

FRIENDS◀REVIEW

DECEMBER 2017



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FROM THE PRESIDENT

I hope you like the new look newsletter which is beginning to incorporate the ideas discussed at the 2017 AGM held recently in Adelaide. At that meeting we decided that in the future the AFFM would actively promote a youth group and promote membership through enhanced benefits for institutions and their individual members.

We have already appointed a young Friend to our national executive and have upgraded our Facebook presence and will shortly upgrade our website. We will be announcing other state-based initiatives over the coming months

During the coming year the national executive will invite institutional members, at no cost, to promote upcoming major events through our e-magazine which we will ask institutions to distribute to members. As interstate travellers, our individual members are keen supporters of museums, galleries and libraries. As a further service to individuals, through early save-the-date announcements we will encourage members to attend the WFFM international meetings which are generally held in the northern hemisphere and are associated with privileged behind the scenes cultural site access.

In support of our young members we have begun a programme of travel scholarships to support a young friend from each state to attend our AGM, and to consider fundraising for one to receive a scholarship to attend the Young Friends meeting 8-13 May in Lisbon and Madeira associated with the WFFM General Assembly in Madeira (see wffm2018.eu).

We have tax deductible status, so if anybody would like to support initiatives for young friends please consider making a donation.

Kind regards
Jane Lomax-Smith

NEWS

AFFM AGM in Adelaide

Members from South Australia, Tasmania and the ACT met in the Basil Hetzel Lecture Theatre, State Library of South Australia, Adelaide on 13 October for the AFFM Annual General Meeting. After reports on AFFM in the various states and territories, and on the WFFM Congress in Mantua and Verona, Italy (including the involvement of Young Friends), the meeting discussed issues confronting friends and members organisations around Australia.

These include the need to continue to negotiate member benefits with institutional executives, forming and maintaining Young Friends organisations, and the different relationships that exist between friends and members organisations and their host institutions.

The meeting also wished to place on record its sincere appreciation of the work carried out by Jean Davitt as Executive Officer of AFFM. Jean's commitment to AFFM and her efficient management has facilitated the smooth handover of the administrative functions of AFFM to Kate Jordan-Moore.

Ron Ramsey, Executive Director of the Art Gallery Society of the Art Gallery of New South Wales, then gave a keynote address about the work of the Art Gallery Society and its role in building member loyalty to the Gallery, supporting the Sydney Modern project as it evolved.

After the AGM members enjoyed tours of two exciting new exhibitions in Adelaide: the Art Gallery of South Australia's *Paolo Sebastian: X*; and the South Australian Museum's *Ngurra: Home in the Ngaanyatjarra Lands*, with curator Glenn Iseger-Pilkington.

AFFM Public Officer Clare Tizard then took some members to the Tandanya Aboriginal Cultural Institute. There they were able to purchase items of Indigenous art from representatives of art centres around the country who were showing their wares at the art fair associated with the Tarnanthi Festival of Contemporary Aboriginal & Torres Strait Islander Art.

The AGM accepted the offer of the ACT Branch of AFFM to host the AGM in 2018.



Ron Ramsey and AFFM President Dr Jane Lomax-Smith at the AGM.



Frederick MacDonald and Jennifer Barrett.



Di Fisher, John Sexton and Alice Gebhart.



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World Federation of FRIENDS OF MUSEUMS

Delegates at one of the many social occasions held during the WFFM Congress.

XVI Congress in Italy May 2017

The XVI World Congress of the World Federation of Friends of Museums (WFFM) congress was held in Sabbioneta, Verona, and Mantua, Italy from 18-21 May 2017. Over 150 Friends from around the world, along with 100 Italian friends who joined in open sessions, participated in the meeting.

The organisers hosted an enriching and awe-inspiring meeting in such venues as the oldest theatre in Italy in the fortified city of Sabbioneta and the oldest concert hall in Italy in Mantua where Mozart had performed. Tours of historic sites and museums and behind the scenes events with curators and expert guides were much appreciated.

Discussions included Communication and Media in Favour of Cultural Heritage;

Legislation and Taxation for Cultural Heritage; Friends of Museums seen by Museums and Contemporary Patronage.

Exceptional local wines and foods were served in settings dating back to the fourteenth century, and adorned by rarely seen paintings by Old Masters. Around 60 young Friends from Italy, Spain, Portugal, Germany, Great Britain, the United States, Australia and Argentina brought their youthful energy to the meeting.



Victoria Cnotek.

The Luigi Bossi Scholarship to attend the Young Friends program as part of the XVI World Congress of WFFM was awarded to Victoria Cnotek, Bookings Officer at the Art Gallery of South Australia. Victoria also provides support to the memberships functions across all membership levels. She has a degree in Marketing and has completed an Art History Certificate with Oxford University.

Victoria wrote before setting off for Italy: 'I am most excited to attend the workshops, the topics will be Communication and the Media, Museums and their Friends and a final Group Presentation after a round table discussion on the Young Friends Charter the "Charter of Verona", which will state the rules of the International Young Friends Federation. Some very exciting stuff.'

The WFFM Annual General Meeting will be held in May 2018 in Madeira, Portugal.

EXHIBITIONS AT MEMBER INSTITUTIONS

TWO 'FRIENDS' MEET AT THE MOVIES:

Toni Collette in *Muriel's Wedding*.

STARSTRUCK: AUSTRALIAN MOVIE PORTRAITS.

In early November, on the day the exhibition *Starstruck: Australian Movie Portraits* opened at the National Portrait Gallery (NPG), the Friends of the National Film and Sound Archive of Australia (NFSA) and the NPG's Circle of Friends met. They came together at 2pm for a sneak preview of the exhibition. My co-curator, Jennifer Coombes, Curator of the Documents and Artefacts collection at the NFSA, and I spoke about the show and we welcomed both Friends' groups through the galleries. It was a lovely way for us, as curators, to gently get used to the idea that the exhibition, born of three years of intense research, writing, digitisation and coordination, was finally out in the public domain. It was wonderful for us to see the two groups responding warmly to the overlap of themes, imagery and stories.

Starstruck is an unprecedented partnership between two major national cultural institutions. The meeting of the two groups of Friends was one of the many aspects of our two institutions that have come together over the last three years. The whole project was only possible because of the National Collecting Institutions Touring and Outreach program to both the NPG and NFSA.

The idea for the exhibition arose from the realisation that portraiture accompanies filmmaking every step of the way, from casting headshots of actors to the film's posters on its release. We observed that filmmaking is the most thoroughly documented creative process. At the NPG, we were thrilled at the opportunity to delve into the NFSA's collection to discover the untold stories of Australian stills photographers – the invisible creators of some of our culture's most influential images, artists who meet the extraordinary challenge of capturing the story, characters and spirit of a whole movie in one frame.

Starstruck: Australian Movie Portraits includes over 275 portraits, numerous scrapbooks in showcases that have also been digitised in their entirety to flip through on screens and six exquisitely conserved iconic costumes, including those from *Picnic at Hanging Rock* (1975), *My Brilliant Career* (1979) and *The Adventures of Priscilla Queen of the Desert* (1994). The exhibition covers the whole span of Australian feature film history – from *The Story of the Kelly Gang* (1906) to films released recently, such as *Ali's Wedding* (2017). The walkthrough on that first day was also the first time as curators that we knew for sure that our slightly unorthodox structure – the works are arranged as if you were walking through the screenplay of an epic film! – was going to really work for visitors.

It was immensely rewarding to see the friends of both institutions with their



Louise Lovely, *Partners in Fate*, 1921, National Film and Sound Archive of Australia

separate love of portraiture and film focus together on one of our favourite exhibits: the Cinesound Talent School Casting scrapbooks from the 1930s. They contain 1500 portraits sent in by young Australians hoping to grace the silver screen, with each accompanied by personal particulars, special skills and casting directors' comments. They are both a time-capsule of photographic portraiture at a fascinating moment in the history of modernism and an incredible archival record from one of the most important moments in Australia's cinematic history.

Starstruck: Australian Movie Portraits is on display at the National Portrait Gallery, Canberra until 4 March 2018, before touring to other states. See the exhibition website starstruck.gov.au for details.

Penny Grist is co-curator, with Jennifer Coombes, of *Starstruck: Australian Movie Portraits*

Contribute to Friends Review

The *Friends Review* Editor is keen to hear from you about friends and members' initiatives and upcoming events and exhibitions in your organisations and host institutions. Please let us know of awards won, milestones reached and any other news that you would like to share. *Friends Review* will now be published twice yearly, in June and November. Please send copy and images by the following dates:

June issue: 15 May

November issue: 15 October

Send your contributions to
Friends Review Editor Ros Russell at
ros@rrmuseumservices.com.au

SAVE THESE DATES 18-20 October 2018

Representatives of Canberra-based friends and members organisations and AFFM met in November to plan the 2018 AGM. This is just the beginning of an exciting program of events and discussions in Canberra, with opportunities to share experiences, network with colleagues, and experience the diverse attractions offered by friends and members organisations in the national capital. More details coming in early 2018.



The Canberra team planning for 2018.
Photo by Rick Forster.

Other NEWS

Welcome to new AFFM member, **Design Tasmania**, and welcome back the **Friends of Gippsland Art Gallery** and the **Friends of Orange Regional Gallery**.

Congratulations to the Abbey Museum of Art and Archaeology. Senior Curator, Michael Strong, was presented with the prestigious 2017 Gallery and Museum Achievement Award (GAMAA) in the category of Individuals (Volunteers) and the Medieval Family Fun Week was announced as a finalist in the engagement category. The GAMAA are presented by Museums & Galleries Queensland to honour the achievements of individuals and organisations in striving towards excellence.



Friends of the NFSA tried a new idea in December 2016 – a bus tour of the Canberra suburb of Chapman. At first blush that may not sound very exciting. But the trick is that the place is unique. Every street in the suburb is named after a film or theatrical personality. Rene Street is named after the comedian Roy 'Mo' Rene; Tauchert Street after the star of the 1919 film, *The Sentimental Bloke*. Then there are streets named after Chips Rafferty, Charles Chauvel, Jocelyn Howarth and many others. The main drag, Perry Drive, commemorates Major Joseph Perry of the Salvation Army's Limelight Department. He was responsible for the epic 1900 presentation, *Soldiers of the Cross*, and the following year his production unit filmed the Federation ceremonies in Sydney's Centennial Park – the moment of Australia's birth.



Shirley Ann Richards, Lloyd Hughes and Elaine Hamill, *Lovers and Luggers*, 1937,
Courtesy Cinesound Movietone Productions, National Film and Sound Archive of Australia.

As the coach slowly trundled around the suburb, appropriate video clips were played through the on-board TV screens, and film historian Andrew Pike gave a running commentary. A stop for a cuppa was made halfway through the itinerary. Altogether the ride took about two hours before passengers were returned to nearby Kambah Village shops where they had parked their cars.

Another tour took place on 28 May this year – 'Our Glad All Over' – of Moncrieff, a new Canberra suburb named after 'Our Glad', singer Gladys Moncrieff. The street names

in Moncrieff celebrate musical personalities and related links. The tour was a sellout. Now for more street name suggestions based on musical personalities: Slim Dusty Street, anyone? How about Bandstand Street?

The Friends of the NFSA, responding to popular demand, are repeating the tour of Chapman at 1.30pm on Sunday 25 February 2018. To book for the tour, go to the Friends of the NFSA website, www.archivefriends.org.au

Ray Edmondson, President, Friends of NFSA

FOUR NEW GARDENS

open at the Arboretum

Gardens were always planned as part of the National Arboretum Canberra project and now there is substantial progress on this front. Four gardens in the 'Gallery of Gardens' on the Events Terrace are now open to the public following a formal opening ceremony on 2 April 2017.



Some of the many guests gathered in the garden at the opening ceremony.



Design concept for Mununja the Butterfly Garden.



Mrs Tamie Fraser AO in a toast to the garden with Mr Andrew Barr MLA, ACT Chief Minister.

Ultimately there will be seven gardens occupying this strip, but the first to get underway was the Open Gardens Australia Celebration Garden which drew inspiration from the theme, 'artistry in gardens'. This was funded by a generous donation from the winding up of Open Gardens Australia. Mrs Tamie Fraser AO was patron of that organisation, and she attended both the turning of the first sod (in June 2015) and the garden opening.

The garden was designed by Neil Hobbs for Harris Hobbs Landscapes with a mix of Australian and exotic plants, reflecting the diversity of gardens showcased by Open Gardens Australia over its 27-year history.

The next garden along is the Labyrinth Garden, with a medieval pattern inspired by the Notre-Dame de Chartres Cathedral Labyrinth in France. Designed for walking meditation, this is a space for contemplation and renewal. There are also quiet places to sit, surrounded by ground covers, shrubs and deciduous trees. This garden was inspired and

donated by Amelda and Glenn Keys and also designed by Neil Hobbs for Harris Hobbs Landscapes.

Further along is the AIDS Garden of Reflection, a living tribute to those lost to AIDS and also supporting those living with HIV. This garden was made possible through years of fundraising and advocacy by a group of people with HIV and their supporting family members and friends. The project was also supported by the AIDS Action Council and its patron, Mr John Mackay AM. The opening ceremony [was particularly moving, with recollections of those departed and songs from the Canberra Gay and Lesbian Qwire. The garden has been designed by John Patrick Landscape Architects to provide a sense of calm and comfort with a haven featuring an arbour, a shallow rock pond, benches and rock seating for visitors reflecting on loss and developing hope within a wonderful landscape.

The adjoining space is Mununja the Butterfly Garden, which has an Aboriginal theme depicting a dreamtime story of the Ngunawal people, the custodians of the land the Arboretum occupies.

The garden was designed by Jim Fogarty of Garawana Creative with layout, colour and shape referencing the geometric scales on wings of two butterfly species found along Australia's east coast. Native plants have been selected for their cultural significance and to provide food and habitat for butterflies. This space provides opportunities for cultural dialogue, education and Indigenous engagement, as well as providing private contemplative areas and a venue for public functions. Construction was made possible through generous donations from the Mackay and Waldren families.

Members of the Friends performed various roles during the opening ceremony, and we ran a fundraising stall selling produce from the fig forest and Canberra Discovery Garden during the hours that followed. A wonderful festive atmosphere prevailed as the public arrived and their many kites took flight.

**Linda Muldoon, Publications Editor,
Friends of the National Arboretum
Canberra.**

GREETINGS FROM TROUWANNA AND THE FRIENDS OF THE QUEEN VICTORIA MUSEUM AND ART GALLERY

As Launceston eagerly anticipated the opening of the QVMAG Gallery of the First Tasmanians in July this year, a privileged group of Friends joined Aboriginal Elder and Chair of the QVMAG Aboriginal Reference Group, Auntie Patsy Cameron, on a cultural journey in the Cataract Gorge.

Photo courtesy of Queen Victoria Museum and Art Gallery



She greeted us warmly with a welcome to country in her own language and with red ochre, found the same morning near her northern coastal home, ground with an ancient stone and mixed with water rather than grease for obvious reasons! Auntie Patsy shared the ochre with us all, painting the hands of the women with a crescent moon and stars, utilising a brush fashioned from grass whilst allowing the men in the group to decide how they would paint themselves with a thumb dipped in ochre. As she moved around the group, she spoke of ochre ceremonies long ago and introduced us to an iconic image of her ancestral grandfather, the clan leader Mannalargenna, who was known to paint himself all over with red pigment.

Drawing on her academic background in archaeology, geography and history, Auntie Patsy briefly described the arrival of her forebears likely more than 40,000 years ago, and touched on the 'living sites' in the south of the state bearing witness to that history. She described survival through seismic shifts in geography and environment, the evolution of nine different nations, and referenced sadly the cataclysmic impact of colonisation. From the beginning to the end of her journey with us, her message was clearly the significance of the blending of cultures,

not only to survival in the past but to progress in the future.

Pearl shells were highly prized items for barter and as an example of cultural blending and adaptation. She shared examples of early threading of quite large shells on sinew pierced with an animal jaw bone, and longer strands of smaller shells strung later with cotton and pierced with needles.

She shared with us edible and otherwise useful native plants; banksia, kangaroo apple and pigface, among others. Some of our number tasted the flavours of strawberry and lemonade, although the whelk may have defeated many of us in the tasting, cooked or otherwise!

We were educated in the processing of white iris leaves for basket making and were able to closely examine a basket, clearly the product of many days of skilled and intricate weaving. Along the way, we were challenged to learn the skill of reed string making which we accomplished with varying degrees of success, some of us fashioning bracelets and other more exotic adornments.

In the absence of a calendar Auntie Patsy's ancestors used, she explained, the portents in nature, for example the flowering of coastal trees to announce the mutton bird season and the appearance of black cockatoos forecasting rain. She introduced us to beautifully crafted

male implements including a fire-stick, seen in numerous images in the hand of Mannalargenna, and items used in mutton birding, including a tickler aimed to encourage birds from their burrows.

We were intrigued as we were joined on our walk by a tangled mass of vegetation, colloquially referred to as 'snot' vine in honour of its glutinous sap ... all was to be revealed with a lesson in wreath making.

Auntie Patsy introduced us to the river (female), the boulders (male), and again to her Ancestor in the form of a giant wattle, stressing as she did so the importance of preserving the environment and these great trees scattered around the Gorge; this environment was historically a meeting place for clan groups, a spiritual home.

We were all undoubtedly moved as she referenced the historian John West, in interpreting the joy of one of the last warriors as he was reunited with this place on his way to exile, and the mood stayed with us as we tossed our vine wreaths into the rushing water in remembrance and anticipation.

Our journey with Auntie Patsy will linger with us as testament to an Aboriginal culture thriving in Tasmania.

Anne Moulden, Secretary, Friends of Queen Victoria Museum and Art Gallery.



Photos courtesy of Queen Victoria Museum and Art Gallery.

BURNIE REGIONAL MUSEUM

HOLDS THE KEY TO VAN DIEMEN'S LAND COMPANY.



The Van Diemen's Land Company (VDL Co) is one of the longest continually running companies in Australia, having been established in 1825 by Royal Charter. VDL Co was sold in November 2015 for an eye-watering \$289 million to Moon Lake Investments, a company owned

by Lu Xianfeng. However, the Burnie Regional Museum in Tasmania can argue that it is now the single holder of the key to the VDL Co!

This more recent property acquisition by the Burnie Regional Museum is in the form of a truly magnificent iron key. This key is 6¼ inches (160mm) long and weighs in at a pocket-destroying ½ pound (220g) and was the key to an equally generous front door in the iconic VDL Co office building. This magnificent building was built in 1901 and was located favourably on the foreshore overlooking the VDL operations at the busy port of Burnie. Sadly it succumbed to progress and was demolished in March 1977 and became the site of a popular cinema complex. The only other surviving part of this landmark is the crest that you can see in the photo, crowning the top of the VDL Co building. The crest now sits next to the entrance of the Burnie Regional Museum and can be seen in a street view on Google Maps: <https://goo.gl/maps/n6UtqDtmuNq>

What happened to the door itself is subject to conjecture, but word has it that it was sent to a local building demolition scrap yard for resale. It could very possibly adorn a doorway or garden arch at some



Van Diemen's Land Company key in the Burnie Regional Museum.

Photos courtesy of Burnie Regional Museum

unassuming property, with the owners quietly unaware of the history lurking there.

What we do know is that a donor brought this key in to the Burnie Regional Museum, and related the story and the provenance of such a unique part of the history of the Van Diemen's Land Company and the bustling port city of Burnie.

So if you have a large door at home with an equally large keyhole – but no key – please make your way to the lost property counter at the Burnie Regional Museum! They might just make a copy for you.

Paul Taylor, President of the Friends of the Burnie Regional Museum Inc.

*1 http://www.chinadaily.com.cn/business/2016-02/24/content_23621179.htm

SOVEREIGN HILL

GOLD MUSEUM EXHIBITION RE-AWAKENS THE DRAGON

Sovereign Hill Gold Museum, voted Australia's best 'Major Tourist Attraction' at the Qantas Australian Tourism Awards in February this year, has recently opened a new exhibition showcasing its extensive Chinese artefacts collection, and 're-awakening' Loong, one of Australia's oldest dragons.

Re-awakening the Dragon, which opened on 5 October 2017 and runs until 15 April 2018, showcases items once used by Ballarat's Chinese community for social, cultural and religious ceremonies, including the spectacular dragon.

Celebrations were held all over the British Empire and its colonies on 22 June 1897 to mark Queen Victoria's Diamond Jubilee. Ballarat's Chinese community staged an elaborate procession as part of the festivities, featuring colourful costumes, dragons, lions, banners and other regalia, and exquisite silk textiles. Money had been raised by the community to purchase materials from Canton for the occasion.

The Gold Museum's dragon dates from the late Qing dynasty (1644-1911). Ballarat is now only one of four known sites where a Qing dynasty dragon survives in whole or in part. The Museum's dragon and lion are the oldest documented examples in Australia.

The Gold Museum's Chinese temple artefacts came into the collection after the most prominent Chinese temple in Ballarat was closed in 1962. The bulk of the temple treasures, including rare carvings, altarpieces and processional materials including the dragon and the lion, was donated to the Gold Museum, and transferred there in the 1970s and 1980s.

This exhibition is the first time that this extensive collection has been shown to the public since its donation to the Gold Museum. Jeremy Johnson, CEO, Sovereign Hill, said 'These treasures, and the spectacular dragon, have been in the Gold Museum's stores for many years, and will showcase the important role Chinese people, and their processional ceremonies, played in the town of Ballarat and the goldfields.'

Tamara Jenkins, Esencia Communications.



The Gold Museum's dragon from the side (above) and front (below).
Photos courtesy of the Gold Museum, Sovereign Hill



BOOK REVIEW



Carolyn Forster and National Museum Director Dr Mathew Trinca at the book launch.

Photo by George Serras, National Museum of Australia.

NOT WITHOUT A FIGHT:

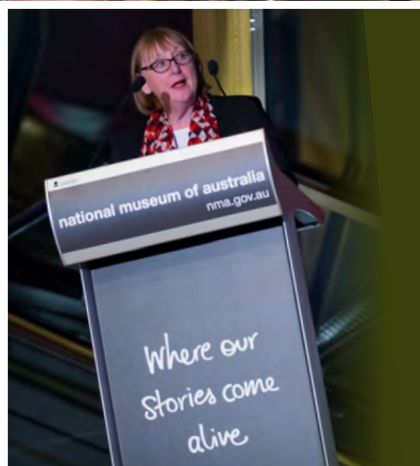
the story of the Friends of the National Museum of Australia.

It gives pause for thought that it took a full century from Federation for Australia to establish a national museum. And it probably wouldn't have happened at all without the tireless efforts of its membership body, the Friends of the NMA.

Not without a fight: The story of the Friends of the National Museum of Australia is a book to give heart to friends' organisations everywhere. It is a remarkable chronicle of advocacy and support to overcome political obstructions, financial difficulties and bureaucratic indifference.

It was the Pigott Report of 1974, commissioned by the Whitlam government, that recommended the establishment of a museum to present Australia's 'unusual' natural and human history. Legislation to establish it was passed by the Fraser government in 1980 and work began with the aim of building the museum at Yarramundi.

But in 1986, faced with budget crisis, the Hawke-Keating government put the plans



Louise Douglas, one of the book's authors, speaking at the launch.

Photo by George Serras, National Museum of Australia.

on hold. The billion-dollar New Parliament House could proceed, but not the humbler museum building. It was at this point that the Friends group took shape. Formally launched in 1989, with actor Jack Thompson as its first president, it united a broad range of concerned citizens from Margaret Whitlam to naturalist and museum advocate Carol Serventy, singer John Williamson and Judy Holding, wife of the then Arts Minister.

In the years that followed, as governments prevaricated, the Friends never gave up on the vision for an institution that would unite the three key elements of Aboriginal history, history since settlement, and the natural environment. They were its most tenacious supporters.

As Treasurer and then as Prime Minister, Paul Keating had what his speechwriter and biographer Don Watson described as an 'aversion' to the idea of the museum; relations between the Friends and

Margaret Coaldrake, director in the early 1990s, became difficult; under government pressure the museum plan was moved from Yarramundi to Acton – but through all this the Friends continued to advocate strongly for the institution, with lively events and the production of a newsletter which in 2002 was transformed into the award-winning quarterly magazine, *Friends*.

The museum's opening in 2001, marking the centenary of Federation, was not the end of controversy. The book passes lightly over the conflicts surrounding the museum itself under the prime ministership of John Howard, but with Carolyn Forster as president from 2001 to 2012 the Friends established good relations with successive directors Dawn Casey, Craddock Morton and Andrew Sayers.

Their advocacy was once more called upon in the fight against the misnamed 'efficiency dividend' imposed on cultural institutions when a parliamentary inquiry into its effects was held in 2008. Carolyn Forster and executive officer Judy Kean presented powerful arguments about the negative effects on membership support, volunteer numbers and impacts on rural and regional areas – issues that are still pressing today.

As an independent body, Friends of the NMA played a crucial role in organising events, catering for families, publishing the magazine and establishing a Foundation. Nonetheless in 2013, following a review by management, it was wound up as a separate organisation and integrated into the corporate structure of the museum. A foreword by National Museum director Mathew Trinca and the last Friends president Michael Parker suggests that this was an indication of the institution's maturity. Under the late Andrew Sayers the wind-up negotiations were at least conducted amicably, but it was a 'painful and sad' process for many Friends.

The chief lesson of the book, it seems to me, is that the independent voice of members is of critical importance to the development of public institutions and their relationship with the communities they serve. *Not without a fight* is therefore essential reading for all of us who care about the cultural health of our society.

The book is impeccably researched by authors Louise Douglas, former assistant director of the NMA, and Dr Roslyn Russell, historian, museum consultant and former editor of *Friends*. Beautifully designed and illustrated, it is a collector's item and I can't commend it highly enough.

Not without a fight: The story of the Friends of the National Museum of Australia by Louise Douglas and Roslyn Russell, published by the National Museum of Australia, Canberra, May 2017

Judith White is an arts advocate and author of *Culture Heist: Love or Money*, and was formerly head of the Art Gallery Society

MEMBER INSTITUTIONS WITH NEW INSCRIPTIONS ON

UNESCO Memory of the World registers



One of the giant glass-plate negatives of Sydney Harbour in 1875, now inscribed on the UNESCO Memory of the World International Register. State Library of New South Wales

State Library of New South Wales images now on the UNESCO Memory of the World International Register.

Australia's tally of inscriptions on the UNESCO Memory of the World International Register for documentary heritage of world significance has now risen to six, with the inscription, announced at the end of October by the Director-General of UNESCO, of the world's largest glass plate negatives of Sydney Harbour.

Captured in 1875, the three giant views of Sydney Harbour, with the largest measuring over 1.6 metres wide, document the future site of the World Heritage-listed Sydney Opera House, with the developing city beyond still surrounded by virgin bush.

These images of Sydney Harbour were created for an ambitious publicity campaign mounted in the 1870s to sell the wonders of Australia to the world. This campaign was funded by German-born entrepreneur Bernhard Otto Holtermann, who made his fortune at the gold-diggings at Hill End.

Holtermann worked with a young Australian-trained professional photographer, Charles Bayliss, to design a 23 metre-high purpose-built tower, turning the three-metre-square room at the top into a giant camera. There Bayliss and Holtermann

created the world's largest images of the time using the wet-plate photographic process. They then toured the images across the globe.

The entire Holtermann collection, inscribed on the UNESCO Memory of the World Australian Register in 2013, includes some 3500 glass-plate negatives that capture gold rush towns such as Hill End and Gulgong, and townspeople in New South Wales and Victoria, from 1870 to 1875.

Curator Margot Riley explained why the giant glass-plate negatives were nominated to the Memory of the World International Register separately from the larger Holtermann collection:

'These colossal images were created in Australia, far from the great global centres of progress and invention, and less than 40 years after the invention of photography. The survival of the giant glass-plate negatives defies belief due to their fragility, and they were nominated separately from the larger Holtermann collection to claim their rightful place in the global history of photography.'

Other AFFM member institutions with inscriptions on the UNESCO Memory of the World International Register include the National Library of Australia, with the Endeavour Journal of Captain James Cook and the Mabo Case Papers; and the National Film and Sound Archive's Story of the Kelly Gang, the world's first full-length feature film.

Cover image: Headdress from the *Reawakening the Dragon* exhibition at the Gold Museum, Sovereign Hill.

Contact list for AFFM members

Here is a list of AFFM representatives who are able to assist with problems, give advice and bring issues to the notice of the Executive Committee.

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Please note: The positions of NT Vice-President, QLD State Vice-President, VIC Vice-President and VWA Vice-President are currently vacant.

Nominees may contact the President.