



Program information

Indigenous collections in Canberra's National Institutions:

A behind the scenes look at their value, curation and use

A five day professional development short course providing an update of professional practice in the planning, development and use of Indigenous collections benefiting from the experience of Australia's national cultural institutions.

Date: 17-21 September 2012

Venue: ANU and Canberra cultural institutions including: National Gallery of Australia, National Museum of Australia, National Film and Sound Archive, Museum of Australian Democracy at Old Parliament House, National Portrait Gallery and National Archives of Australia.

Time: 9.00am - 5.00pm (approx.) each day

Cost: \$2,200.00 (GST incl.)

Details: This professional development short course focuses on theoretical and practical issues relating to indigenous collections and exhibitions. Using the opportunity to visit and examine key Indigenous collections in National Institutions in Canberra, the course will encourage participants to develop a critical understanding of key issues in the representation of cultures in museum displays and other public venues drawing on an interdisciplinary approach and methodology from the fields of anthropology as well as museum studies.

The specific emphasis in the program will be on collections and exhibitions relating to Aboriginal and Torres Strait Islander peoples that are held or displayed in Australia or overseas, but specific attention is also given to other ethnographic and historical collections and displays. Issues examined during the course include the history of collecting and exhibitions, community representation, ownership and intellectual property, repatriation, negotiation, preservation, and modes of display.

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Enrol and pay: Details of how to register and pay can be found on the IPPHA website at: <http://ippha.anu.edu.au>

Course details

Course Description

This course focuses on theoretical and practical issues relating to indigenous collections and exhibitions, drawing its interdisciplinary approach and methodology from the fields of anthropology as well as museum studies. This allows participants to develop a critical understanding of the creation, function, histories, politics and contemporary meanings of objects; the representation of cultures in museum displays and other public venues; shifting relations between source communities and museum; art and aesthetics; visual anthropology; and issues of representation, including photographic representation.

The specific emphasis is on collections and exhibitions relating to Aboriginal and Torres Strait Islander peoples that are held or displayed in Australia or overseas, but specific attention is also given to other ethnographic and historical collections and displays. Issues examined during the course include the history of collecting and exhibitions, community representation, ownership and intellectual property, repatriation, negotiation, preservation, and modes of display.

Participants will be given the opportunity to visit and evaluate Canberra's cultural institutions with holdings of Aboriginal material and to hear first-hand from curators, exhibition developers and collections staff their views on indigenous exhibitions and collections with a major focus on work from Australian Aboriginal and Torres Strait Islander people.

Key course topics

- Collections Use, Policies and Management
- Exhibitions of Indigenous Art and Material Culture
- Indigenous Representation in Museums and other contexts
- Ethics and Protocols

Course aims

1. To determine policies that various institutions have formed in regards to Indigenous collections and exhibitions.
2. To explain concepts of traditional knowledge and ownership
3. To ascertain how various institutions approach Indigenous exhibition presentation and interpretation.
4. To provide research skills needed for Indigenous objects
5. To examine appropriate protocols and ethics for Indigenous collections and exhibitions

Learning outcomes

On completing this course, participants will have the knowledge and skills to:

1. Interpret institutional, agency and government policies and frameworks pertaining to Indigenous collections and consultation with Indigenous and other communities, and to engage in ethical and sensitive processes appropriate to the diversity of constituents and communities;
2. Conceptualise the main issues pertaining to the preservation, ownership and intellectual property of traditional knowledge;
3. Evaluate the representation of Indigenous individuals and communities in museums and other exhibition contexts;
4. Conduct primary research into Indigenous collections including effective written and verbal communication; and,
5. Model best practice and a commitment to ethical, reflective practice in cross-cultural museum contexts.

Travel, food and accommodation

Participants will need to make their own accommodation, evening meal and lunch arrangements. On some days morning and afternoon tea will be provided as a part of the program. Advice on accommodation options can be provided if needed. A closing event will be held at the Sir Roland Wilson Building for the event participants to network with each other.

Course program

<i>Session details</i>	<i>Topic</i>	<i>Presenter</i>	<i>Venue</i>
Day 1	Monday 17 September		
9:00-10:00	Introduction to Indigenous Collections and Exhibitions Lecture: Contested Exhibitions	Louise Hamby	Sir Roland Wilson Building, Seminar Room 1
10:00-11:00	Usefulness of Significance Assessment as a tool for Indigenous source communities	Jilda Andrews	Sir Roland Wilson Building, Seminar Room 1
11:00-11:30	<i>Morning Tea</i>		
11:30-12:30	The Making of <i>Makarr Garma</i>	Joe Neparrna Gumbula	Sir Roland Wilson Building, Seminar Room 1
12:30-2:00	<i>Lunch (National Film and Sound Archive Café)</i>		
2:00-4:00	Overview of policies and collections. Orientation in exhibition collection.	Hilary Rowell	National Archives of Australia
Day 2	Tuesday 18 September		
9:00-10:00	Collections Analysis	Louise Hamby	Sir Roland Wilson Building Seminar Room 1
10:00-10:30	<i>Travel to National Gallery of Australia</i>		
10:30-12:00	Indigenous collections in America	Joe Gumbula and Louise Hamby	Sir Roland Wilson Building Seminar Room 1
12:00-1:00	<i>Lunch (National Gallery of Australia Café)</i>		
1:00-3:00	Tour of collection	Wally Caruana	Aboriginal and Torres Strait Islander Gallery, National Gallery of Australia
3:00-3:30	<i>Travel back to Roland Wilson</i>		
3:30-4:00	<i>Afternoon Tea</i>		
4:00-5:30	Exhibiting Indigenous Australian art in different contexts	Wally Caruana	Sir Roland Wilson Building Seminar Room 1

Day 3**Wednesday 19 September**

9.00-10.00	Australian National University Collection	Nancy Sever	Sir Roland Wilson Building, Seminar Room 1
10.00-12.00	Tour and discussion of collection management, ICIP protocols and knowledge repatriation. Viewing of Film.	Sophia Sambono	National Film and Sound Archives
12.00-1.30	<i>Lunch (National Film and Sound Archive Café)</i>		
1.30-3.00	Indigenous Agency in Curating Country: three models	Margo Neale	Sir Roland Wilson Building, Seminar Room 1
3.00-3.30	<i>Travel to National Portrait Gallery</i>		
3.30-5.00	Indigenous aspects in the National Portrait Gallery	Joanna Gilmour	National Portrait Gallery

Day 4**Thursday 20 September**

9.00-10.00	Issues surrounding the major Aboriginal exhibitions in Australia	Christiane Keller	Sir Roland Wilson Building, Seminar Room 1
10.00-10.30	<i>Travel to National Museum of Australia</i>		
10.30-12.00	Gallery presentation, discussion of Indigenous policy	Andy Greenslade	Foyer of the National Museum of Australia
12.00-1.30	<i>Lunch (Cuiseum Café)</i>		
1.30-3.00	Policies about Indigenous cultural material from the Pacific	Keren Ruki	Sir Roland Wilson Building, Seminar Room 1
3.00-3.30	<i>Afternoon Tea</i>		
3.30-4.00	Debrief and Discussion		

Day 5	Friday 21 September		
9.30-11.30	Tour of the Museum of Australian Democracy	Glenda Smith and staff	Museum of Australian Democracy, Old Parliament House
12.00-1.00	<i>Lunch (National Film and Sound Archive Café)</i>		
2.00-3.00	Shifting traditional museum boundaries: research agency and power relations	Lindy Allen	Sir Roland Wilson Building, Lecture Theatre 1
3.00-3.30	<i>Afternoon Tea</i>		
3.30-5.00	Student Presentations		Sir Roland Wilson Building, Lecture Theatre 1
5.00-5.30	Course evaluation		
5.30-6.00	<i>Closing drinks</i>		Sir Roland Wilson Building

Course convenor



Dr Louise Hamby is Adjunct Fellow in the Digital Humanities Hub at ANU. She has been researching Aboriginal material culture particularly objects made from fibre since moving to Australia 30 years ago. Her PhD research focused on fibre container forms from the women of Gapuwiyak in eastern Arnhem Land. Her main research emphasis has been on material from Arnhem Land highlighting bodywear and container forms. Museum collections from the first half of the twentieth century and their relationships to people in Arnhem Land are a focus of her research. She has co-edited *The Makers and Making of Indigenous Australian Museum Collections* and co-authored a chapter in the recent volume *Unpacking the Collections: Networks of Material and Social Agency*. Her most recent book *Containers of Power: Women with Clever Hands* (2010) accompanies the touring exhibition *Women with Clever Hands: Gapuwiyak Miyalkurruwurr Gong Djambatjimala*.

Course speakers



Lindy Allen is Senior Curator at Museum Victoria. She has over 30 years experience in the museum sector, undertaken extensive fieldwork and fostered relationships with Indigenous communities particularly across Arnhem Land and on Cape York Peninsula, and initiated a focused cross-cultural research program on Indigenous collections. She has established a broader dialogue within curatorial practice that engages with questions of institutional history, representation, collecting, anthropology, etc. Her main research focus has been on Aboriginal material culture and art, museum collections and collecting, museology, museum anthropology, visual anthropology, memory and memorialisation, and use of new technologies in Indigenous communities to access heritage collections.

Lindy co-edited *The Makers and Making of Indigenous Australian Museum Collections*, and co-authored a chapter in *Unpacking the Collections: Networks of Material and Social Agency* in the Museum. She has also curated over 30 major exhibitions.



Jilda Andrews is a PhD candidate in Interdisciplinary Cross-Cultural Research at the Australian National University. Her research investigates the changing relationships between museums and Indigenous communities. Jilda has worked for many years in higher education within Indigenous student support and currently holds a teaching position at the University of New South Wales teaching Indigenous Studies in the fields of popular culture and material culture. She finds empowerment in sharing an education journey with both Indigenous and non-Indigenous students from across faculties and schools; the interdisciplinary nature of Indigenous Studies makes for a different, rich and diverse experience every time.



Wally Caruana is an independent curator, consultant on Indigenous Australian art and author. He is a graduate from the Canberra School of Art (now the ANU School of Art) and was the founding curator of the Aboriginal and Torres Strait Islander Art Collection at the National Gallery of Australia from 1984 to 2001. Wally is committed to promoting Indigenous art and artists in Australia and internationally, and dedicated to making Indigenous art accessible to broad audiences.

During his time at the National Gallery, Wally oversaw the development of one of the most significant collections of modern Indigenous art in a public institution. He curated and co-curated a number of landmark exhibitions including *The Aboriginal Memorial* in 1988, *The Continuing Tradition* in 1989, *Flash Pictures* in 1991, *The Art of George Milpurrurru* in 1993, *Urban Focus* and *Roads Cross: The paintings of Rover Thomas* in 1994, and *The Painters of the Wagilag Sisters Story: 1937-1997* in 1997. Wally was the coordinating curator for a number of international exhibitions organised by the National Gallery including *L'été australien à Montpellier: 100 chefs-d'œuvre de la peinture australienne* in Montpellier, France, in 1990; *The Eye of the Storm: Eight contemporary Indigenous Australian artists*, at the Museum of Modern Art, New Dehli, in 1996; *The Aboriginal Memorial* at the Olympic Museum, Lausanne, Switzerland, and at the Sprengel Museum, Hanover, Germany in 1999; and *Aboriginal Art in Modern Worlds (Worlds of Dreaming)* at the State Hermitage Museum, St Petersburg, Russia in 2000. More recently, Wally curated the exhibition drawn from the collections of the Australian Institute of Aboriginal and Torres Strait Islander Studies *Likan'mirri-Connections* at the ANU Drill Hall Gallery, and was a co-curator of *Open Air: Portraits and landscapes*, mounted by the National Portrait Gallery for its public opening in December 2008.

Alisa Duff is the Head of the Aboriginal and Torres Strait Islander Program (ATSIP) at the National Museum of Australia. She worked previously at the Museum; in 2001 on the Tracking Kultja Festival coordinating the performance program. Before coming back to the Museum, she program managed the ACCELERATE: Indigenous Australian Creative Leadership award at the British Council Australia in Sydney and was an Indigenous visiting research fellow with the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). My work background is in the arts and cultural sector, and I'm also a graduate of NAISDA Dance College

Joanna Gilmour is Curator at The National Portrait Gallery. She has worked in exhibitions and curatorial roles at the S.H. Ervin Gallery in Sydney and at museums managed by the Historic Houses Trust of NSW. Since early 2008, she became Curator at the National Portrait Gallery, where she enjoys researching, curating and writing on Australian history, photography and portraiture. Her book on nineteenth century portrait photography, *Husbands & Wives*, was published in 2010.



Andy Greenslade has worked in the National Museum of Australia's Aboriginal and Torres Strait Islander Program since the Museum opened in 2001. Her work as a curator involves acquiring and assessing collections for the National Historical Collection and the development and maintenance of exhibits for the galleries. She is currently working with the Far North Queensland community at Lockhart River and is due to deliver a permanent module towards the end of this year."



Joseph Neparrŋa Gumbula is an eminent Yolŋu elder, artist and intellectual. He is descended from a long line of prominent Yolŋu leaders whose contributions to dialogue and understanding between Indigenous and other Australians date from the 1920s. His research on Arnhem Land material culture has taken him to major state collections in Australia and overseas. As a leading authority on Yolŋu law, knowledge and culture, Neparrŋa contributes to numerous studies and cultural survival initiatives including the 'National Recording Project for Indigenous Performance in Australia'. From 2003 to 2005, he worked as a Senior Fellow in Australian Indigenous Studies at the

University of Melbourne. He tours internationally as a director and lead performer with traditional companies such as the Gupapuyŋu Dancers, and was awarded the Doctor of Music *honoris causa* by the University of Sydney in 2007. In 2010 received an Australian Research Fellowship - Indigenous grant to address broad Indigenous community concerns surrounding rationales, policies and processes for the repatriation of Indigenous cultural heritage materials.



Christiane Keller is an anthropologist, art historian, writer and filmmaker and holds a PhD from ANU. She has worked within the fields of academia and museums as researcher, curator and filmmaker. She currently holds an Honorary Research Fellowship at the University of Western Australia. Her research interests encompass Indigenous art, material culture and aesthetics with a focus on sculpture, fibre art and fashion. Her recent research projects investigate the history of Mount Margaret art and craft, the engagement of Western and Central Desert people with basket making techniques and the sensory experiences of Aboriginal fibre artists as part of an Indigenous aesthetic.



Margo Neale is Principal Indigenous Advisor at the National Museum of Australia, Senior Indigenous Curator, Senior Research Fellow and Adjunct Professor in the History program at the Australian National University. Previously Margo worked at the National Gallery of Australia, the Art Gallery of New South Wales and the Queensland Art Gallery and was the inaugural Director of the Aboriginal and Torres Strait Islander Program for the First Australians Gallery at the National Museum in 2001. Her major award-winning exhibitions include the touring exhibition for *Emily Kame Kngwarreye* in Australia 1998 and in

Japan and Australia in 2008, the touring retrospective *Urban Dingo* and the *Art of Lin Onus*. In 2009 she initiated and organized the symposium *Barks, Birds & Billabongs: exploring the legacy of the 1948 scientific expedition to Arnhem Land* and in 2010 curated a permanent exhibition entitled, *Rituals of Life* at the Vatican Ethnological Museum for the canonization of Mary Mackillop. She is co-editor of *The Oxford Companion to Aboriginal Art and Culture*, and author, editor or co-editor of seven books.



Keren Ruki is of Tainui descent from the north Island of New Zealand. Born in Christchurch, Keren migrated to Australia with her family in 1975. In 1995 she returned home to reconnect with family and the knowledge of Te Whare Pora (The House of Weaving). After completing an Honours degree in Applied Arts at UNSW she was awarded a Western Sydney Artists' Fellowship by the NSW Ministry for the Arts to weave a Trans-Tasman kahu kuri (traditional Maori dog-skin Cloak). Keren is a Collection Officer with the Pacific Collection at the Australian Museum and is in the final stages of a Masters in Museums and Collections at ANU.



Sophia Sambono is a Jingili woman from the Northern Territory and a current curator of the Indigenous Collections at the National Film and Sound Archive. She works primarily on 'repatriation' and engagement projects as well as Indigenous intellectual property rights and collection policy for the Indigenous Collections Branch at the National Film and Sound Archives.

Nancy Sever has been Director of the ANU Drill Hall Gallery since 1993 and Director of the ANU Art Collection since 1998. She is a graduate in Latin American Studies from La Sorbonne and a post-graduate in Art History and Curatorship from the ANU. She has been the Director of several commercial galleries in Australia and Nepal and Cultural Affairs Officer at the Australian Embassy in Paris. She is the author of numerous catalogue essays on contemporary art and has curated over fifty exhibitions, several of which have toured internationally. In 2007 the French Government awarded her a *Chevalier de l'Ordre des Arts et des Lettres* for services to art both in France and Australia. In 2010 she was the recipient of the ANU Chancellor's Award for outstanding service to the campus community.

Glenda Smith is the Manager of Learning and Interpretation at the Museum of Australian Democracy at Old Parliament House (MoAD). An educator at heart, she loves the unique experiences museums can provide and is keen to further life-long learning for all visitors—whether they be onsite or online. A film fanatic, she also enjoys bush walks with her hyperactive dog, Monty.

Course reading

Core text:

Peterson, N., L. Allen and L. Hamby (eds). 2008. *The Makers and Making of Indigenous Australian Museum Collections*. Melbourne University Press, Melbourne.

Web resources:

- International Council of Museums (ICOM) <http://icom.museum/>
- Smithsonian Institution museology resources <http://museumstudies.si.edu/resources.html>
- Museums Australia <http://www.museumsaustralia.org.au/>
- Collections Australia Network <http://www.collectionsaustralia.net/>
- Interpretation Australia Association <http://www.interpretationaustralia.asn.au/>
- National Association for Interpretation (USA) <http://www.interpnet.com/>
- Association for Heritage Interpretation (UK) <http://www.ahi.org.uk/>
- Visitor Studies Association (US) <http://www.visitorstudies.org/>
- Visitor Studies Group (UK) <http://www.visitors.org.uk/>
- Australian Museum Audience Research Centre <http://www.amonline.net.au/amarc>

For up-to-date digest of museum news, and other relevant links, see <http://www.globalmuseum.org/> and <http://www.museumstuff.com/> . For museum web sites around the world, see *Virtual Library Museums Pages : a distributed directory of on-line museums* at <http://icom.museum/vlmp/>

Almost all cultural and collecting institutions maintain their own websites that include useful links to information about corporate governance and vision as well as exhibition and collection content.

You should also make use of the National Museum of Australia (NMA) Library, which specialises in books and journals relating to museums and museum studies (but note books may not be borrowed by ANU students). The NMA Library, located in the Administrative Annexe, is open from 9am to 5pm, Monday to Friday. As accommodation is limited, please first telephone (6208 5112) or email (library@nma.gov.au) to make sure there is room for you to work there.

Readings for each session:

Day One	
Museums and Galleries resources	Australian National Archives: www.naa.gov.au
Essential Reading	James Clifford (1997), 'Museums as Contact Zones', in <i>Routes. Travel and Translation in the Late Twentieth Century</i> , Cambridge: Harvard University Press, pp. 188-219. Peterson, N, Allen, L, Hamby, L (2008), 'Introduction', in <i>The Makers and Making of Indigenous Australian Museum Collections</i> , Melbourne: Melbourne University Press, pp.1-26.

Day Two	
Museums and Galleries resources	National Gallery of Australia New Indigenous Galleries: http://nga.gov.au/ATSIART/
Essential Reading	Hamby, Louise (2005) 'Forms: Kunmadj', In <i>Twined Together: Kunmadj Njalehnjaleken</i> (Ed, Hamby, L.) Injalak Arts and Crafts, Gunbalanya, pp. 109-152. Hamby, Louise (2008) 'Lloyd Warner: The Reluctant Collector'. <i>Makers and Making of Indigenous Australian Museum Collections</i> . L. Allen, L. Hamby and N. Peterson. Melbourne University Press, Melbourne. Jones, Philip (2007), 'Master Blackburn's Whip' in <i>Ochre and Rust: Artefacts and Encounters on Australian Frontiers</i> , Wakefield Press, Kent Town, South Australia, pp. 9-50. Perusco, A. (2008). Only Sticks and Bark: Ursula McConnel - Her Collecting and Collection. <i>The Makers and Making of Indigenous Australian Museum Collections</i> . N. Peterson, L. Allen and L. Hamby. Melbourne, Melbourne University Press: 417-445.
Further Reading	Franchesca Cubillo in: 'A New Face for the National Gallery of Australia' Art Works, ABC Radio National: broadcast 17 October, 2010. http://www.abc.net.au/rn/artworks/stories/2010/3039361.htm

Day Three	
Museum and Galleries Visited Today	National Film and Sound Archives National Portrait Gallery
Essential Reading:	http://www.iasa-web.org/ethical/23-providing-access
Further Reading:	Doreen Mellor (2001), 'Artefacts of Memory: Oral Histories in Archival Institutions', in <i>Humanities Research</i> , VIII (1): 59-67. (e-reserve and in e-journals)

Day Four	
Museums and Galleries resources	Museums and Galleries We Visit Today: National Museum of Australia
Essential Reading:	-
Further Reading	Kirsten Wehner and Martha Sear (2010) 'Engaging the material world: object Knowledge and <i>Australian Journeys</i> in Sarah Dudley (ed) <i>Museum Materialities</i> London: Routledge, pp.143-162. Museums Australia Inc. (2005) Continuous Cultures: Principles and guidelines for Australian Museums working with Aboriginal and Torres Strait Islander Cultural Heritage. http://www.museumsaustralia.org.au/dbdoc/ccor_final_feb_05.pdf

Day Five	Indigenous Art: Issues of representation in the gallery/ museum
Museums and Galleries resources	Museums and Galleries We Visit Today: Museum of Australian Democracy
Essential Reading:	-
Further Reading	Old Parliament House Strategic Plan 2009-2012 http://static.oph.gov.au/ophgovau/media/docs/corporate/oph-strategic-plan-0912.pdf Sections from MOAD 2009-2010 Annual Report. http://moadoph.gov.au/about/corporate-documents/