

Time	Speaker	Title	Institution
8:00 - 8:45	Registrations		
8:50 - 9:00	Welcome and housekeeping		
9:00	Keynote - Erica Persak	<i>Then and Now - Looking Back at 30 Years of Registration in Australian Art Museums</i>	Executive Administrator, Kerry Stokes Collection (AUS)
9:30	Natalie Beattie	<i>The Registration Department: Flexibility of Service: Identity, Role and Function Today in Museum Business</i>	Head of Registration, National Gallery of Australia (AUS)
9:50	Kimberley Stephenson	<i>A Voice for Collections</i>	Manager, Collections - Southland Museum (NZ)
10:10	Wendela Brouwer	<i>The European Registrars Group Initiative</i>	Head of the Registrars Office, Rijksmuseum (NL)
10:30am	Q&A		
10:40	Morning Tea		
11:10	Julia Young	<i>Implications of the Twenty-four Hour Museum: A Reflection on Ethics in the Digital Age</i>	Collections Manager and Curator, The Dax Centre (AUS)
11:30	Kate Hodgetts and Ari Hunter	<i>Art Centre Melbourne, Legacy Data Project: Not Just Data Entry</i>	Assistant Registrars, Arts Centre Melbourne (AUS)
11:50	Justine van Mourik	<i>The Good, the Bad and it's Upside Down! Collection Discovery Through Digitisation</i>	Director, Parliament House Art Collection (AUS)
12:10	Louisa Vowles	<i>Time Based Beginnings - Nought to Thirty</i>	Assistant Registrar, Christchurch Art Gallery (NZ)
12:30	Ian McDonald	<i>Then, Now and Later: Legal Issues for Collections in 1990, 2020 and 2050</i>	Special Counsel, Simpsons (AUS)
12:50	Q&A		
1:00	Lunch		
7:12	Turtle demo (auditorium)		
2:00	Yasmin Green	<i>Hyde Park Barracks Museum: Evolving Museum Practices as Told Through One Site</i>	Collections Officer, Sydney Living Museums (AUS)
2:20	Kassandra O'Connell	<i>Large Scale Tetris: Principles and Logistics of Moving and Storing an Aircraft Collection</i>	Acting Registrar, Australian War Memorial (AUS)
2:40	Catherine Bennetts-Cash	<i>Bunjil Place Gallery: 21st Century Startup</i>	Registrar, Bunjil Place Gallery (AUS)
3:00	Emily Gray	<i>In the Aftermath: An Approach to Deinstalling, Accessioning and Storing a Complex, Multipart Work</i>	Assistant Registrar, Queensland Art Gallery/Gallery of Modern Art
3:20	Q&A		
3:30	Afternoon tea		
4:00	Kimberley Stephenson	<i>TBC</i>	Manager, Collections - Southland Museum (NZ)
4:20	Natalie Beattie	<i>Known Consignor Scheme - One Museum's Journey in Navigating Bureaucracy</i>	Head of Registration, National Gallery of Australia (AUS)
4:40	Q&A		
5:00	Day 1 ends. ARC address, followed by AGM		

Friday 27th March, 2020

Time	Speaker	Title	Institution
8:15 - 9:00	Registrations		
9:00 - 9:10	Welcome and housekeeping		
9:10	Julie Koke	<i>Cultural Considerations when Touring Taonga (Treasures)</i>	Senior Registrar, Auckland Art Gallery (NZ)
9:30	Dr Deborah Hill & Patrick Baum	<i>Touring Masters</i>	Manager, National and International Engagement, National Museum of Australia (AUS)/Manager, Collection Care and Management, National Museum of Australia (AUS)
9:50	Catherine Marklund	<i>Crossing Oceans, Crossing Borders</i>	Assistant Registrar, Exhibitions, Queensland Art Gallery/Gallery of Modern Art (AUS)
10:10	Tina Baum	<i>Cultural Cataloguing Guidelines of First Nations Collections - Considering Culturally Appropriate Methodologies and Terminologies to Better Enrich, Engage, Educate and Open Access</i>	NGA
10:30am	Q&A		
10:40	Morning Tea		
11:10	Shae Trewin and Kate McCaughan	<i>Hazards in Collections and How to Document Them Using Vernon CMS</i>	Collections Leader, Nelson Provincial Museum (NZ)
11:30	Hannah Perkins	<i>Mixing up the Medicine: Identification and Subsequent Control and Housing Strategies for the Pharmaceutical Collections, Museums Victoria</i>	Collection Manager, Museums Victoria (AUS)
11:50	Fiona Wilson	<i>The Opera Australia Documentation Project</i>	Assistant Registrar, Arts Centre Melbourne (AUS)
12:10	Peter Appleton	<i>Deciphering the PCOL Code</i>	Assistant Director, Exhibitions National Library of Australia (AUS)
12:30	PCOL Panel Discussion (Lucy Clark, Bronwyn Campbell, Lucie Folan, Peter Appleton & Sophie Moran (Chair))	<i>PCOL Panel Discussion</i>	
12:50	Q&A		
1:00	Lunch		
1:30	Turtle demo (auditorium)		
2:00	Amanda Pagliarino	<i>A Change in our Practice: The Council of Australian Art Museum Directors (CAAMD) Adopt the Bizot Green Protocol for Loans</i>	Head of Conservation and Registration, Queensland Art Gallery/Gallery of Modern Art (AUS)
2:20	Chloe Appleby/Christen McAlpine	<i>Working Towards Collection Relevancy and Sustainability</i>	Assistant Registrar, Museum of Applied Arts and Sciences, (AUS) and MOTAT
2:40	Lauren McAlary	<i>Towards the Resolution of Dissociated Objects in Victorian Museums</i>	Program Manager, Victorian Collections (AUS)
3:00	Vasiti Palavi and Rebecca Bray	<i>Building and Sustaining High Trust Relationships: Tiriti in the Field</i>	Senior Collection Manager (Human History) & Senior Collection Manager (Natural Sciences), Auckland Museum (NZ)
3:20	Q&A		
3:30	Afternoon tea		
4:00	Laura Stedman	<i>ARChive on eHive</i>	Levoi Consulting (AUS)
4:20	ARC Council	<i>ARC: The Next 30</i>	
4:40	Q&A		
5:00	Concluding address, ARC Achievement award, prize draw		

Detailed Programme and Abstracts – ARC Conference 2020

Day 1: 26 March

8-8.45am

Registration

8.50-9am

Welcome and housekeeping

GINA IRISH ARC President

KEYNOTE SPEECH

9-9.30am

Then and Now – Looking Back at 30 Years of Registration in Australian Art Museums

ERICA PERSAK

Kerry Stokes Collection (AUS)

This paper focuses on the early years of the registration profession in Australia and outlines the reasons why a small group of Registrars working in Australian state and national galleries decided to form an Australian Registrars Committee. The registration profession at the time of ARC's founding was new to Australian art museums and a lot of work was required to develop the standards and procedures we all now apply in our daily roles as registrars. It was an exciting time to be working in the profession because the 1980s saw the introduction of computers into Registrar's offices and at that time it seemed apparent that the registration profession was on the threshold of cataclysmic changes. Today the registration profession bears testimony to the results of those changes. The paper will examine the challenges we faced working in art museums in the 1980's from computerised catalogues to collections management systems; the development of standards and procedures ranging across loan agreements, exhibition contracts, accession marking and, cataloguing works of art. The 1980s saw significant growth in national and international travelling exhibitions and as a small group of Registrars we relied on each other's experiences and advice when developing and implementing standards for packing and shipping works of art. One of greatest challenges we faced as a Committee and as a group of Registrars was the recognition and acceptance within our organisations and external organisations, of the professional standing Registrars should hold within the art museums.

ERICA PERSAK

From 1998 - 2007 Erica was the Assistant Director Collection Services, at the National Gallery of Australia where she was responsible for the management of the conservation, registration, imaging resources and the research library at the Gallery. She has an Arts Honours Graduate (History) from the Australian National University, Canberra; a Graduate Diploma of Librarianship, a Graduate Certificate in Management Studies from the University of Canberra and a Post Graduate Degree in Art History from the Australian National

University. In October 2007 she took up the position of Collections Manager for the Kerry Stokes Collection, Perth and today she is the Executive Administrator for that collection.

Erica has been involved in the cultural sector for over thirty years, working in the area of collections management. She was Assistant Registrar Central Catalogue at the National Gallery of Australia from 1980 – 82 and then Registrar at the Art Gallery of Western Australia, the National Museum of Australia and returned to the National Gallery of Australia in 1997 as Registrar of Collections. She was a founding Committee Member of the Australian Registrars Committee; Acting President in 1996 and President from 1997 – 2000. She also represented the Registrars Special Interest Group on the Museums Australia Council from 1996 – 99.

9.30-9.50am

The Registration Department: Flexibility of Service: Identity, Role and Function Today in Museum Business

NATALIE BEATTIE

National Gallery of Australia (AUS)

Given the ARC 2020 conference is in Canberra and will be launched at the NGA, it's timely to have a view on the current role of the Registration Department at the NGA, how it differs in scope from the pioneering days of the inaugural Head Registrar Warwick Reader, and where it sits today as a reflection of the growth of importance of the wider professional industry.

This paper will touch upon the various core functions of Registration which are known to most, but also on the more nuanced strategic role of Registration which intersects with so many other areas of an art museum and which cannot afford to be undervalued for the corporate good of the institution.

There is good reason for Registrars to be recognised as leaders in the collection and exhibition management areas as they can bring their various multi-layered experiences and skills to bear on all kinds of issues and as such bring their own voice to the table that can be different from their colleagues in Conservation, Curatorial, Exhibitions, Marketing and corporate areas.

The paper aims to present a timely and proud reminder of the central, team-playing role of the Registration Department in the museum and why a Registrar's role should be recognised and valued for its autonomous and distinct identity.

NATALIE BEATTIE

Natalie Beattie has been Head Registrar of the National Gallery of Australia, Canberra since January 2009 and leads a staff of around thirty-four people in the Registration Department. Prior to that appointment, Natalie was Head Registrar of the Art Gallery of Western Australia from 1995-2009 which for the final five years included the senior corporate management role of Team Leader Art Services (responsible for Registration, Conservation, Installations, Research Library and Gallery Workshop). From the start of 1987 to 1995, Natalie was the Assistant Registrar at the Art Gallery of South Australia, Adelaide.

9.50-10.10am

A Voice for Collections

KIMBERLEY STEPHENSON

Southland Museum (NZ)

While collection care professionals are intrinsic to achieving many of the public outcomes and achievements of our institutions, we are often the least visible members of our teams. While our curatorial and design team-mates visibly make something – the text of a wall panel, a plinth, a graphic – the work that goes into preserving a collection item, putting it on display, or providing digital access tends to be less tangible or overt. As a result, what we do is not always well understood within our own institutions, by policy makers, or by the communities that we serve.

This talk aims to look at some of the ways in which this issue has begun to be addressed within the sector, and seeks to provoke discussion around the important roles that advocacy and communication now play within our essential toolkit as collections care professionals.

KIMBERLEY STEPHENSON

Since 2011, Kimberley has worked on a number of large-scale relocation projects in New Zealand museums and galleries, including the packing and rehousing of the Sarjeant Gallery Te Whare o Rehua Whanganui collection in 2014. She is currently based at the Southland Museum and Art Gallery Niho o te Taniwha in Invercargill where she leads the collections team and is responsible for overseeing the relocation of the entire collection to an offsite facility in preparation for building works.

10.10-10.30am

The European Registrars Group Initiative

WENDELA BROUWER

Rijksmuseum (NL)

Since 1998 European Registrars Conferences have been organised on a bi-annual basis. These conferences were successful with an increasing number of participants. However, slowly, a feeling arose that something was missing. The ERC was primarily a networking opportunity but in between the conferences the Registrars Groups were hardly connected.

In October 2015 the first 'Meeting of the Chairs', was organised in Amsterdam and attended by fifteen representatives. We got to know each other and determined general principles. We agreed upon an active spirit with focus on solutions, improvement of cooperation and sharing knowledge and information. Since then, the group has met at least once a year and we welcomed four new countries.

The results of this cooperation are for example the 'Courier Training Toolkit' and an overview of the National Indemnity Schemes. We are working on a format for 'packing and shipping quotations' and there are working groups on legal issues and sustainability. Cooperation has improved, and above all registrars in Europe are better connected.

With further development and recognition of the profession of the registrar, we expect to incorporate more European countries in the near future. But, we also aim to be part of the world-wide registrars network. The ARC Conference looks like a useful opportunity.

WENDELA BROUWER

Wendela Brouwer has been Head of the Registrar's Office at the Rijksmuseum in Amsterdam since 2006, when this department was founded. Before starting as exhibitions manager in the Rijksmuseum in 1999, Wendela worked in the museums and cultural field as a project manager and consultant for different institutions and companies with a focus on travelling exhibitions and international cooperation. Wendela also chairs the Dutch Registrars Group (Nederlandse Registrars Groep).

10.30-10.40am **Q&A**

10.40-11.10am **Morning Tea**

11.10-11.30am

Implications of the Twenty-four Hour Museum: A Reflection on Ethics in the Digital Age

JULIA YOUNG

The Dax Centre (AUS)

Museums and Galleries are now accessible twenty-four hours a day seven days a week defined not by their physical structure but by the resources they can devote to their online presence. They can no longer expect to stay current and engaged with audiences unless they interact with the virtual world. In light of this, current museum policy and practice in Australia and internationally must evolve not only in terms of technologies, but also in terms of ethics around rights of access, as well as audience and community engagement strategies. This paper examines the roles and responsibilities of cultural collections to digitise (or not to digitise) their materials and the benefits or drawbacks of collection access in this platform.

JULIA YOUNG

Julia Young has worked in commercial and public galleries in various roles for the last twelve years, including eight years at the Art Gallery of Ballarat. Julia has an Honours degree in Art History from Latrobe University (2007). In 2018, she completed a Masters of Art Curatorship from the University of Melbourne, where Julia focused her research on cultural policies, collection management, and museum ethics. Since September 2018 Julia has worked as the Collections Manager and Curator at The Dax Centre.

11.30-11.50am

Arts Centre Melbourne, Legacy Data Project: Not Just Data Entry

KATE HODGETTS & ARI HUNTER Arts Centre Melbourne (AUS)

How does a small boy viewing a collection of slides, and a wall of oral history tapes from the early 1980's mesh with a State Collection? How do you make the connection between female led production companies in Melbourne in the 1890's and the inception of Ballet Victoria in the 1950's? By enhancing records and connecting content with other collections within the wider Arts Centre Melbourne (ACM) collection, the Legacy Data Project is creating a vast neural network of performers on the fringe of our hero collections.

Nearing its completion date of June 2020, the two-year project has been a testing ground for old and new processes in object registration and digitisation. With funding from Creative Victoria's Strategic Initiatives program, which aims to make Victorian Collections more accessible for everyone, the goal of the Legacy Data Project has been to enable discoverability of the Australian Performing Arts. The project team are processing, cataloguing, rehousing, repatriating, reconnecting acquisitions that span almost forty years

Using a 2019 lens to process these collections uncovers the bigger picture and enhances our understanding of how these collections become the supporting hands that lifted others. The capacity for two committed resources means that the pathways travelled become non-linear and so much more than just data entry.

KATE HODGETTS

Kate Hodgetts is an Assistant Registrar at Arts Centre Melbourne (ACM). Coming from a background as an archivist, her key interests lie in the arrangement and description of archival collections. Working on ACM's Legacy Data Project, Kate spends her time processing collections awaiting registration within the Australian Performing Arts Collection. Kate has previously worked at the National Archives of Australia and the University of Melbourne Archives and holds a BFA-Hons and an MA in Cultural Material Conservation, both from the University of Melbourne.

ARI HUNTER

Ari Hunter is an Assistant Registrar at Arts Centre Melbourne, and has BA-Hons majoring in English Literature and Art History, and a Postgraduate Diploma in Museum Studies that sits alongside a background in photography. Ari is keenly interested in the way that data intersects with social history and the individual threads that come out of approaching stories from different angles.

11.50am-12.10pm

The Good, the Bad and it's Upside Down! Collection Discovery through Digitisation

JUSTINE VAN MOURIK

Parliament House Art Collection (AUS)

The Department of Parliamentary Services (DPS) Art Collection and Exhibitions is undertaking a major digitisation project in order to improve our management of, and public access to, the Parliament House Art Collection. We are currently one year into a three-year project that will see every single artwork in the Parliament House Art Collection documented and digitised. This Digitisation Project will introduce new means in which we can share, audit, track and protect the Parliament House Art Collection (PHAC).

The project scope includes the digitisation and photography of the entire collection, the implementation of automated location tracking (through the use of passive RFID tags), the creation of an online catalogue, improved cataloguing information and standards and a 100% stocktake and condition survey of the collection.

JUSTINE VAN MOURIK

Justine van Mourik has been the Director of the Parliament House Art Collection since 2013. Prior to that she managed registration/exhibitions at the National Library of Australia and was the Director of the Riddoch Art Gallery.

Justine has also worked for the History Trust of South Australia, the Art Gallery of SA and Country Arts SA. A graduate of Flinders University she has an MA from Griffith University and was part of the first cohort to undertake the IAL Diploma in Law & Collection Management with ARC.

12.10-12.30pm

Time Based Beginnings – Nought to Thirty

LOUISA VOWLES

Christchurch Art Gallery Te Puna o Waiwhetū (NZ)

Inspired and motivated by the ARC Conference 2018: 'Duration and Dimension', Christchurch Art Gallery has embarked on a time-based art project aiming to survey its collection of thirty time-based media artworks.

Whilst knowing we would benefit from the excellent work already done on developing standards for the care of time-based media by international colleagues, we were also daunted by the potential complexity of the project. A relatively small institution with no history of time-based collections care expertise nor significant resources to invest in the project - we nonetheless have a strong collaborative working style, high-level project support and good processes and documentation we could adapt to TBMA needs.

One of the strongest messages we took away from the recent Art Gallery of NSW's 'Towards a Flexible Future' workshop in July was that 'doing something is better than doing nothing'. And so we are currently continuing to research, enjoying consulting with others, starting to develop policies and procedures and even launching into the survey.

This paper will look at our progress - some of our successes and some of our mistakes. Examples will be drawn from collection works that are on display, alongside recent acquisitions.

LOUISE VOWLES

Louisa Vowles is Assistant Registrar at Christchurch Art Gallery Te Puna o Waiwhetū, where she has a focus on collection record management and acquisitions. Louisa has over fifteen years' experience at both commercial and public art galleries. Previous positions include managing the registration department at Lisson Gallery in London which represented renowned time-based artists including Marina Abramovic, Susan Hiller and Julian Opie. In 2019 she was selected, with her colleague Eliza Penrose, to participate in a time-based media art workshop run by the Art Gallery of NSW.

12.30-12.50pm

IAN MCDONALD

Simpsons Solicitors (AUS)

Then, Now and Later: Legal Issues for Collections in 1990, 2020 and 2050

Many aspects of collections have evolved since 1990 – what is collected and how objects and works within collections are managed, accessed and exhibited. This will no doubt continue – including as a result of evolving technologies and ongoing changes to community expectations. Ian will explore how the law and the management of legal issues has changed alongside these evolutions, and how legal issues will likely continue to evolve over the next thirty years.

BIO TO FOLLOW

12.50-1.00pm **Q&A**

1.00-2.00pm Lunch

Turtle demo will commence in the lecture theatre at 1.30pm

2.00-2.20pm

Hyde Park Barracks Museum: Evolving Museum Practices as Told Through One Site

YASMIN GREEN

Sydney Living Museums (AUS)

The Hyde Park Barracks has recently undertaken a year-long upgrade of the building to create a new exhibition, and interpretation of the site and story. Sydney Living Museums (formerly Historic Houses Trust) has been custodian of the site since 1990, and in 1991 opened the last major re-interpretation of the site. In February 2019 components of that original exhibition were still on display, and the de-installation of the exhibition demonstrates the advances in museum registration practice, as evidenced through the documentation – or lack of. This talk is a case study in the changing nature of Australian registration practices over the past thirty years, told through one site.

YASMIN GREEN

Yasmin Green is the Collections Officer, Documentation at Sydney Living Museums. For the past eighteen months, she has been the Collections Officer for the Hyde Park Barracks Renewal project, working to catalogue and document the four thousand archaeological objects on display in the new exhibition. She has previously held curatorial and registration roles at the Australian War Memorial and Australian National Maritime Museum.

2.20 – 2.40pm

Large Scale Tetris: Principles and Logistics of Moving and Storing an Aircraft Collection

KASSANDRA O'CONNELL

Australian War Memorial (AUS)

It's not terribly often that a new storage facility is built from scratch and there is a chance to identify and plan principles and a layout for a whole collection. Fortunately, this is exactly what the Australian War Memorial has been able to do with its aircraft collection in 2019 as part of the Treloar Logistics Project. This talk will provide an overview of the storage principles applied to mapping-out a new storage space, how delays in construction were seen as an opportunity to prepare for movement and explore the challenges in coordinating both the acquisition of aircraft from around Australia as well as the movement of the existing aircraft collection. Some of these aircraft had not been moved for decades.

The 5000m² storage facility follows three principles: maximising the efficiency in use of space, flexibility and mobility of collection objects and accessibility for public tours and general visitation. These principles are now being applied to stage two of the Treloar Logistics Project which rationalises the existing two warehouses in preparation for a ten year redevelopment program at the Memorial. The challenge with stage two is retrofitting the existing buildings to obtain and maintain the same storage principles.

KASSANDRA O'CONNELL

Kassandra O'Connell is currently the Acting Registrar at the Australian War Memorial leading the Registration team. In eleven years at the Memorial, Kassandra has gained a varied experience in acquisitions, loans and executive support, which has provided a broad and strategic view of the Memorial and its workings. Kassandra has a keen interest in storage methodologies, legal aspects of collection management, documentation reviews and consultative processes for policy development.

2.40 – 3.00pm

Bunjil Place Gallery: 21st Century Startup

CATHERINE BENNETTS-CASH

Bunjil Place Gallery (AUS)

Opened in October 2017, Bunjil Place is one of the newest arts precincts in Australia. Designed by award winning architects *fjmt*, Bunjil Place includes an eight-hundred seat theatre, a two-hundred seat black box studio, a function centre, a three-storey library, an outdoor plaza, a standard regional public gallery and office space for City of Casey staff. The City of Casey is one of the largest local government areas in metropolitan Melbourne and encompasses the South-East growth corridor - one of the most rapidly growing regions in Australia.

In this paper, I will present the development of Bunjil Place with a focus on Bunjil Place Gallery, its opening to the public and first years of operation. I will discuss the management and operation of the Gallery and the challenges and opportunities faced when establishing registration and exhibition management policies and procedures, and international museum standards within the context of a multi-disciplinary arts precinct run by a local government new to the arts industry.

CATHERINE BENNETTS-CASH

Catherine Bennetts-Cash is the Registrar at Bunjil Place Gallery and, as part of a small Gallery team, established standards, policies and procedures for Bunjil Place Gallery prior to its opening in 2017. Prior to this position, Catherine has worked at the National Gallery of Victoria, the National Portrait Gallery, Canberra, Monash University Museum of Art, and Benalla Art Gallery. Catherine holds a Bachelor of Arts (Honours)/Bachelor of Visual Arts (Honours) from the Australian National University and a Master of Arts (Preventive Conservation) from Northumbria University, England.

3.00-3.20pm

In the Aftermath: An Approach to Deinstalling, Accessioning and Storing a Complex, Multipart Artwork

EMILY GRAY

Queensland Art Gallery | Gallery of Modern Art (AUS)

Thai artist Pannaphan Yodmanee's site-specific installation *In the Aftermath*, 2018 was commissioned for The 9th Asia Pacific Triennial of Contemporary Art (APT9) in 2018–19, organised by the Queensland Art Gallery | Gallery of Modern Art and subsequently entered the Gallery's collection. The deinstallation and accessioning of this multifaceted artwork presented unique challenges for staff.

This presentation will focus not only on the three-stage approach to the numbering of the work (whilst on display; upon deinstallation; and the later numbering of remaining parts when relocated to storage), but also the challenges associated with the handling and packing of this very fragile artwork. Aside from Yodmanee's seventeen fabricated building fragments shipped from overseas, more than two-hundred other components were created and installed by the artist and her assistants in two weeks prior to the exhibition opening. This included thirty-six panels depicting intricately painted stories that formed the backdrop to the seemingly floating building fragments and the floor pieces (comprising stupas, building fragments and rubble). Deinstallation of the panels themselves presented their own unique challenge.

The discussion will consider how the deinstallation of this large-scale artwork was managed and why it was time-critical and relied on a systematic approach. It will review the rationale behind the accessioning plan and why a flexible methodology was critical to the overall success of the project.

EMILY GRAY

Emily Gray, an Assistant Registrar at the Queensland Art Gallery | Gallery of Modern Art in Brisbane, manages the day-to-day running of GOMA's collection storage facility. Emily completed a MA in Art Curatorship in 2004 and a PhD (Arts) in 2011 at The University of Melbourne. Previously, Emily has worked in the public and private sector of the arts. For the past five years, Emily has been working closely with QAGOMA's contemporary art collection and accessioned many multipart, complex installations.

3.20-3.30pm **Q&A**

3.30-4.00pm Afternoon Tea

4.00-4.20pm

KIMBERLEY STEPHENSON

Southland Museum (NZ)

[ABSTRACT TO FOLLOW]

BIO REPEATS

4.20-4.40pm

Known Consignor Scheme – One Museum’s Journey in Navigating Bureaucracy

NATALIE BEATTIE

National Gallery of Australia (NGA)

The National Gallery of Australia (NGA) was granted approval as a Known Consignor on 30 November 2017, in order to meet US Government importation regulations for its art consignments. An approval process managed by the Head Registrar, it took nearly ten months from the time of the Gallery’s Expression of Interest in the scheme until it’s successful approval. The presentation tracks the hurdles met in acquiring that status, in which museums are very much the square pegs in the round holes of bureaucracy.

BIO REPEATS

4.40-4.50 Q&A

5.00 ARC Annual General Meeting (ARC members only)

Day 2: 27 March

8.15-9.00am

Registration

9.00-9.10am

Welcome and housekeeping

GINA IRISH ARC President

9.10-9.30am

Cultural Considerations when Touring Taonga (Treasures)

JULIE KOKE

Auckland Art Gallery Toi o Tāmaki (NZ)

In 2014-2015 Auckland Art Gallery Toi o Tāmaki toured forty-seven Māori portraits by Gottfried Lindauer (1839-1926) to Europe. This was the first time these portraits of 19th century Māori men and women had ever left New Zealand and they were to be exhibited in Germany and the Czech Republic. As ancestral portraits, these artworks are taonga and represent people born in the late 18th and early 19th century. Some of these ancestors were signatories to the Treaty of Waitangi and all were celebrated leaders.

As a Pākehā New Zealander, managing the logistics around touring and couriering these portraits for the first time provided many challenges. Developing good relationships with the iwi (tribe or nation) for each portrait was paramount in ensuring support to send their ancestors abroad. Working with the Auckland Art Gallery's Curator of Māori Art, enabled me to develop a broader understanding around the cultural considerations when touring taonga.

As more and more national treasures are being requested for loan worldwide, my presentation will demonstrate how open communication and cultural sensitivity will ensure these treasures are treated with the respect they deserve.

JULIE KOKE

Julie has lead the Auckland Art Gallery Toi o Tāmaki Registration team for ten years, and has worked in the Registration profession for twenty-three years. The team is responsible for collection management, inward and outward loans and tour management, collection administration, stores and logistics, documentation and exhibitions. Julie coordinates all audit, valuation, insurance and legal matters relating to the collection, as well as implementing collection policies, processes and procedures for collection management. Julie has a Diploma in Law and Collection Management (2011) from the Institute of Art & Law (UK).

9.30-9.50am

Touring Masters

DR DEBORAH HILL

PATRICK BAUM

National Museum of Australia (AUS)

The National Museum of Australia has recently wrapped up its tour of the exhibition *Old Masters: Australia's Great Bark Artists*. The exhibition featured one hundred and twenty-three bark paintings, eighteen carvings, ten painting tools and three log coffins. Over twenty months the exhibition has toured to five venues including the National Museum of China, Shenzhen Museum and the National Taiwan Museum, reflecting the strong international interest in Australian Indigenous art and culture. Now having returned home in February 2020 it's time to unpack, rest the collection and reflect on the tour. In touring any exhibition many idiosyncrasies, caveats, highs and lows are experienced along the way - but, is there anything different to touring an exhibition to this particular part of the world? Hear insights and reflections on what John McDonald describes as "what must be one of the most comprehensive Australian museum tours ever undertaken [in the region]."*

*McDonald, John. *Old Masters in Shenzhen*. Sydney Morning Herald, 2 May 2019.
<https://www.johnmcdonald.net.au/2019/old-masters-in-shenzhen/>

DR DEBORAH HILL

Deborah has a Bachelor of Arts (hons) and a PhD from the Australian National University, which she completed in 2011. During and since her studies Deborah has worked at several Australian national cultural institutions. From the National Portrait Gallery where she managed and delivered the touring program, the National Gallery of Australia where she managed several major exhibitions and also acted as Associate Registrar, Documentation and Storage to the National Library of Australia where she was the Registrar of Exhibitions and Loans. Deborah joined the National Museum of Australia in October 2018 as the Manager of the International and Domestic Engagement team.

PATRICK BAUM

Patrick Baum started his museum career in Registration at the Queensland Museum and has worked at the National Museum for the past twenty years in a variety of areas including new technology, database development and exhibition delivery. Since becoming Locations Registrar in 2005, Patrick has concentrated his efforts on finding storage solutions for the Museum's rapidly expanding collections. He has devised plans to rationalise and compact existing storage areas and has been directly involved in current forward planning for the Museum's new storage facilities. Peter is the Manager, Collection Care and Management at the National Museum of Australia.

9.50-10.10am

Crossing Oceans, Crossing Borders

CATHERINE MARKLUND

Queensland Art Gallery | Gallery of Modern Art (AUS)

A Registrar can encounter diverse issues when engaging with the international movement of cultural heritage or contemporary artworks across customs and quarantine lines. They are tasked not only with safely managing this action of physical movement through the transport logistics, they must also manage all the legal and cultural export permissions, import permits, customs and biosecurity requirements. It tests professional and personal ethics and challenges due diligence, all whilst seeking to maintain the artwork's cultural and artistic integrity.

This paper will discuss case studies from Asia and the Pacific and focus on issues of cultural exports, import permit requirements and biosecurity controls - all factors that are involved with the legal and procedural compliance governing the import and export of art.

CATHERINE MARKLUND

Catherine Marklund is Assistant Registrar, Exhibitions at Queensland Art Gallery | Gallery of Modern Art and has worked in registration at State Library of Victoria, National Gallery of Victoria, Museum Victoria and the Tate Gallery. She is an active member of the Australasian Registrars Committee (ARC) and was awarded the ARC Professor Norman E Palmer Scholarship. She has presented on cultural, ethical trade and legal requirements and published on managing multiple loans for exhibition. Catherine holds a Bachelor of Arts (Hons) from the University of Queensland.

10.10-10.30am

Cultural Cataloguing Guidelines of First Nations Collections - Considering Culturally Appropriate Methodologies and Terminologies to Better Enrich, Engage, Educate and Open Access

TINA BAUM

National Gallery of Australia (AUS)

First Nations collections are a part of every cultural institution in Australia. Good cataloguing is an integral part of the identification, management, care and access to them. A recent cataloguing project raises questions, challenges western systems and proposes more culturally appropriate and flexible methodologies and approaches by using local language, cultural knowledge and more meaningful engagement methodologies.

Through best practice Community engagement, use of culturally appropriate language and terminology, Aboriginal and Torres Strait Islander Collections are enriched for the benefit of the Community, staff, and the organisations understanding and knowledge of their collections. This in turn leads to better and more appropriate engagement, education, visibility and access to collections and exhibition labelling.

TINA BAUM

Tina Baum from the Larrakia/Wardaman/Karajarri peoples of the Northern Territory and Western Australia has over thirty years' experience working with First Nation artists and Communities in museums and gallery's throughout Australia. Tina has been the Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia since 2005. She curated the *Defying Empire: 3rd National Indigenous Art Triennial* exhibition 2017 and the *Emerging Elders* exhibition in 2009. She has widely published in exhibition catalogues, magazines, and journals.

10.30-10.40 Q&A

10.40 – 11.10 Morning Tea

11.10-11.30am

Hazards in Collections and How to Document Them Using Vernon CMS

SHAE TREWIN

Nelson Provincial Museum (NZ)

KATE MCCAUGHAN

Vernon Systems Ltd (NZ)

Documenting the multitude of physical, chemical or biological hazards in collections is challenging when contemporary compliance practices are often incompatible with historic artefacts. In 2018, registration team members from several Auckland based institutions met to discuss key cataloguing needs to better record the hazards in their collections for the health and safety of team members and all other artefacts. A list of recommendations was presented to Vernon Systems, and Vernon Systems are now extending the documentation features for hazards in their next major version. The changes include a new file for managing risks (documenting checks on hazards and the outcomes of the checks). The session will cover processes for identifying, documenting, and caring for hazardous objects in collections.

SHAE TREWIN

Shae Trewin is a graduate of the University of Melbourne and Deakin University with over fifteen years of collection management and registration experience in the US and New Zealand with a specialisation in history of science, technology and medicine. Shae also trained in environmental preservation with the Image Permanence Institute in Rochester NY and continues to maintain an active interest in the optimisation of air handling systems in collection spaces. Shae was recently appointed Collections Leader at the Nelson Provincial Museum in 2019.

KATE MCCAUGHAN

Kate McCaughan has a background in data management, including over six years at Canterbury Museum in Christchurch, NZ, which included registration responsibilities for both Canterbury Museum and the Antarctic Heritage Trust. Kate has worked with Vernon Systems Ltd since 2012, where she works with museums and galleries to improve their data management, as well as bringing her museum experience to enhancements to the Vernon Collection Management System.

11.30-11.50am

Mixing Up the Medicine: Identification and Subsequent Control and Housing Strategies for the Pharmaceutical Collections, Museums Victoria

HANNAH PERKINS

Museums Victoria (AUS)

Museums Victoria houses an extensive and colourful collection of medical and pharmaceutical items collected over the past one hundred and sixty years. Many of these objects have since fallen under scheduled substance and dangerous goods regulations, which provide for the safe storage and movement of these items.

This paper covers the processes used by Conservation and Collection Management to achieve the correct identification, secure storage and procedural management of the pharmaceutical collections, which enabled us to successfully obtain an upgraded Poisons Permit from the Victorian Department of Health and Human Services.

We will discuss materials analysis, specialised high security and dangerous goods storage solutions; standards, codes and building legislation; risk assessments for moving hazardous materials, and the implementation of protocols for continued access, monitoring and display of pharmaceutical material at Museums Victoria.

Speaker:

HANNAH PERKINS

Hannah Perkins is a Collection Manager for Society and Technology collections at Museums Victoria. She sits on the 'Hazardous Substances in Collections' Committee and Sustainability Advisory Group. Her special interests include collection/community access, clothing and textile collections and sustainable museum practice.

Co-authors:

DR ROSEMARY GOODALL

Dr Rosemary Goodall, Materials Scientist, Museums Victoria is involved in the identification of materials in collections focusing on the identification of hazardous substances utilizing Elemental and Vibrational spectroscopy. Recent research includes poisons on Malaysian darts, plastics and polymer coatings and pharmaceuticals in the Museum's collections.

MARITA DYSON

Marita Dyson is a Collection Manager with fifteen years' experience working in collection management, research and creative capacities across the GLAM sector. A former Health & Safety Representative and 'Hazardous Substances in Collections' committee member, Marita is currently secretary of Museums Victoria's Society and Technology Acquisition Committee.

11.50am-12.10pm

The Opera Australia Documentation Project

FIONA WILSON

Arts Centre Melbourne (AUS)

In 2017 and 2018 Arts Centre Melbourne (ACM) acquired two significant collections into the Australian Performing Arts Collection (APAC) from Opera Australia. The collections comprised over five hundred objects ranging from costumes, accessories, designs, toiles and archival material relating to the history of opera in Australia and the career of Dame Joan Sutherland.

ACM developed a new approach to document these large collections by creating a dedicated project team, involving a project manager and a curator, registrars, conservators, photographers and art handlers, over a fixed period with a set budget. Such collaboration ensured rich opportunities for a holistic methodology and best practice outcomes including detailed conservation assessments and cataloguing; comprehensive image capture including trialling 3D scanning; and the development of innovative and bespoke rehousing and long-term storage strategies.

The team trialled project scoping, planning and monitoring methodologies including the development of a specific project management plan, project steering group, and the use of time tracking apps to facilitate accurate future project planning. A documentary capturing aspects of the entire project was also created as an effective communication tool for internal and external stakeholder engagement, during ACM's current redevelopment project and the Collection team's future ambitions.

Speaker:

FIONA WILSON

Fiona Wilson is an Assistant Registrar in the Australian Performing Arts Collection at Arts Centre Melbourne. Fiona worked previously at Heide Museum of Modern Art in various capacities including Assistant Registrar. She has a MA in Art Curatorship, University of Melbourne, a BA in Arts majoring in Art History and Archaeology, and a Diploma in Clothing, Textiles and Footwear from RMIT Tafe.

Co-authors:

SAMANTHA HAMILTON

Samantha Hamilton is the Head of Collections, Preservation and Access at Arts Centre Melbourne. She manages collections management, conservation and public access programs including exhibitions. In previous roles Samantha spent over sixteen years working as an object conservator in various national and international institutions and also as a collections management consultant in private practice. She is currently completing her PhD, researching the topic of *Best Practice in Conservation Programs for Remote Aboriginal Communities*.

MARGOT ANDERSON

Margot Anderson is Curator of Dance and Opera at Arts Centre Melbourne and has curated a number of exhibitions including *Kylie on Stage*. Margot has worked closely with companies such as The Australian Ballet, Sydney Dance Company, Opera Australia, Chamber Made Opera and Chunky Move to develop collections that reflect the history of performing arts in Australia. She has a Graduate Diploma of Museum Studies.

MIRIAM TROON

Miriam Troon is the Collections Manager at Arts Centre Melbourne. Miriam has worked in the GLAM sector for over fifteen years. Her previous roles include Senior Curator Collections at the Koorie Heritage Trust, Senior Curator Indigenous Collections & Community Engagement at Museum Victoria, and Collections Manager for Local Government and as a consultant. Miriam holds a Masters of Art Curatorship from the University of Melbourne as well as Bachelor and Masters' degrees in Archaeology from the University of Newcastle-upon-Tyne, UK.

MEGAN WILLIAMS

Megan Williams is a Project Manager in the Collections unit at Arts Centre Melbourne. She manages the development and production of exhibitions, public programs, public art commissions and collection documentation projects. Megan has held positions in registration for over fourteen years, including at the Museum of Contemporary Art and the Museum of Applied Arts and Sciences. She has a Master's Degree of Cultural Heritage and a Diploma of Law and Collections Management.

DORELA GERARDI

Dorela Gerardi has spent the last twenty years managing art and heritage collections in the local government sector and is currently the Collections Registrar for the City of Port Phillip. Dorela was seconded in late 2018 to Arts Centre Melbourne to work as the project's Registrar. Dorela's first professional incarnation was as a fashion and costume designer based in Melbourne. Dorela holds a Masters' degree in Art Curatorship from the University of Melbourne and a Bachelors' degree in Fashion Design from RMIT University.

KAREN FISHER

Karen Fisher is an Objects Conservator, and has worked in cultural organisations and institutions within Australia and overseas. Karen's professional passion is organic materials, fibres and working directly with makers and communities to explore the

concept of preservation. She holds a Bachelor of Arts (Honours) in Cultural Geography, and a Masters of Arts in Cultural Material Conservation.

12.10-12.30pm

Deciphering the POCOL Code

PETER APPLETON

National Library of Australia (AUS)

Qualifying for The Protection of Cultural Objects on loan (POCOL) scheme has become a necessity for any museum, gallery or other cultural institution wishing to import international loans for the purpose of exhibition into Australia. In late 2018, the National Library of Australia was due to hold a major exhibition of Captain Cook material which would feature a large number of international loans. Yet with only months to go before the exhibition was due to be installed, the Library was still awaiting approval for acceptance into the scheme after many internal struggles to manage the changes necessary to meet requirements for qualification. This paper will go into detail of the arduous process that led to eventual qualification (and a successful exhibition) and provide recommendations and lessons learned for others contemplating or in the process of applying for the scheme.

PETER APPLETON

Peter Appleton has worked in the museum and gallery field for over twenty years at cultural institutions including the National Museum of Ireland and the Queensland and Western Australian Museums. Since 2008 he's worked in Canberra at the National Film and Sound Archive and is the Assistant Director, Exhibitions at the National Library of Australia.

12.30-12.50pm

POCOL Panel Discussion

LUCY CLARK

Museum of Applied Arts and Sciences (AUS)

BRONWYN CAMPBELL

National Gallery of Australia (AUS)

LUCIE FOLAN

Arts Division, Department of Infrastructure, Transport, Regional Development and Communications (AUS)

PETER APPLETON

National Library of Australia (AUS)

SOPHIE MORAN (PANEL CHAIR)

Art Gallery of NSW (AUS)

With the introduction of the Protection of Cultural Objects on Loan Act 2013 (PCOL Act), many Australian galleries and museums became Approved Borrowing Institutions in order to afford eligible lenders with protections from third party suit or seizure of their works. This panel will discuss the approvals process, grey areas around the legislation e.g. digital artworks, ethical considerations around community consultation, along with the day-to-day realities of assessing eligibility, decision making regarding remaining in or opting-out of protections, explaining the scheme to lenders, all while getting buy-in from colleagues.

Panel:

LUCY CLARK

Lucy Clark has worked in various registration roles in New Zealand, Scotland and now Sydney, Australia. She is currently Registration Special Project Manager at the Museum of Applied Arts and Sciences (MAAS) with responsibility for reviewing the museum's collection policies and procedures and managing the EMu collection management system team. Prior roles at MAAS have included Senior Registrar, Collection Administration and Documentation and Registrar, Loans.

BRONWYN CAMPBELL

Bronwyn Campbell became a researcher on the National Gallery of Australia's Asian Art Provenance Project in 2015, retrospectively examining the acquisition of works of art in the Gallery's Asian collection. Her portfolio has since broadened to encompass legal and ethical frameworks for collection development and refinement and provenance research across all collecting areas, the first position of its type in an Australian collecting institution.

LUCIE FOLAN

Collections Access, Arts Division, Department of Infrastructure, Transport, Regional Development and Communications (AUS)

Lucie Folan is Assistant Director, Collections Access, in the Arts Division of the Department of Infrastructure, Transport, Regional Development and Communications. In this role she is responsible for arts funding programs and the Australian Government's Protection of Cultural Objects on Loan scheme. Previously she worked as a Curator of Asian Art and Provenance Researcher at the National Gallery of Australia.

PETER APPLETON

SEE BIO PREVIOUS LISTING

Panel Chair:

SOPHIE MORAN

Sophie holds the position of Registrar, Exhibitions at the Art Gallery of NSW where she coordinates the loan, indemnity and logistics requirements of their extensive exhibition program. Sophie is passionate about the registration profession, and likes nothing more than sinking her teeth into a complex exhibition. Sophie holds a Bachelor of Arts and a Masters of Museum Studies from the University of Sydney, and a Diploma in Law and Collection Management from the Institute of Art & Law (UK).

12.50-1.00pm Q&A

1.00-2.00 Lunch

Turtle demo will commence in the lecture theatre at 1.30pm

2.00-2.20pm

A Change in Our Practice: The Council of Australian Art Museum Directors (CAAMD) Adopt the *Bizot Green Protocol* for Loans

AMANDA PAGLIARINO

Queensland Art Gallery | Gallery of Modern Art (AUS)

In March 2019 the Council of Australian Art Museum Directors (CAAMD) voted to adopt the 'Bizot Green Protocol' environmental guidelines for lending between the member organisations. This decision was based upon proactive work undertaken through the Australian Institute for the Conservation of Cultural Material (AICCM) Environmental Guidelines Project in conjunction with Heads of Conservation from the Art Gallery of NSW, National Gallery of Victoria and Queensland Art Gallery | Gallery of Modern Art.

The Bizot guidelines align with the AICCM 'Environmental Guidelines for Australian Cultural Heritage Collections' and broaden the acceptable environmental parameters for works on loan to 16-25°C and 40-60%RH, with defined allowable fluctuation. CAAMD's decision to adopt a common approach to lending between members acknowledges a commitment to implementing sustainable practices within the context of national climate change and variability.

This paper aims to provide background on the CAAMD decision, to explain the consultation process and development of an implementation strategy, and will look at the details of a case-study exhibition that involves loans from multiple venues.

AMANDA PAGLIARINO

Amanda Pagliarino is Head of Conservation and Registration at Queensland Art Gallery | Gallery of Modern Art (AUS) and leads a team of conservators, registrars, technicians and photographers engaged in a wide range of collection care, management and exhibition work. She is Coordinator of the AICCM Environmental Guidelines Project, a Churchill Fellow and past recipient of the AICCM Conservator of the Year award.

2.20-2.40pm

Working towards Collection Relevancy and Sustainability

CHRISTEN MCALPINE

Museum of Transport and Technology (NZ)

CHLOE APPLEBY

Museum of Applied Arts and Sciences (AUS)

Collections are fundamental and integral for any museum practice as they are not only the physical representations of the object histories, but reflect the history of the institution's values, goals and personalities. Yet, due to the nature of past collecting practices, aspects of collections have become increasingly redundant and irrelevant as these institutions evolve and expand through changing purposes, missions, strategic plans, visions and policies. Additionally, maintaining the collection has become more unsustainable for museums due to various costs including resourcing and storage pressures. With this issue in mind, this paper seeks to outline factors that determine what is relevant to institutions and their collections, the need for collection review and deaccessioning programs and the implementation of sustainable disposal practices. Further, it will draw upon the latest collection review being undertaken by New Zealand's Museum of Transport and Technology (MOTAT) as a case study.

CHRISTEN MCALPINE

Christen McAlpine leads the Registration Team at the Museum of Transport and Technology (MOTAT) who are responsible for the Collection Review Project, Deaccession and Disposals procedures, Loans, the Collection Database and database standards, Object Movements and contributes to the Acquisition process. Christen has previously worked in New Zealand as an archaeologist and on Inventory Projects within the museum sector. She holds a Bachelor of Arts in Anthropology and a Postgraduate Degree in Museum Studies.

CHLOE APPLEBY

Chloe Appleby is a former Museum of Transport and Technology Registration intern who has assisted in the Museum's collection review project. She has a Master's in Museum and Heritage Studies and a Bachelor of Arts, Majoring in Ancient History – Greek, Rome and Late Antiquity. Currently, she is working as an Assistant Registrar at the Museum of Applied Arts and Sciences. Prior to this role, she has worked as a Museum Assistant at Hurstville Museum and Gallery.

2.40-3.00pm

Towards the Resolution of Dissociated Objects in Victorian Museums

LAUREN MCALARY

Victorian Collections (AUS)

In recent years, museums have progressively embraced deaccession as a necessary function of collection development, in recognition of limitations of available resources. Dissociated objects are increasingly opportune candidates for deaccession. Yet, the legal, ethical and social frameworks in which these objects and museums themselves exist, leave many collection managers at a necessary impasse. A lack of, or evidence of, valid title to many collection items inevitably poses legal challenges in the effort to obtain title to a dissociated object for the purposes of retention or disposal.

This presentation reviews the legal status of dissociated objects within a Victorian legal framework and explores existing legislative solutions from the United States and Scotland, with an assessment of their possible application in a local context. Though current capacity might be able to accommodate for the occasional collection outlier, future collection growth will undoubtedly see the need for justification of each square centimetre of the collection store. It is a question of whether we, as the registration profession, pursue sustainability of resources proactively or reactively.

LAUREN MCALARY

Lauren McAlary is currently the Program Manager of Victorian Collections, an online collection management system and training program for community collecting organisations. Her registration career has seen her work across a range of collections from the Jewish Museum of Australia, Shrine of Remembrance and Sydney Living Museums, specialising in collections management, database management and online collection access.

3.00-3.20pm

Building and Sustaining High Trust Relationships: Tiriti in the Field

VASITI PALAVI - Ngati Kuia, Ngai Tahu, Te Rarawa, Hoi Tongatapu and Leimatu'a Vava'u Islands
Tonga

REBECCA BRAY

Auckland Museum (NZ)

Wai 262 (1991) is a claim registered with the Waitangi Tribunal in New Zealand. Lodged by six claimants on behalf of their iwi (tribe), it articulates the place of Māori culture, identity and traditional knowledge in NZ laws, government policies and practices. It centres on who controls Māori traditional knowledge, the environment that created Māori culture and the place in contemporary NZ life of core Māori cultural values e.g. the obligation of iwi/hapū to act as kaitiaki (cultural guardians) towards taonga (treasured things) including traditional knowledge, artistic/cultural works and flora and fauna that are significant to iwi or hapū identity.

Auckland Museum and its staff have been a leading agency in changing practice and developing new ways of working in bi-cultural relationships. This is reliant on forming high-trust relationships that are mutually beneficial and reciprocal. We present on the integration of Mātauranga Māori and scientific approaches to Pūkiao, collections, database management and classifications. Looking to the future, how do we maintain these relationships through intergenerational engagement?

VASITI PALAVI

Vasiti Palavi is currently the Senior Collection Manager (Human History) at Tāmaki Paenga Hira Auckland Museum. Before taking up this role, she was the Senior Collection Manager (Natural Sciences) at Auckland Museum for six years. She is passionate about kaitiakitanga and the intersection of Mātauranga Maori and Western Science, how this can be integrated into Collection Management practice within Museums as well as providing a portal for all to engage from an indigenised perspective, particularly a Te Ao Māori worldview.

REBECCA BRAY

Rebecca Bray is currently Senior Collection Manager (Natural Sciences) at the Auckland Museum. She completed her Bachelor of Sciences (Hons) at the University of Melbourne and is completing a PhD in Evolutionary Ecology through Monash University. Rebecca is a Natural Sciences museum specialist and has been working in Collections for over fifteen years at the Australian Museum Sydney, Museums Victoria and the Western Australian Museum. She is passionate about providing ongoing kaitiaki for the taonga held in museum collections.

3.20-3.30pm **Q&A**

3.30-4.00pm Afternoon tea

4.00- 4.20pm

ARChive on eHive

LAURA STEDMAN

Levoi Consulting: Managing Material Culture (AUS)

For thirty years, boxes of documents have shuttled back and forth between ARC Council members, across Australian states and the Tasman Sea. This ever-increasing consignment contains the history of ARC but now it is time to review, refine, digitise and share these documents. As ARC looks to the next thirty years, it is essential that we get to grips with our past.

The eHive system will be utilised to catalogue ARC information and allow it to be both shared and controlled. Accessibility will be greatly improved to ARC newsletters and journals, professional development and ARC conference materials, formal minutes of ARC Council meetings and ARC AGM minutes. This paper details that process, and reflects on the organisations objectives, development and achievements over three decades.

LAURA STEDMAN

Laura is Director at Levoy Consulting: Managing Material Culture where she provides freelance curatorial and collection management services to a cross section of the cultural sector. Laura also contracts to Vernon Systems Pty Ltd providing training to their Australian clients. Prior to this she managed the Collection Preservation Risk Assessment Project at Museum Victoria. Laura was a Council Member and Honorary Secretary of ARC from 2010-2015 and has held registration roles at ACMI and Heide Museum of Modern Art.

4.20-4.40pm

ARC: The Next 30

ARC COUNCIL

In this closing session, the ARC Council will take the stage. We ask, what do you want ARC to be in the next ten, twenty, thirty years? In this open forum session, we encourage delegates to submit questions and suggestions in the lead up to, and during the conference, or during the session itself, and we will open your ideas up for discussion.

4.40-5.00pm **Q&A**

5.00pm **ARC Achievement Award, prize draw and closing address**