is way too important an issue on which to pull up the white flag.

Julian Bickersteth is the managing director of International Conservation Services and Vice President of the International Institute for Conservation. He chairs the AICCM taskforce on Environmental Guidelines, and is coordinating a joint IIC and ICOM CC working group to examine the international position on potential relaxation of environmental parameters in museums.

Switching off: trialling sustainable collection storage at the National Library

Erin Dampney¹

¹National Library of Australia

In May 2012 the Library commenced a 12 month trial: we turned off the air conditioning at our Hume repository in order to see how well the building passively maintains conditions. For some time the Library has been considering a review of climate control settings in collection storage areas. Across the Library collection storage areas are generally maintained at tight environmental parameters of 20°C ± 2°C and relative humidity of 50% ± 5%. Current research in this field is showing that relaxing these parameters in order to achieve energy savings is possible without causing damage to collection materials. The progression of this has been demonstrated in the United Kingdom where PAS198:2012 was released last year, a new *Specification for managing environmental conditions for cultural collections* that acknowledges that 'museums need to approach long-term collections care in a way that does not require excessive use of energy, whilst recognising their duty of care to collections' (PAS198:2012, p. iv).

This joint project between Building Services and Preservation has involved extensive testing of this storage environment for paper-based collections and Building Services is monitoring the conditions of the storage environment on a daily basis. It was agreed that if the relative humidity rose above 65% for 1 week, or if the temperature exceeded 26°C for more than 48 hours, the system would be turned back on to control conditions. Additionally, Preservation has placed dataloggers on shelving, and within collection material (ie. inside boxes and books) in order to monitor the conditions within the collection itself, and to analyse the buffering effect that a paper-based collection can provide.

This paper will discuss the success of the trial, the Library's research findings, and lessons that the Library is learning about storing collections in an environmentally sustainable way.



Erin Dampney is the Sustainability Project Manager at the National Library of Australia. Erin has over 10 years experience working in heritage and collecting institutions in areas such as preservation and exhibitions. With training in building heritage and an interest in sustainability Erin is well placed to develop and implement the Library's environmental and heritage strategies.

CS25—Re-examining Indigenous programs

Previous possessions 20 years on. How far have we come and where do we need to go?

Peter White¹, Nardi Simpson², Kaleena Briggs², Kimberley Moulton³

¹National Film and Sound Archive, ²Spirit of Things: Sound of Objects, ³Museum Victoria

This session of the 2013 Museums Australia national conference will give participants the occasion to examine the conference theme *How museums work: people, industry and nation* from an Indigenous perspective.

The 2013 national conference also presents an opportunity to reflect and explore the standing of Indigenous people within the sector as we either celebrate or examine the 20 year anniversary of Previous Possessions, New Obligations in 2013 and ask the question, how well the sector has engaged with Indigenous people over this period. This will have particular reference to state and federal cultural institutions as they are charged with showing leadership within the sector.

Should Indigenous people therefore have an expectation within the current cultural landscape that the museum and gallery sector would reflect the strong and vibrant collaboration undertaken that has developed:

- widespread Indigenous employment with appropriate coverage and at senior management levels
- clear and assessable career pathways established
- clearly defined cultural protocols built into corporate governance reporting structures
- assessable collections of cultural materials and associated information
- appropriate training programs facilitated through a national training framework

- outreach programs to Indigenous communities that encompass curatorial, collection management and conservation support
- open platforms for collaboration within programs and projects.

The session will not only aim to scrutinise if these aspirations have been achieved but will reflect on what have been the successes and the impediments.

It will seek to chart a direction of how museums and galleries must work in the 21st century, drawing on inspiration from other cultural/creative sectors and harnessing sector wide buy in.

The result will be the development of a draft framework to assist Museums Australia in charting the next step of the sectors journey, ensuring that Indigenous people expectations and cultural aspirations are fulfilled.

Peter White, a Gamilaroi Murri from Tamworth in north-west NSW, has forged a successful career within the creative and cultural heritage sector over the past 19 years. He is currently the Senior Curator, Indigenous Collections of the National Film and Sound Archive in Canberra. **Nardi Simpson** and **Kaleena Briggs** are members of the Indigenous band, the Stiff Gins and part of the Spirit of Things Collective that works with museum collections. **Kimberley Moulton** is a Yorta-Yorta woman originally from Shepparton Victoria. Kimberley began working for Museum Victoria in 2008 and is currently Project Officer for Bunjilaka Aboriginal Cultural Centre, Melbourne Museum and an Assistant Curator on the redevelopment of the First People's Gallery at Melbourne Museum. Kimberley is an alumni of the National Gallery of Australia's Wesfarmers Indigenous Leadership Program both for 2010 and 2011.

CS26—New approaches to science and natural history in museums

Discovery centres: rethinking science engagement in museums

Jayne Fenton Keane^{1,2,3}

¹Queensland Museum, ²Inspiring Australia, ³Griffith University

Science and discovery centres draw people of all ages and backgrounds together to showcase science through interactive experiences that are intended to be exciting, educational and fun. Exploration, testing, experimentation and discovery are the drivers of their exhibits, yet since their development in the early 1980s science centres have been variously successful. There are approximately 20 dedicated science centres left in



Australia after some of the early models closed. This presentation and paper reviews the role of science within Australian museums and investigates new ways of considering science experiences based on research and archive collections.

Dr Jayne Fenton Keane is the Manager of Inspiring Australia (Qld) and is based in the Queensland Museum. She has a background in science, the arts, community development, education and tourism research and is an internationally recognised poet.

Dames in the domes: revealing the genderisation of Australia's astronomical heritage

Sarah Maddison¹, Toner Stevenson^{2,3}

¹Centre for Astrophysics and Supercomputing, Swinburne University, ²Sydney Observatory, part of the Powerhouse Museum, ³The University of Sydney, Museum Studies

Have Museums proliferated gender stereotypes and confined the representation of women in Museums, heritage sites and collections to traditional roles? This presentation is aimed at fuelling broader discussion about what heritage researcher Laurajane Smith has termed as the 'genderisation of history and heritage' and its subsequent cultural representation.

Research has shown that physics and maths are still a predominantly male domain in universities and the workforce, for instance women make up 25% of the membership of the Astronomical Society of Australia (ASA). There is a pro-active 'Women in Astronomy' movement aimed at increasing the retention of women in astronomy practice, the furthering of women's careers to more senior positions and to encourage women to partake in and continue tertiary education in this field. Sarah Maddison, an astrophysicist working in research and education, will describe some of the strategies adopted by astronomers and the education sector to counteract the gender imbalance.

By including new evidence about women's participation in astronomy in Australia dating back to the 19th and early 20th Century, Toner Stevenson will challenge some of the norms that have determined the invisibility of women in the history of astronomy in Australia. It is argued that Museums have a role in addressing gender issues in physics and mathematics, which they have yet to fully embrace.

The dynamic Prezi on-line format is the presentation platform.

Toner Stevenson is manager, Sydney Observatory, part of the Powerhouse Museum and a doctoral candidate with The University of Sydney's Museum Studies Department.

She was a Museum designer, and Exhibitions Coordination manager. In 2007-08 she was project manager for the Natural History Museum, London. Toner is a keen social media writer.

CS27—Reinventing the experience of collections

The art of sound: regional galleries and the National Film and Sound Archive in collaboration

Brendan Smith¹, Lyndall Adams², Jude McBean³, Sharon Tassicker⁴, James Hurley⁵

¹National Film and Sound Archive of Australia, ²Edith Cowan University, WA, ³Grafton Regional Gallery, NSW, ⁴Holmes a Court Gallery, WA, ⁵University of Technology Sydney

What 'sounds' do visual arts evoke? What images and emotions do sounds create? What stories might be told differently when collections meet and work together? How do we tell stories through collections? How might an audience embrace a different story when art and sound intersect? A new project developed by the National Film and Sound Archive (NFSA) in collaboration with regional galleries across Australia explores the intersections between sound and the visual arts in the exhibition environment.

The Art of Sound brings together the collections from the Grafton Regional Gallery, NSW and the Holmes a Court Gallery at Vasse Felix, WA with the national sound collection held by the NFSA. Sound curators at the Archive selected a 'sound palette' of 50 recordings (songs, radio broadcasts, experimental, environmental and orchestral recordings, and oral histories).

This palette was handed to curators at the galleries to respond with artwork selections from the gallery collections (paintings, works on paper, sculpture) for an *Art of Sound* exhibition, combining the artworks selected with the sound recordings. Visitors to the exhibitions will experience the sound recordings and selected artworks, exploring the intersections between art and sound and imagining and discussing their own reactions and interpretations of the recordings and artworks through a number of public programs and presentations.

This paper explores the process of developing and presenting this project from concept to execution, and the challenges faced by the Archive, the gallery curators and the other partners around technology and delivery, how art and sound inter-relate in



galleries, copyright and licensing, and how *Art of Sound* might be expanded or developed further. It also considers questions about the curatorial efficacy of the concept and project, how sound and acoustics work within traditional gallery spaces, and the effectiveness and potential benefits of combining regional and national collections.

Brendan Smith is the Manager, Regional Programs for the National Film and Sound Archive. He was Producer and Tour Manager for the Archive's previous national touring program *Cooee Cabaret*. **Dr Lyndall Adams** is the Research and Supervision Leader on the CREATEC Program and FEA Student Research Consultant for the Faculty of Education and Arts, Edith Cowan University, WA. **Jude McBean** is an artist and the Director of the Grafton Regional Gallery in the Clarence Valley region of northern NSW. **Sharon Tassicker** is the Collection and Exhibitions Manager for the Janet Holmes Ā Court Collection, Perth, WA. **James Hurley** is the Manager of MediaLab at the Faculty of Arts and Social Sciences, University of Technology, Sydney (UTS).

CONCURRENT SESSION 6

CS28—Culturally diverse stories and identities

Collecting diversity: the changing relationships between museums and culturally diverse communities

[Karen Schamberger](#)¹

¹Deakin University

Much of the focus of scholarship around cultural diversity and museums has taken the advent of multiculturalism in 1973 as a starting point. However, public museums also collected and exhibited items relating to culturally diverse communities from the time they were set up from the 1850s onwards, and my research seeks to produce a pre-history of contact between museums, governments and culturally diverse communities and individuals. By using objects and collections life histories from the time they enter the museum for collection and/or exhibition purposes, I will analyse the way that these relationships have changed over time.

One case study is of the gamelan Digul, parts of which are currently on display in the *Australian Journeys* gallery at the National Museum of Australia. The gamelan Digul first entered the collection of the National Museum of Victoria in 1946 when the museum accepted the donation of these musical instruments from Indonesians who were being deported after World War II. The gamelan remained in this collection until 1976 when

it was de-accessioned to Monash University who restored and exhibited it in 1999. The National Museum of Australia borrowed some instruments from the gamelan in 2009.

Some of the questions I will explore are: What were the motivations behind the former political prisoners/Indonesian citizens in donating the gamelan Digul to the National Museum of Victoria and why did the museum accept it? Why was the gamelan Digul de-accessioned to Monash University and what has Monash University done to reconnect with members of the Indonesian community in Melbourne? How does the display of these instruments at the NMA represent the historical Indonesian communities in Australia which was deported and how might it seek to engage with contemporary Indonesian communities in Australia?

Karen Schamberger is currently a PhD student at Deakin University. Her topic is analysing the relationships between culturally diverse communities, governments and museums in Australia. She is comparing culturally specific museums and public museums. She has previously been the project curator for the 'Identity: Yours, Mine, Ours' exhibition which opened at the Immigration Museum in 2011 and also an assistant curator at the National Museum of Australia on the 'Australian Journeys' gallery, which opened in 2009.

Heritage, connection and identity: enhancing cultural knowledge amongst marginalised Pacific youth in south-west Sydney

[Dion Peita](#)¹, [Meredith Blake](#)², [Thelma Thomas](#)¹

¹Australian Museum, ²RMIT University

Holding an internationally significant collection of approximately 60 000 artifacts of Pacific cultural material, the Australian Museum in 2009 began collaborating with the Juvenile Justice System of New South Wales to introduce young offenders of Pacific heritage to these collections. A central assumption was that young Pacific offenders struggled with cultural identity issues and that a meaningful connection with their heritage would improve cultural knowledge and pride and reduce involvement in crime. Our qualitative study of 22 Pacific young offenders who attended the Museum found that they were proud of their heritage and comfortable in their cultural identities. Museum programs could be useful as rehabilitative interventions, but only as part of a holistic approach that takes into account the multiple complex issues of youth offending. To have a transformative effect, museums need to reach out to the young people, be user-centred in design and provide a consistent and sustained engagement.

Dion Peita is a descendant of the Tainui and Te Rarawa tribal confederations in Aotearoa/New Zealand. Dion has



spent the last two decades at both the Auckland Museum and the Museum of New Zealand Te Papa Tongarewa. And more recently, coordinating the Australian Museum's cultural collections from the Pacific, America, Asia and Africa. One of Dion's key interest is the role of objects and the profound relationship they play in reviving and strengthening cultural identity, practice and artistic expression. How these are reinterpreted by Pacifica peoples is empowering for both communities and Museum discourse. **Meredith Blake** has a BA(Hons) in Anthropology and History and a Masters in Cultural Heritage and has been working in the museum sector since 2003. From 2005 to 2007 she was Secretary General of the Pacific Islands Museums Association and from 2010–2012 was a Research Fellow with the Smart Services CRC at RMIT University. Meredith currently works as Project Manager for Victorian Collections at Museums Australia (Victoria). **Thelma Thomas** is an experienced youth worker of Fijian descent, who has recently commenced her position at the Museum as Social Worker/Project Coordinator for the Pacific Youth Reconnection project. Thelma has an impressive record of success using music, dance and digital story-telling to engage marginalised young people of Pacific background in South West Sydney. She brings to the Museum innovative ways in utilising our cultural collections. In particular, expanding the project to reach out to Pacific youth in detention centres.

CS29—Museum technology: collaborations and new directions

The Australian Mediatheque: straight to the pool room

Amanda McCormack¹, **Nick Richardson**²,
Bronwyn Coupe¹

¹National Film and Sound Archive, ²Australian Centre for Moving Image

In 2008 the Australian Centre for the Moving Image and the National Film and Sound Archive established a partnership to jointly present the Australian Mediatheque, a cultural space with screens and viewing areas where people can enjoy a variety of digitised content on demand in Federation Square Melbourne. Not only does the Mediatheque present content digitally, it also allows access to over 1 million media items in the extensive collections of both organisations. Additionally, the Australian Mediatheque features work from content partners, including Australia's television networks, screen culture bodies and film schools.

Co presented with team members from both organisations, the paper will focus on the challenges of a state and national organisation working together. Clips currently playing in the Mediatheque will be played alongside a demonstration of the technology used.

Main issues to discuss include:

- why
 - why did both organisations embark on this collaboration and see it as a worthwhile project to dedicate staff and resources to?
- designing the space
 - the importance of the Federation Square location and ensuring the space was welcoming for both researchers and the general public
- developing the project
 - deciding what content should be included and ensuring we had correct permissions to use material
- the technology
 - from the collection management system to what screens and headphones should be used
- operational requirements
 - staffing the space, how co staffing works at a day to day basis, how new content is developed, how both organisations manage governance of an ongoing project/relationship
- success stories
 - number of visitors, amount of time spent viewing items, what is the most often viewed item in the Australian Mediatheque?
- lessons learnt
 - what would we do differently?
- the future
 - where to from here?

Bronwyn Coupe is Collection Access Manager, National Film and Sound Archive.

Video extras: behind the scenes of 'Francis Bacon: five decades'

Francesca Ford¹

¹Art Gallery of NSW

Museums and Galleries increasingly use online video content to communicate with existing audiences and connect with new ones. This is certainly true for the Art Gallery of NSW, we have seen the number of viewers to our Gallery channel <http://www.artgallery.nsw.gov.au/channel> and YouTube channel <http://www.artgallery.nsw.gov.au/youtube> grow substantially over the past two years. In response



to this the Gallery has increased its investment in the production of video content.

In the wider world there has been a dramatic shift away from traditional print and television broadcast content delivery models. Smaller budgets, less staff, cheaper production costs and new digital channels have increased the demand from established broadcasters, such as Fairfax and the ABC, for content produced by the cultural institutions themselves. In fact the responsibility of producing and broadcasting arts-related video content is one of the emergent roles of the 21st century museum and gallery.

The Art Gallery recently produced a suite of videos designed to engage audiences with the **Francis Bacon: five decades** exhibition. The series of three by five minute behind-the-scenes mini documentaries are a self-portrait of Gallery practice and feature key staff involved in bringing the exhibition together. The series kicked off with a punchy two minute trailer http://www.youtube.com/watch?v=CUGSt6N_qnk that launched the exhibition to the media five months before it opened in November 2012. The ways in which these videos have been distributed online shines a light on the democratisation of film production and the Gallery's emerging role as a producer and broadcaster of arts-related content.

The Bacon behind the scenes videos have also proven to be an important tool across marketing, curatorial, public programs, sponsorship and public relations alike, all of whom have used them to communicate a complex exhibition to various stakeholders.

Francesca Ford is the new media manager at the Art Gallery of NSW, in this role she manages emergent technology projects and oversees the production of online video. She has previously worked on digital projects for both the private and cultural sectors.

Making history: research, create, share

Jan Molloy¹, **Alistair Thomson**², **Jonny Brownbill**¹, **Mirah Lambert**¹

¹Museum Victoria, ²Monash University

This presentation will present an overview of an innovative undergraduate history subject at Monash University which involved a partnership with Museum Victoria. We will present as a panel of the key participants from both the university and the museum and provide a background to the creation of the resource, the development of the partnership and the outcomes of the 2012 project. We will also address the challenges this project

presented in order to share what was learned by all stakeholders.

The panel conversations will also look at the ways in which 'digital humanities' offers opportunities and challenges for history departments in museums and universities, including the context of the speed of change of digital technologies and the attributes of 'successful' partnership projects which incorporate online elements. The course will run again in 2014.

Jan Molloy is Programs Coordinator, Humanities at the Immigration Museum. **Mirah Lambert** is Manager, Digital Education and Outreach at Museum Victoria.

Taking nature to the nation: Australia's museums working together to make field guides 'mobile'

Nicole Kearney¹, **Ely Wallis**¹

¹Museum Victoria

Historically, museum-produced field guides have had a limited audience of scientists and amateur naturalists. This is no longer the case. In 2011, Museum Victoria launched a comprehensive *Field Guide to Victorian fauna* that is now being carried around in the pockets of over 50 000 people worldwide. The secret to its success is the packaging—it's an app. From a user perspective, accessing a field guide as an app opens up a whole new world—you can zoom in on images, play bird and frog calls, link to more information online and share your sightings with your social media friends. As publishers, we can regularly update and add content, incorporate new features and track how, when and where our products are being used. From functionality to public engagement opportunities, the possibilities of this new medium seem limitless. However, it also comes with its fair share of challenges. This paper will explore Museum Victoria's experiences of app development with a particular focus on our current project: a collaboration with Australia's leading natural history museums to produce a field guide app for each state and territory. Funded by *Inspiring Australia*, this latest project brings together scientists, collection managers, programmers and educators in a nation-wide engagement project to increase Australia's knowledge of our amazing wildlife.

Nicole Kearney has worked in the museums industry since 2001, starting in education and later moving into exhibition development and the coordination of the Melbourne Museum Discovery Centre. She is now working with digital and emerging technology as the Project Officer of the Inspiring Australia Field Guide apps project.



How can small museums manage 'scanfests' to engage with local communities in meaningful ways?

Pauline Cockrill¹

¹History SA

In recent years a new word has crept into museum parlance: 'scanfest'. Borrowed from the frenzied field of family history, it involves either local history groups or small museums organising a community digitisation project. The general public are asked to bring their historical photographs and documents, perhaps on a particular theme, to an allotted place and at an agreed time, to scan and create a digital collection. Normally to collect material for a specific purpose such as an exhibition, publication or online project, it involves the use of simple, portable equipment such as a laptop computer and flatbed scanner.

However, the use of the word 'fest' indicates that it is more than just a straightforward digitisation program. It is a unique participatory learning experience blending collection management with community engagement.

When facilitating such a project, how can the professional curator ensure that such 'scanfests' not only follow national digitisation standards and protocols but also have meaningful outcomes for the communities involved?

Practical guides to digital imaging for both large and small institutions have been produced in a variety of formats but may not always be relevant in this context because of their complexity, or are out-dated, or country/institution or equipment-specific. Even when tailored to fit the requirements of a small museum in Australia there is still a need to develop a management plan based on these guides to enhance the community engagement aspects, to ensure there are successful outcomes for both the museum and the visitor/volunteer involved.

This paper investigates various case studies of such 'scanfests' that have taken place in South Australian community museums and considers options for creating a viable template for future projects. It is based on the presenter's dissertation for her Masters in Digital Heritage at the School of Museum Studies, University of Leicester, UK (2013).

Pauline Cockrill is a Community History Officer at History SA giving advice to the many small museums and historical societies throughout South Australia and helps to administer the community museums standards programs. She is completing a Masters in Digital Heritage by distance learning from the University of Leicester.

CS30—Art and identity

Heidelberg School revisited: telling Australia's history through art exhibitions

Alison Inglis^{1,2,3}

¹University of Melbourne, ²Heide Museum of Modern Art, ³Duldig Studio Museum

This paper evaluates the role of art exhibitions in shaping the history of Australia's visual culture.

It will consider two art exhibitions that have presented different perspectives on the so-called Heidelberg School of late nineteenth-century Australian artists. Our current understanding of this historical movement is usually associated with the major exhibition, *Golden Summers: Heidelberg School and Beyond*, held at the National Gallery of Victoria in 1985–86. But this paper will argue that two subsequent exhibitions have been equally influential but for different reasons. The first, *Completing the Picture: Women artists and the Heidelberg Era*, took place in 1992–1993, commencing at Heide Museum of Modern Art and then touring to eight other venues in Victoria, New South Wales, South Australia, Tasmania and Western Australia. The exhibition (and catalogue) resurrected the reputation of nineteen previously disregarded professional women artists associated with the Heidelberg School and simultaneously drew attention to the gender imbalance existing in the art historical discourse. Widely recognised at the time as groundbreaking, the exhibition acted as 'a catalyst' for further feminist reappraisals of Australian art history. The second exhibition, entitled *Australian Impressionism*, was held at the National Gallery of Victoria in 2007. While causing controversy at the time for its reassertion of the term 'Impressionism' in relation to Australia's plein air painters, the exhibition's catalogue also characterised the new template for art historical scholarship in this country. Containing essays contributed by eight museum directors and curators and six academics and research fellows, the publication revealed the extent to which contemporary art history relies on art exhibitions to tell its story. This paper will investigate the significance of these nationalistic exhibitions in terms of context and impact; and asks: who does best in telling stories about our country's visual culture—academies or art museums or a collaboration between the two?

Alison Inglis is an Associate Professor in Art History at the University of Melbourne. Since 1995, she has coordinated the MA of Art Curatorship course. She currently is a member of the ARC-linkage project:



Golden Summers, and a golden age of Australian art exhibitions?

Joanna Mendelssohn¹

¹College of Fine Arts, University of New South Wales

In 1985 Daniel Thomas wrote that there was ‘a golden age’ of Australian art history as curators used rigorous art historical insights to create a more complex Australian narrative. *Golden Summers* was Australia’s most popular art exhibition of all time. Yet its core works were all from the permanent collections of the larger public art museums, and when not in this exhibition were permanently on view. Despite its popular reception *Golden Summers* was not planned as a ‘blockbuster’: its origins were in Patrick McCaughey’s intention to rehang the 19th century collection of the National Gallery of Victoria. The exhibition and popular demand for the art overtook the marketing.

The wider public queued to be charged an entrance fee as they paid homage to works they already owned. This paper examines why *Golden Summers* had such an impact, and why exhibitions such as this have been able to seize the imagination of a general public while simultaneously giving scholarly insights. It also looks at the different display techniques in the different venues and questions whether these added or reduced the visitor experience.

Questions raised by the exhibition include influence of the zeitgeist on the impact of art museum displays, and whether the notoriously fickle art market can also impact on an exhibition’s success.

Associate Professor Joanna Mendelssohn is Program Director of Art Administration at the College of Fine Arts UNSW, (joint) Editor in Chief of Design and Art of Australia Online (www.daa.org.au) and is the lead investigator on the research project Australian art exhibitions 1968–2009: a generation of cultural transformation.

How three key mid-twentieth century Aboriginal art exhibitions tell a new story

Catherine Speck¹, **Catherine De Lorenzo**²

¹University of Adelaide, ²UNSW/Monash

This paper looks at three landmark exhibitions of Arnhem Land art in terms of their impact on understandings of Aboriginal art and Australian art more broadly. The exhibitions were held in the late 1950s and early 1960s, well before the late 1970s and 1980s when Aboriginal art ‘emerged’ as a

significant contemporary art form. The first exhibition curated by anthropologists Ronald and Catherine Berndt was held at the Art Gallery of Western Australia in December 1957. A second exhibition curated by anthropologist Charles Mountford was held at the Art Gallery of South Australia in March 1960, and consisted of barks collected on the 1948 AASEAL (Australian-American Scientific Expedition to Arnhem Land) expedition. The third exhibition, which also took in Tiwi Islander art, was curated by Tony Tuckson of the Art Gallery of New South Wales. It opened at that gallery in August 1960, then toured throughout Australia. Only the third exhibition rates a minor note Andrew Sayers’s 2001 noted text, *Australian Art*.

Two of the three curators were anthropologists, and the third exhibition involved extensive consultation with anthropologists. Significantly, the anthropologist–curators described the objects as art, with the Berndts going so far as to call the art in his 1957 exhibition a ‘contemporary’ artform. Even though exhibitions are transient events, it will be argued the three exhibitions mark a shift in the discourse because they display an engagement with Aboriginal art as a modern art form: the barks were framed and hung like paintings, the artists were named in two of the three exhibitions, and catalogue essays explaining the visual ‘language’ of Aboriginal art accompanied two of the exhibitions. This marks the beginnings of a new form of writing in art history, and a new form of cross-fertilisation between anthropology and art history.

Professor Catherine Speck coordinates postgraduate programs in Art History and Curatorial and Museum Studies at the Art Gallery of South Australia and the University of Adelaide. She is a co-researcher on an ARC project, Australian Art Exhibitions 1968–2009.

Albie Thoms and the Sydney Imagination

Eric Riddler²

¹Art Gallery of New South Wales/Australian Art Exhibitions Research Project

As the 1990s began, two exhibitions were held at the Art Gallery of New South Wales which explored the role of place in Sydney’s cultural history. The first, *The Yellow House* (1990), looked back a generation to an age of experimentation and public involvement in the creative process, which culminated in the convergence of Sydney’s bohemians at a house-turned-gallery-turned-24-hour-happening in Potts Point. The second, *Bohemians in the bush* (1991), looked back a century, where the same forces of generational change and creative experimentation were at work in a modest artists’ camp beside Sydney Harbour.



Two decades on, is there more to be done to allow viewers to associate the images in paintings and photographs with the physical reality of their past or is it time to sit back and let Historypin and Google Street View engage with those who want to explore these ideas? To what extent can 21st century Sydney be expected to reveal the experience of its 19th and 20th century existence?

Besides the exhibitions' shared context in the recollection and recreation of particular places where the arts in Sydney were shaken up by new ideas, the two shows were also connected by the participation of Albie Thoms (1941–2012), as an original member of the Yellow House coterie in the first exhibition and as curator of the second.

With the documentation of the two exhibitions being transferred into digital media and the donation to the Art Gallery of New South Wales' Archives of a collection of photographs and negatives documenting the Sydney cultural scene around the time of the original Yellow House, the opportunity to re-examine the cultural influences and history of Sydney itself has returned.

Eric Riddler is Image Librarian and Researcher at the Art Gallery of New South Wales. He has contributed to a number of exhibitions and publishing projects including *Heritage: the National women's art book* (1995), *Presence and absence: portrait sculpture in Australia* (2003) and *David Aspden: the colour of music and place* (2011).

CS31—Building a career

What do I do next? A career development workshop for museum professionals

Kate Cowie¹

¹Kate Cowie and Associates

The museum sector in Australia is going through a number of major changes that will have a significant impact on its workforce:

- the baby-boomer generation that established the professional frameworks of support and employment for museums in Australia is reaching retirement age, progressively moving out of full-time employment. This generates both challenges and opportunities for their younger colleagues
- museums are under greater pressure to deliver more and better in a context of a post-GFC budgetary environment, with a high expectation that museum professionals will have the full benefits of the digital world at their fingertips

- young and mid-career professionals are having to navigate their careers in this environment, often without tools and knowledge to enable them to identify their optimum career direction and options.

Career development workshops can assist professionals to work through their career and work-life issues and provide an effective avenue to explore the external issues impacting their work environment, as well as identifying options for their own future development. While generic career development workshops are available in the broader community, these are often too general for museum professionals and suffer from inadequate understanding of the museum sector—their effectiveness is substantially diluted without this informed context.

This workshop is targeted to early or mid career professionals. It is designed (within the time constraints) to be a practical workshop where individuals can work through a structured process which could include:

- assessment of their current situation
- identifying career path options
- carrying out a work and life management review
- a framework to develop an action plan encompassing career plans, goals, timetables for realistic options.

Kate Cowie has worked in a number of cultural institutions and as a management consultant with a focus on business planning and career development for cultural and heritage organisations. As Deputy Director at the Museum of Australian Democracy at Old Parliament House, Kate managed the redevelopment of the museum ensuring its role as a national institution remained consistent with its national heritage significance.

CS32—A collaborative approach to education

Stop, collaborate and listen: the importance of the student voice within museums

Janson Hews¹

¹Powerhouse Museum

In today's increasingly participatory Museum environment there is the need to be more inclusive of audience voices. In particular, is the importance of championing the student voice and the opportunities that exist for greater collaboration. Students need to feel that they have a voice in



order to participate and engage in the complex world around them. Museums, through their exhibitions and programs have the opportunity to more effectively collaborate with students and education stakeholders and provide them with a platform to express their feelings and aspirations in a critical and creative way. The Powerhouse Museum has enjoyed a long history of student-based exhibition which have gone on to become permanent fixtures, such as the annual *DesignTECH* exhibition, showcasing the best of the state's Major Design Projects. The Museum is working more extensively to provide the public with an 'other' voice not always heard in public forums, such as evidenced with the recent 2012 Koori Art Expressions exhibition, in which students from years K-12 have produced artworks in response to this year's NAIDOC theme—The Tent Embassy.

The reason why this initiative is significant is that the education audience are key Museum stakeholders, which in many instances are an untapped resource of creativity and critical thinking which can be harnessed through working together more effectively. The motivation to further champion this student voice is recognising the transformative role of students as future agents of change, through fostering these critical and creative skills.

Many people say not to work with animals or children however this presenter disagrees altogether with the latter. This presentation will provide delegates with an insight into what has worked at the Museum in collaborating with students and education stakeholders to produce exhibitions and content as well as highlight some of the challenges which exist.

Janson Hews has been working in the education sector for over 8 years with experience working in various formal and informal learning settings. He managed the schools programs at the Victoria and Albert Museum, London before returning to Australia to take up his current position as Manager of Education Programs at the Powerhouse Museum.

Museum2you: reaching out to communities across NSW

Karen Player¹, Isabelle Kingsley²

¹Australian Museum, ²Powerhouse Museum

In an effort to increase delivery of its services throughout NSW, the Australian Museum developed Museum2you—a unique environmental education program on the issues of sustainability, climate change and biodiversity.

As the name suggests, Museum2you brings the Australian Museum's programs and services to regional communities across NSW who do not have first hand access to the Museum.

Using Museum2you as a model, this interactive session will address the challenges that museums face in terms of outreach, community engagement and service delivery, and will provide relevant, practical ideas to these challenges.

The business of museums: Re-engineering museum programs and coming up with innovative ideas to deliver museum services to regional areas is essential to staying in business. The session will discuss how Museum2you helps deliver museum programs and services through a mini-exhibition display and education resources designed to help groups teach about important environmental issues and facilitate change in their communities.

Working Together: Museum2you is intended for regional councils, libraries, museums and community organisations across NSW. The session will discuss how the program creates great opportunities for collaborations, partnerships and alignments across the state and country between the Museum and organisations outside the museum industry.

Working in Museums: In an effort to stay in line with emerging trends and changing museum practices and priorities, Museum2you offers various opportunities for the community to engage in environmental education through the use of technology, the web and social media. The session will explore how Museum2you uses technology, the web and social media through access to video conferencing linkups with Australian Museum experts for hands-on, interactive professional development or practical workshops as well as through the Museum2you website, blog and Twitter feed as a place where communities can find information and connect with others to consider environmental issues and share their thoughts and opinions.

Karen Player is the Museum Outreach coordinator at the Australian Museum. Karen has worked at the Australian Museum for the last 14 years coordinating the Museum in a Box program as well as video conferencing and more recently, the Museum2you program. **Isabelle Kingsley** was the Museum2you Education Project Officer at the Australian Museum. Isabelle has worked in Museum education for the last 5 years developing education programs for a wide range of museum audiences.



Unlocking 'creativity': challenges in implementing art teacher education in museums and art galleries

Bronwen Wade-Leeuwen^{1,2}

¹Macquarie University, ²Mo-ku Expressionist Artists

This arts-based research inquiry applies innovative approaches in visual arts education by fostering 'creativity' in pre-service art teachers during their tertiary training within a museum or art gallery. The main research question investigates how to foster 'creativity' in pre-service art teachers so they can better mentor the children they teach within the new National Curriculum. I argue that pre-service primary art teachers programs can increase their levels of 'creativity' by applying new approaches such as the Reggio Emilia philosophy of a 'Spirit of play' and by embracing risk-taking attitudes that encourage pre-service teachers to break boundaries and shift beyond their normal practice.

A mixed method approach was used to collect data through a questionnaire, participant observations and semi-structured interviews. Multiple case studies were examined using Taylors (1959) levels of 'creativity' and Eisner's typology of 'creativity' (1972, 2006) to develop understandings of the different ways 'creativity' was being demonstrated. Workshop sessions were filmed and video-material analysed contextually.

The preliminary results indicate pre-service primary art teachers generally do not feel competent in teaching visual arts education. Eighty per cent of the two hundred and thirty-three participant's responses to the questionnaire indicated they had limited background knowledge and experience in teaching visual arts. Another finding suggests that by applying strategies from the Reggio Emilia philosophy during the 'hands-on' workshops, participants tended to discover opportunities for new dimensions to emerge through both collaborative and individual practices. This paper may contribute significantly towards better understanding a range of alternative ways of unlocking 'creativity' within the museums and art galleries context.

Bronwen Wade-Leeuwen is a PhD candidate and lecturer in Creative Arts education at Macquarie University. Her research interests include: learning and teaching through the Arts and pre-service teacher professional education. She is an exhibiting Visual Artist trained in classical Chinese calligraphic writing, watercolours and the Académie des Beaux-Arts. Currently, her research projects collaborate with artist in Australia, China, Singapore and Taiwan developing innovative 'creativity' programs.

CS33—Disaster recovery and business continuity

Christchurch Art Gallery to Emergency Operations Centre to Gallery without Walls: our response to the Canterbury earthquakes

Jenny Harper¹

¹Christchurch Art Gallery Te Puna o Waiwhetu

Christchurch Art Gallery became the emergency response HQ after the Canterbury earthquakes of 2010–2011. Jenny Harper outlines the immediate and longer term effects of closure on collections, programs and the gallery staff—providing tips for disaster preparedness, continuity planning and staying sane during a period of enforced long-term closure (which continues).

Jenny Harper has been Director of the Christchurch Art Gallery since 2006. Prior to this she worked at Victoria University of Wellington, developing the Art History program and establishing the Adam Art Gallery and, from 2000, as head of a new school of Art History, Classics and Religious Studies. In 2003, she was appointed Assistant Vice-Chancellor (Academic). She was also Director of the former National Art Gallery in Wellington, becoming Director of Art and History at the Museum of New Zealand Te Papa Tongarewa after legislative change in 1992. Ms Harper was Commissioner for New Zealand exhibition at the Venice Biennale in 2009 and 2011, and is again in 2013.

Dealing with disaster—when all your plans literally go under

Martie McConnell¹

¹Queensland Museum and Science Centre

In preparations for predicted flooding of the Brisbane River prior to January 2011, Queensland Museum and Science Centre had regular meetings confirming Emergency Procedures, ensuring that all information was up to date and Business Continuity Plans were firmly in place.

On 10 January 2011 the Natural Disaster as we know it started to unfold. Wivenhoe Dam was at 130%, flash flooding occurred in Toowoomba and the now infamous inland Tsunami smashed through the Lockyer Valley. By 12 January the cultural precinct was inundated by flood waters, with ENERGEX cutting off the power by noon due to dangerous conditions; no phones, no power and much of the vital infrastructure now submerged or flood effected.

As it turned out we were initially facing Disaster Recovery and a Business Continuity Plan (BCP) that now had to be activated without much of the



everyday technology we had assumed would be available to us. With power cut off to many homes and businesses every day modes of communication options started to disappear—no internet access, no emails, no land lines, mobile phones couldn't be recharged and the list kept growing.

Coming through this process we learned that there is no such thing as too many contingency plans. We learned that getting back to basics is a key factor to ensuring positive outcomes. This new perspective has contributed to re-shaping our current BCP and has been tested as recently as January 2013 when, with the Brisbane river rising and local flash flooding occurring, phase one of our emergency plans were activated and all staff went on alert.

Needless to say some changes have been made since January 2013. A Disaster Recovery/Business Continuity plan is nothing if not open to adaptation.

Martie McConnell is Visitor Services Manager, Queensland Museum and Sciencentre. Martie has worked in various cultural settings over the last 30 years. Originally from New York, the past 10 years have seen Martie contributing to multiple institutions in the South Bank cultural precinct of Brisbane, Queensland.

Igniting collaboration: working together in the aftermath of a disaster

Helen Sheedy¹

¹Flagstaff Hill Maritime Village

In the hours after the disastrous fire at Flagstaff Hill Maritime Village, which saw the loss of two buildings and many artefacts, offers of assistance came from various sources including many organisations we had previously collaborated with in past projects. The job of where to start the salvage when a building has been raised to the ground was made all the more easier with this professional assistance.

However, during the course of the salvage, clean up and rebuild a number of issues came to light which needed to be addressed by the museum. How prepared were we? How effective was our disaster plan? What would we do differently in the future? How can we improve our systems? Flagstaff Hill had received their Museums Australia (Victoria) accreditation (MAP) just 5 months earlier and in the events that surrounded the fire Flagstaff Hill's policies and procedures were being tested in extreme conditions.

The relationships that museums build up with other organisations and community groups are vital in establishing a professional network of contacts to

collaborate on projects. However in the face of a disaster these contacts prove to be an invaluable resource for practical assistance, advice and guidance. By working together museum networks can build not only stronger collections and establishments but also a greater resource for their community.

Helen Sheedy is the Public Programs and Curatorial Coordinator at Flagstaff Hill Maritime Village in Warrnambool, Victoria. In her five years at the museum she has become 'hands on' in a diverse numbers of roles within the organisation. Helen is also studying Cultural heritage at Deakin university.

CONCURRENT SESSION 7

CS34—Stories and identities

Sidelights and cross-references: collecting 75 years of an Australian story

Suzanne Bravery¹

¹University of Melbourne

Australian-American composer and pianist Percy Grainger was the ultimate story teller who expressed an opinion on absolutely everything. Grainger was unusual in that he also put his words into deeds and in 1938 financed and opened an eponymous autobiographical museum at the University of Melbourne with 'the main aim of throwing light upon the process of musical composition ... during the period in which Australia has been prominent in music ... from about 1880 on.' (Percy Grainger 1955) Reopened after extensive conservation in 2010, the exhibition in preparation for 2013 uses little known and culturally and thematically diverse objects with stories of their own, to tell 75 years of an Australian story of the collection of the Museum and with it that of a creative nation.

This paper looks at the rationale behind the exhibition where objects tell small and larger stories—those of collecting, of musical composition, of photography, of social history, of costume, of cross cultural and personal relationships, of the significance of memory, and of the Australian story. This is an influential story in the building of a creative nation.

Suzanne Bravery has worked in cultural heritage for over 25 years including posts with the Historic Houses Trust of NSW as Curator of Elizabeth Farm, Rouse Hill house and farm, Vaucluse House, Meroogal and Elizabeth Bay House, and as General Manager with Museums and Galleries NSW. As Manager of the Grainger Museum at the University of Melbourne she heads a small team



responsible for a specialist autobiographical collection of international significance.

Mary Cecil Allen: a case study of untold museum histories

Eileen Chanin¹

¹University of New South Wales, Macquarie Galleries

Mary Cecil Allen was an artist, critic, educator and Australian expatriate. She is credited with being the first to exhibit modern art in Melbourne. Allen's history was closely tied to museums in more ways than was customary among artists of her generation. She participated in pioneering museum lecture programs in the 1920s in Australia and in the activities and art education programs of museums in the United States from the 1930s. Her prominence was such in her day that it was proposed that she be made Director of the National Gallery of Victoria. This history remains largely untold until recently. Allen's story is a case study of untold museum histories. It offers insights into museum history and in presenting and appreciating history.

Eileen Chanin's latest book, *Book Life, The Life and Times of David Scott Mitchell*, was nominated for the 2012 Australian Historical Association Magarey Medal. Her forthcoming book is on Mary Cecil Allen and her contemporaries. She is honorary senior lecturer at the College of Fine Arts, University of New South Wales.

Colin Colahan, official war artist: re-defining Australian nationhood through portraiture

Cherie Prosser¹

¹Australian War Memorial

At the time of his commissioning as an official war artist during the Second World War, Australian artist Colin Colahan had a reputation as being 'one of the best portrait painters in London'. His work overseas flourished as a result of his capacity to attract high profile portrait commissions, including two official war artist commissions in 1942 and then again in 1944–45.

When Colahan undertook the official war artist commission he asked whom he was to paint and the response was to paint Australian 'Character types'. This very broad brief encouraged Colahan to be democratic in his selection of sitters and in his definition of nationhood through portraiture. How did Colahan, an Australian modernist artist based in London explore the idea of nationhood?

Cherie Prosser, Assistant Curator of Art at the Australian War Memorial was awarded a Gordon Darling Travel Grant in 2010 and a Research Advisory Grant from the

Australian War Memorial in 2012 to further the research into the contribution by Colin Colahan to Australian Art.

CS35—Cross-cultural collaborations

Price of Life: a cultural celebration engaging a new regional audience

Bianca Acimovic¹, **Jules Boag**¹

¹AlburyCity

In August 2008 Nigel Brennan, an Australian freelance photojournalist, travelled to Somalia on what was to be a visit to document and report on the health and political issues of that nation. After only three days in Somalia, he was kidnapped and held for ransom in what has become one of the most notable Australian international kidnap and ransom cases.

Through photography, painting, new media, artifacts and spatial reconstruction, *Price of Life* looks beneath the media blanket that blacked out Nigel Brennan's story as it unfolded over 462 days, including the months immediately following his release. The exhibition presents a significant event in our history, when an Australian citizen was held against his will because he dared to reveal to the world the true story and plight of a silenced country.

The Albury LibraryMuseum presented the exhibition to the community of Albury in 2012, after it had been developed over a number of years in collaboration with the regional Somali and broader Australian Muslim communities. The exhibition provided platforms for conversation and engagement that broke down barriers and created opportunities for intimate questioning. It is effectively a case study of the collaborations and partnerships that can be formed through extended community engagement, and of how such collaborations enable complicated stories to be told in the public realm.

Jules Boag has worked as a commercial photographer, a university lecturer, and an artist. He studied photography at Charles Sturt University and holds an Honours degree in Fine Art. He has worked for Albury City for the past 15 years and is currently employed as the Exhibitions Coordinator in a role that spans the Albury Art Gallery and the Library Museum.



***Love and Devotion*: how collaborations enabled Australia's first major exhibition of Persian manuscripts**

Clare Williamson¹

¹State Library of Victoria

Love and Devotion: From Persia and Beyond was a landmark international exhibition presented in 2012 by the State Library of Victoria in partnership with the world-renowned Bodleian Libraries of the University of Oxford. It was curated by specialist guest curator Susan Scollay and the State Library's senior exhibitions curator Clare Williamson.

The scale and ambition of *Love and Devotion* and its associated programs placed it well outside the Library's usual resources. It also required a partnership with a major international institution, as very little of this material is held in Australia. The Bodleian Libraries were enthusiastic supporters and from the outset embraced the project. As the exhibition developed they were drawn to the originality of its concept and scholarship and decided to also mount the exhibition in Oxford in late 2012.

The nature of the exhibition also required specialist subject and curatorial expertise beyond the knowledge base of the Library's staff. A collaborative partnership was developed between specialist guest curator Susan Scollay and the Library's curator Clare Williamson. Susan Scollay is an independent art historian and curator specialising in the arts and culture of the Islamic world, and *Love and Devotion* developed from her doctoral research at La Trobe University, Melbourne. This partnership was invaluable and led to new understandings and knowledge among staff throughout the Library.

New partnerships with Victoria's Iranian community also contributed to the success of *Love and Devotion*. The Library worked closely with community representatives to deliver a range of programs, the highlight of which was a Persian Cultural Day. Members of the community were also great supporters of the exhibition through participation in the Library's volunteer program, which included the provision of tours in Persian as well as English.

Clare Williamson is Senior Exhibitions Curator at the State Library of Victoria. She was previously a curator at the Queensland Art Gallery and the Australian Centre for Contemporary Art.

Conservation and collaboration: a case study of Aboriginal paintings from the 1948 Arnhem Land Expedition

Sarah Bunn¹

¹Art Gallery of NSW

Preparation for an exhibition of Aboriginal ochre paintings on paper raised conservation issues which led me, as a paper conservator, to explore the methods and materials used in their production in order to understand and 'read' them better.

I soon realised that despite the significance of the paintings to the Art Gallery of New South Wales' collection there was not much information immediately to hand to guide me. The quest to expand my understanding took me on a journey to every State Gallery, major museums, archives and libraries across Australia and to Arnhem Land where the paintings had been collected in 1948.

Working with conservators, curators, collection managers, historians and meeting with descendants of the original artists in Arnhem Land has created a rich network of exchange. A current project that has stemmed from this research is looking at pigments and binders used in the paintings in collaboration with conservation scientists at Harvard University. Connections made through the investigation of the 1948 paintings are proving invaluable for the preparation of an exhibition of Aboriginal drawings collected during an earlier expedition to Arnhem Land, opening at AGNSW later this year.

Sarah Bunn is a paper conservator with 20 years' experience working in Australia and the UK. Sarah currently combines freelance and contract conservation across cultural institutions in Sydney: Art Gallery of NSW; Australian Museum; Museum of Contemporary Art. Sarah's research interest is in Aboriginal drawings and paintings collected during anthropological expeditions.

CS36—The business of the money

The Royal Daimler Project: evaluating the National Museum of Australia's first collections-centred fundraising program

Laura Breen¹, **Monica Lindemann**¹

¹National Museum of Australia

In 2013, the effective development of community engagement and fundraising opportunities is an increasingly critical aspect of working within the museums sector. In early 2012, the National Museum of Australia launched the Royal Daimler



Project, a fundraising program which aimed to raise 20% of the total funds required for the conservation of Queen Elizabeth's 1954 royal tour vehicle. As the institution's first-ever national donations appeal, this project allowed a museum-wide project team to explore methods for increasing private revenue to the Museum, further develop community engagement, and help build the Museum's reputation as a significant repository of Australia's motoring history. This paper will identify successes, failures and challenges encountered during the Royal Daimler Project, and provide practical advice on the development of effective fundraising programs using low-cost online resources, professional networks and partnerships to attract support from a wide audience.

Laura Breen has been a Curator in the Australian Society and History team at the National Museum of Australia since 2008. **Monica Lindemann** has been Head of Development at the National Museum of Australia since 2011.

Raising private support for public collections: audit your institution to improve your fundraising results

Daniel McDiarmid¹

¹Australian Centre for Philanthropy and Non-Profit Studies, QUT

This interactive session is designed for Museum Directors, fundraisers, and board members.

Participants will gain the information necessary to make substantial long-term improvements to the fundraising practices at their institution.

Participants are asked to complete a questionnaire on fundraising at their institution. The audit covers 32 organisational practices that affect fundraising performance across six categories:

- current and prospective donor research
- securing the gift
- relationship building
- volunteer involvement
- leadership and management
- ethics and accountability

Participants rate each of the practices on how well it is currently performed by the organisation and how important it is that the organisation takes that action in the foreseeable future. The process enables the identification of areas of greatest discrepancy between current performance and importance and identifies priority areas for action.

The result of the audit is that institutions have the information they need to affirm the fundraising activities that are currently done well, and those that need improvement—with priorities assigned to those activities needing improvement.

The session concludes with a review of a sample audit report based on real information provided by an Australian museum in advance of the conference.

When the session is completed, Global Philanthropic research staff will analyse the responses and prepare a detailed written report for each institution. The 64 page institution-specific audit report will be available for collection before the close of the conference.

Dr Daniel McDiarmid is a leading fundraiser with a practice advising institutions in Australia, New Zealand and through SE Asia. He has lead fundraising research into personality traits of high-performing fundraisers, fundraising costs and results, indicators of philanthropic potential in SE Asia. He specialises in improving fundraising performance in complex organisations.

Paying for the price of culture

Megan McSweeney¹

¹Auckland War Memorial Museum

The price of culture is expensive.

Faced with shrinking budgets, limited resources and a troubled economy, social businesses such as museums in Australia and New Zealand must generate much-needed revenue.

This paper describes the tough situation Auckland War Memorial Museum faced in early 2011: decreasing levels of international tourists, internal pressure 'to do more with less' and the need for a more strategic, approach to its public offer.

It then shows how a variety of business skills were applied to understand the environment and customer mix to identify innovative opportunities for the business to deliver increased economic value.

A strategic business plan was created along integrated marketing and sales plans.

But to be successful these needed to be turned into action.

The museum boosted its external alignment to leverage investment made by others, and worked hard at internal communication to bring staff on the journey.



Several long-held 'museum myths' were questioned and found to be just that, paving the way, for example, for the museum to open 'exclusively' at 8am to accommodate the needs of cruise ship visitors.

Tourism was built into the long-term strategic plan of the museum and at the same time, immediate steps were taken to ensure more revenue was generated from visitors—whether they were tourists or locals.

With 849 000 visitors in 2011–12 and a growing online and community presence, Auckland War Memorial Museum is a significant Australasian cultural institution which is well placed to share learnings and insights from its journey over the past two years as it has moved towards measuring success against a quadruple bottom line.

With extensive experience in a diverse range of customer facing industries, **Megan McSweeney** has held senior executive positions in a number of New Zealand's major companies. Director of External Affairs Tourism and Sales, Megan represents culture and heritage on the board of the Tourism Industry Association of New Zealand.

CS37—University networks— museum studies

PANEL

Museum Studies in the 21st Century: reciprocity, collaboration and critical engagement

[Jennifer Barrett](#)¹, [Alison Inglis](#)², [Andrew Simpson](#)³,
[Kylie Message](#)⁴, [Elizabeth Bonshek](#)⁵

¹The University of Sydney, ²Melbourne University,

³Macquarie University, ⁴Australian National University,

⁵Canberra University

At its formation in the mid-1970s the field of museum studies focused on technical and vocational training. While the focus for many decades following was on the vocational aspect of museum studies programs, a rich research field in Australia and internationally now informs both teaching and museum practice alike. Since the late 20th century we have seen museum studies develop into an interdisciplinary field of vocational education and research within higher education internationally.

Each panellist will outline what is currently informing curricula in different Australian universities, how do the programs engage with the sector and what are the limitations and/or new directions for museum studies working in partnership with the sector. This panel session will also be an opportunity to discuss

how higher education and the museum sector should ideally affect each other.

Jennifer Barrett is Associate Professor and Pro Dean Academic in the Faculty of Arts and Social Sciences at the University of Sydney. Her recent publications and research examine museums and human rights. Her monographs include: *Museums and the Public Sphere*, (Wiley-Blackwell 2013) and *Australian Artists in the Museum*, with Jacqueline Millner (Ashgate Publishing 2013). Between 2000 and 2011 she was Director of Museum Studies at the University of Sydney. **Alison Inglis** is the course coordinator of the Master of Art Curatorship program at the University of Melbourne. She is a board member of several cultural institutions, including Heide Museum of Modern Art and the Duldig Studio. She is currently participating in the ARC project: Australian Art Exhibitions 1968–2009: a generation of cultural change. After a career as a museum practitioner, **Andrew Simpson** proposed and developed undergraduate (commenced 2002) and postgraduate (commenced 2004) programs in Museum Studies at Macquarie University. In 2012 Macquarie offered the only undergraduate program and the only ones delivered by a faculty of science in Australia. In 2012 the faculty closed all its Museum Studies programs. **Kylie Message** is Associate Professor and Head of the School of Archaeology and Anthropology at the Australian National University. Her main publications include *Museums and Social Activism: Engaged Protest* (Routledge 2013), *New Museums and the Making of Culture* (Berg 2006), *Museum Theory: An Expanded Field* (Blackwell 2014, with Andrea Witcomb), and *Museum Worlds: Advances in Research* (Berghahn annual series, with Sandra Dudley). **Elizabeth Bonshek** commenced teaching in museum studies in the Bachelor of Heritage, Museums and Conservation Course at the University of Canberra in 2010. She has extensive experience of collection management within museums prior to entering academia. From 2005 to 2010 she was a postdoctoral fellow researching the British Museum's collections from Melanesia and continues to research in anthropology and material culture studies; museums as ethnographic sites or 'contact zones', and issues relating to museum objects and the indigenous peoples in Melanesia.

CS38—Exhibitions, design and technology

The long-term impact of design on the visitor experience

[Tom Hewitt](#)¹

¹University of Sunshine Coast

This paper reviews the long-term effectiveness of design thinking behind the development of the Wellington Museum City and Sea. The results of design philosophy, seen as somewhat radical at the time, are analysed after more than thirteen years of operation.

While we regularly read of interpretive planning, community consultation and curatorial intent, little related to the impact of design is recorded, and even less evidence related to the long term success



or failure of any specific development approach is documented.

The Wellington Museum City and Sea has been a quiet achiever with attendances continually climbing, and web, peer, and official tourism reviews all remaining more than positive. The museum is on Te Papa's doorstep, yet competes favourably and rates highly with visitors even though advertising and marketing budgets are minimal. *DesignPro* magazine introduced its five page article on the museum with the title 'Tradition meets technology' and in 2008 *Footprint*, the official guide to New Zealand, used the following in its description of the museum 'The modern dose of sensual bombardment it now houses is very powerful ... a fantastic example of how technology has injected new life into museums as a whole'.

Given the assumption by some commentators and visitors that technology is a primary contributor for success this paper considers the question—is it technology or imagination that really injects new life into museums?

Tom Hewitt is a Fellow of the Chartered Society of Designers (UK) and a doctoral candidate. His work includes Hellfire Pass Museum, Thailand; Bradman Museum; Al Shaqab Museum, Qatar; and Sydney Harbour Bridge Museum. The Design Institute of Australia inducted him into the Designers Hall of Fame in 2009.

Designing responsive interpretive environments

Caolán Mitchell¹, Alexandra Gillespie¹

¹Thylacine

The rise of social media platforms and smart phones has enabled many people to be constantly linked into a stream of personalised information. In response to this development museum audiences are increasingly expecting interpretive environments to also be interactive, responsive and personalised. Audiences expect information to be available before, during and after their visit. So what are some design approaches and strategies towards developing, designing and implementing interpretive environments that invite audience participation and response?

Utilising recent design case studies *The Makers Workshop* NMA 2012, *MADE—Museum of Australian Democracy at Eureka*, Ballarat 2013, the *National Arboretum Canberra* 2013, and *Liverpool Regional Museum* 2013 issues and approaches to designing responsive interpretive environments will be explored. These recent museum environments include the use of locative and immersive media, social media, kinetic displays and re-configurable

environments to tell their story. And lead us to pose the question what form future exhibitions will take and how we might engage with them?

Caolán Mitchell is Thylacine Director and Designer. Caolán has worked in the exhibitions industry for the past 20 years his breadth of experience encompasses design, project management, implementation and fabrication. He established Thylacine in 1999 and over the past fourteen years has developed the practice into a nationally renowned design and implementation firm with offices in Canberra and Melbourne.

Augmented reality in the archives: exploring the effectiveness of augmented reality as an interpretative tool

Kylie Roth^{1,2}, Jane Macknight¹, Amy Lay^{1,3}, Lora Miloloza¹, Margaret Fleming^{1,2,4}, Caroline Webber¹

¹National Archives of Australia, ²AICCM, ³Australian National University, ⁴Image

As part of the Centenary of Canberra celebrations the Archives developed an exhibition, *Design 29: creating a capital*, around the iconic and exquisite Walter Burley and Marion Mahony Griffin design drawings—entrant 29 in the Federal Capital Design Competition of 1911. The exhibition also features design drawings from the 'runners-up' and special mentions—Eliel Saarinen, Alfred-Donat Agache, and the Australian trio Griffiths, Coulter and Caswell. Supporting this visual material are archival documents from the vast collection of government records about the earlier struggle to select a federal capital territory site, as well as the competition and its aftermath.

The Archives' team wanted to do more than simply showcase these extraordinary design drawings and government records. It decided to use augmented reality (AR) not only to enable audiences to understand these drawings spatially and relate them to the Canberra we know today, but also to create a content-rich experience. This concept required the involvement of an external company, and changed aspects of the Archives' approach to developing exhibitions and education programs from content selection through to design and fabrication, and visitor experience issues such as education in the use and security of the tablets.

We will also briefly discuss how the use of this technology sits within the Archives' broader digital strategic direction.

Some of the issues we will explore include:

- What (if any) impact did the decision to use AR have on the:
 - curatorial process



- exhibition design
- position of the visitor in all this?
- How are visitors responding to the technology?
- What if they don't want to use technology?
- What lessons have we learned for next time?

Jane Macknight is a curator in the content development team at the Archives. She has 15 years' experience in the design and cultural heritage industries, working in exhibition delivery and curation in both New Zealand and Australia. Prior to the development of Design29: creating a capital, Jane's most recent project for the Archives is the national touring exhibition *Traversing Antarctica: the Australian experience*. Jane is currently completing her Masters of Liberal Arts (visual culture research) at the Australian National University. **Caroline Webber** has been working at the National Archives of Australia since 2006, leading the content development team in the production of the Archives' highly successful temporary exhibition program. Most recently Caroline provided interpretation and exhibition development expertise to the Supreme Court of Queensland Library in its development of a new, and first, permanent exhibition exploring the legal history of Queensland. In 2010 Caroline completed her Masters in Museum Studies from the University of Leicester which brought together, in one place, many of the issues critical to exhibition development. **Lora Miloloza**, senior designer, joined the National Archives of Australia in 2008. Predominately a print designer, she has spread her creative juices into exhibition design, most recently Design 29: creating a capital and *Banned books*. Lora has also worked as a designer at the National Museum of Australia.

CS39—New approaches to disability

National Gallery of Australia's Art and Alzheimer's Program

Adriane Boag¹

¹National Gallery of Australia

The success of the National Gallery of Australia's 2007 Art and Alzheimer's Pilot Program compelled the Gallery to implement an ongoing program of tours for people living with dementia. The knowledge gained and the arts and health partnerships established through the program at the Gallery combined with the increase in dementia in the wider community presented the NGA with an opportunity to implement a national Outreach Program. A two-day training workshop has been developed and delivered in galleries in NSW, Victoria, Queensland and the Northern Territory. Art and dementia programs offer galleries a unique way to connect and support people at a challenging time in their lives. Works of art engage the senses and provide crucial intellectual stimulation and social interaction for people living with dementia.

An important aspect of the training workshop is to assist in the development of arts and health partnerships within communities and programs which promote an improved understanding of dementia and a reduction in the social stigma associated with a disease that diminishes cognitive ability. An initiative of the Outreach Program was the 2012 Art and Dementia Seminar at the NGA. Arts and health representatives from over ten regional and metropolitan regions participated in the Seminar in Canberra to share information and progress. In April 2013 Adriane Boag co-presented with Carrie McGee (MoMA) a workshop titled *Advanced Engagement* to an international audience of arts professionals at *Practice and Progress: The MoMA Art and Alzheimer's Exchange* in New York. The presentation at the 2013 *How museums work: people, industry and nation* conference will outline the impact of the NGA's Art and Alzheimer's Program, the development of an arts and health focus, the value of an established access program and the experience of the MoMA Exchange.

Adriane Boag is a Program Coordinator at the National Gallery of Australia. Adriane coordinates regular tours for a wide variety of specialised audiences, including people with dementia, and is the Coordinator of the Gallery's Art and Alzheimer's Program. In 2010 the Art and Alzheimer's Outreach Program was initiated and a two-day training workshop and training DVD for regional arts and health professionals developed. Fifteen regional galleries in NSW, Victoria, Queensland and NT have participated in the Outreach Program.

Democracy and disability—an authentic interface to create lasting change

Nanette Louchart-Fletcher¹, **Craig Wallace**^{2,3}

¹Museum of Australian Democracy at Old Parliament House, ²NICAN, ³People with Disability

The Museum of Australian Democracy has a sustained commitment to improving the museum experience for and with people with disabilities. The museum regards the physical and intellectual access to information, content and the Old Parliament House heritage site for people with disabilities as a key responsibility of the Museum of Australian Democracy and a critical platform of its Community Learning Program. In 2011 the Museum of Australian Democracy developed its Disability Action Plan (2011–2014) with an annual implementation schedule to identify and remove physical and intellectual barriers to onsite and online services. Responsibilities for the roll-out of the Disability Action Plan have involved stakeholders from across the museum.

From the outset of planning and development, active and meaningful consultation with people with



a disability has been of central importance. The museum has a Disability Reference Group that involves a core team of people with disability and people representing peak disability organisations. This group has played a critically important role in identifying pathways and establishing priorities for the DAP as well as being an effective sounding board and critical friend to the museum in the ongoing implementation of our program.

This session will be a 'warts and all' look at the implementation of a Disability Action Plan in a cultural institution context and the key role played by a Disability Reference Group to produce lasting change.

Nanette Louchart-Fletcher is the Community Learning Officer at the Museum of Australian Democracy. She believes strongly that museums are safe places for dangerous ideas and she looks to a future where cultural institutions are genuinely inclusive places for people from all walks of life. **Craig Wallace** is the Marketing Manager for Nican and President of People with Disability Australia, a national cross-disability human rights organisation of and for people with a disability. He is the co-author of an approach called Know Before You go that works to build the confidence of people with disabilities and providers in community access.

