NOTICE OF GENERAL MEETING

The second General Meeting of the Society for 1980 will be held in the Museum Education Building, North Terrace, Adelaide at

8.00PM, MONDAY, 28 APRIL, 1980

AGENDA

1. Apologies

2. Minutes of previous General Meeting, held on Monday, 24 March, 1980, to be confirmed. A copy of these minutes is attached.

3. New Members.
   The following new members have been elected to the Society.

   Pauline M Donough,
   John Donald Carter,
   Mrs. Lucy Giordano.

4. Papers and Journals.
   Papers and Journals from other Societies and Organizations will be tabled at the meeting.

5. Business.

6. Speaker.
   Dr. Tindale has agreed to address the Society and will speak on the topic:

   "AN AUSTRALIAN ANTHROPOLOGIST LOOKS AT AMERICAN ARCHAEOLOGY."

7. Supper,
   Coffee, tea and biscuits will be served.

VERN TOLCHER,
Honorary Secretary,
213 Greenhill Road,
EASTWOOD. S.A. 5063.

Telephone Office 272 2311
Home 79 2193
1. Administrative Types

As of February 1980, there were 165 museums in South Australia on file at the South Australian Museum. Many of these are still in the process of development towards public opening; there are others I have not yet visited. For these reasons, the present survey has been restricted to 120 museums. (A small number of these are not yet fully operational.) These have been subdivided into three categories:

(i) Voluntary museums. These are run by voluntary community groups. They can be branches of the National Trust, independent associations (usually incorporated); or responsible to the local council. Two ethnic museums are also involved.

(ii) Private museums are run as a profit-making concern. The collections are owned by the museum proprietors.

(iii) Secondary museums have been set up as non-profit museums without an organisation with a different primary function. Examples include the Fire Brigade Museum; the Police Department Museum; the Performing Arts Collection, Kent Town and the B.H.P. Museum. I have also located the Birdwood Mill Museum, and the Pioneer Village, Morphett Vale, within this group: although they were set up primarily as museums, they were both purchased by the Government, whose main aim since has been to ensure that they do not cost any more money. Professional managers have been employed to run these museums on business lines. Clearly therefore, they are not voluntary museums, and their main function has been to boost numbers through the gate, rather than to operate as museums.

Table 1 shows the relative numbers of museums in these three categories. It is evident that the great majority of museums are run voluntarily by local agencies.

<table>
<thead>
<tr>
<th>Numbers</th>
<th>Voluntary</th>
<th>Private</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>% of total</td>
<td>84</td>
<td>21</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>70</td>
<td>17.5</td>
<td>12.5</td>
</tr>
</tbody>
</table>

Table 1. Administrative Types of Museums in South Australia.

2. Quality of Displays

In order to assess generally the quality of displays in local museums, the following criteria have been used in Table 2:

(i) Exhibits grouped logically means that in general, exhibits of a like nature have been grouped together in displays. In other words, some thought has at least been given to the coherent arrangement of specimens, even if there is no other unifying element. Thus a large collection of irons, for example, in the one place in no particular order, is still 'grouped logically': they do not occur cheek by jowl with farm implements, musical instruments or grinding stones.

(ii) Exhibits linked to themes means that overall, there is some kind of conceptual basis in the arrangement of specimens. They might be linked by the concept of time, geographic location, a personality, technological or social change, to take some examples.
LOCAL MUSEUMS IN SOUTH AUSTRALIA CONT'D.

2. Quality of Displays Cont'd.

(iii) Sufficient number and variety of exhibits means that in my opinion, the quality and variety of exhibits would be sufficient to engage the attention of an interested layman for one hour or more.

(iv) Exhibits carry adequate educational information means that the museum has taken at least some basic steps to ensure that the visitor is given an interpretative account of the exhibitions — whether it be through graphic aids, or caretakers who also set as guides. Handwritten labels on fading cardboard or paper are not considered adequate.

<table>
<thead>
<tr>
<th>Number</th>
<th>Voluntary</th>
<th>Private</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibits grouped logically</td>
<td>56</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>Exhibits linked to themes</td>
<td>53</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>Sufficient number, variety of exhibits</td>
<td>49</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>Exhibits carry adequate educational information</td>
<td>12</td>
<td>6</td>
<td>5</td>
</tr>
</tbody>
</table>

Table 2. Quality of Displays.

Generally, the quality of displays in local museums is poor. Even on these basic criteria, a large number of museums can be seen to have not even gone to the trouble of grouping artifacts of a like nature together. Only two or three of the museums have exhibits of professional standard. Graphics are usually limited to typed or handwritten labels, and the data given is often inaccurate or irrelevant. Showcases normally have been scrounged or purchased cheaply from local stores and are often unsuitable for museum purposes. Many exhibits are well outside a comfortable eye range, and there is generally far too much clutter in museum displays.

There is depressing sameness about the displays in local museums, justifying the often heard comment, "if you've seen one, you've seen them all." There is no reason why this should be so, even allowing for the fact that duplication of artifacts occurs on a wide scale. The history of each region or specialisation is different: so too is the context in which each artifact could be displayed. Clearly though, the situation will remain as it is until some museums at least are given professional design assistance.

3. Documentation

It is essential that museums hold proper records of their collections. Without the information contained in the records, the artifacts in the collections have little value. It should be possible to locate specimens by first consulting the records and vice versa. It is necessary to establish legal ownership of specimens, which can only be done if the donor or vendor has signed a document stating that he has transferred ownership to the museum. An up-to-date inventory is necessary in order to establish what is missing in the event of theft, burglary, fire or similar hazard. Also, it is desirable to have a consistent system of recording artifacts throughout the State.

4.
LOCAL MUSEUMS IN SOUTH AUSTRALIA CONT'D.

4. Storage and Maintenance of Collections Cont'd.

As can be seen, the third option has often been adopted. Very few museums have reached the point of erecting a building - irrespective of its quality - for storage purposes alone.

<table>
<thead>
<tr>
<th>Number</th>
<th>Voluntary 84</th>
<th>Private 21</th>
<th>Secondary 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Separate workshop facilities</td>
<td>17</td>
<td>15</td>
<td>9</td>
</tr>
<tr>
<td>Additional storage/display space built</td>
<td>17</td>
<td>3</td>
<td>9</td>
</tr>
</tbody>
</table>

Table 4. Storage and maintenance of collections.

5. Conservation

Conservation of specimens has not yet been seriously tackled as a problem in local museums. In many museums there is no evidence of even basic housekeeping: regular cleaning and dusting. Most museums show signs of insect attack, mould, rust, and fading of light sensitive materials. It has not occurred to museums that it is important to monitor the environment, in order to know what the variations are in light and relative humidity from room to room. Random light readings I have taken have been in excess of 40,000 lux and 850 micro watts per lumen - respectively five hundred and ten times the acceptable maximum. Relative humidity readings in a number of museums have given figures in excess of 90%, and below 30% in others. These conditions invite outbreaks of mould and insect infestations on the one hand, and shrinking and cracking of wooden objects on the other.

A sample of the variations in relative humidity over a five month period at the Millicent National Trust Museum - one of the best local museums in the State - gives an indication of the kinds of variations in relative humidity experienced by local museums. It has been appended to the Report. Table 5 below assess the quality of conservation work in local museums.

<table>
<thead>
<tr>
<th>Number</th>
<th>Voluntary 84</th>
<th>Private 21</th>
<th>Secondary 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Most objects adequately protected against dust, weather, handling.</td>
<td>14</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>Most objects protected against direct or reflected sunlight.</td>
<td>23</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>Steps taken to monitor relative humidity.</td>
<td>2</td>
<td>-</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 5. Museum Conservation.

6. Opening Hours

The situation regarding opening hours is substantially the same as in 1977: voluntary and secondary museums are generally open for only a few hours per week, while private museums are open for long hours. However, voluntary museums are generally able to open upon request, provided
LOCAL MUSEUMS IN SOUTH AUSTRALIA CONT'D.

6. Opening Hours Cont'd.

Notice is given. Schools often use local museums for the purpose of teaching local history, an activity which deserves more encouragement. Unfortunately, teachers often do not plan the visit properly, with tasks inside the museum and for follow-up work. It is left to the people running the museum to guide students and answer questions.

Admission fees are generally moderate, and it is desirable that they stay so. However, this limits the earning capacity of museums, whose main source of income is in visitor attendance. Table 6 indicates the relative admission fees and hours open.

<table>
<thead>
<tr>
<th></th>
<th>Voluntary</th>
<th>Private</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>84</td>
<td>21</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Open 0 - 10 hours per week</td>
<td>59</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Open 10 - 35 hours per week</td>
<td>19</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Open 35 hours per week or more</td>
<td>6</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>Charge $1 or less per adult</td>
<td>83</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>Charge more than $1</td>
<td>2</td>
<td>4</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 6. Hours Open and Admission Fees.

7. Visitor Numbers

In November, 1979, the S.A. Branch of the Museums Association of Australia carried out a visitor numbers survey of South Australian Museums. Fifty-seven museums responded to a questionnaire designed to elicit visitor numbers, with answers ranging from precise figures based on ticket sales to best-guess estimates. The table below is derived firstly, from the November 1979 survey, secondly, from my own best-guess estimates for museums which did not respond to that survey,* and finally, the combined figures for both groups. All 117 museums in the combined table are represented in this Report, although for convenience I have kept to the groupings used by the S.A. Branch. These figures are approximate only, but they are of interest nevertheless.

1. S.A. Branch of the M.A.A. Visitor Numbers Survey.

<table>
<thead>
<tr>
<th></th>
<th>1977</th>
<th>1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of replies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Trust Museums</td>
<td>128,846</td>
<td>119,955</td>
</tr>
<tr>
<td>Regional Folk Museums</td>
<td>72,642</td>
<td>80,711</td>
</tr>
<tr>
<td>Specialist Museums</td>
<td>54,217</td>
<td>60,133</td>
</tr>
<tr>
<td>Birdwood Mill Museum</td>
<td>51,890</td>
<td>81,021</td>
</tr>
<tr>
<td>Total</td>
<td>307,595</td>
<td>341,820</td>
</tr>
</tbody>
</table>

2. G. Speirs, Best-guess estimates for museums not included in M.A.A. Survey.

<table>
<thead>
<tr>
<th></th>
<th>Number</th>
<th>1977</th>
<th>1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Trust Museum</td>
<td>18</td>
<td>20,850</td>
<td>24,750</td>
</tr>
<tr>
<td>Regional Folk Museums</td>
<td>19</td>
<td>33,050</td>
<td>38,850</td>
</tr>
<tr>
<td>Specialist Museums</td>
<td>22</td>
<td>48,800</td>
<td>72,950</td>
</tr>
<tr>
<td>Total</td>
<td>59</td>
<td>102,700</td>
<td>136,550</td>
</tr>
</tbody>
</table>
LOCAL MUSEUMS IN SOUTH AUSTRALIA CONT'D.

7. Visitor Numbers Cont'd.


<table>
<thead>
<tr>
<th></th>
<th>Number</th>
<th>1977</th>
<th>1978</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Trust Museums</td>
<td>40</td>
<td>149,696</td>
<td>144,705</td>
</tr>
<tr>
<td>Regional Folk Museums</td>
<td>39</td>
<td>105,692</td>
<td>119,561</td>
</tr>
<tr>
<td>Specialist Museums</td>
<td>38</td>
<td>154,907</td>
<td>214,104</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>117</strong></td>
<td><strong>410,295</strong></td>
<td><strong>478,370</strong></td>
</tr>
</tbody>
</table>


The tables show that one in every three South Australians, and probably a good number of tourists, visits a local museum every year, and that the number is increasing. Given the lack of publicity about museums, the poor quality of many of the displays, and the limited opening hours, it is clear that visiting local museums is a recreational activity of some significance.

* These estimates derive from my personal knowledge of each museum and the people administering them, their scale of operations and any other incidental data in the Reports on file.

8. Income

<table>
<thead>
<tr>
<th></th>
<th>Estimated Gross Annual Income</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Voluntary</td>
</tr>
<tr>
<td>Number</td>
<td>84</td>
</tr>
<tr>
<td>Under $1,000</td>
<td>56</td>
</tr>
<tr>
<td>$1,000-$5,000</td>
<td>16</td>
</tr>
<tr>
<td>$5,000-$15,000</td>
<td>7</td>
</tr>
<tr>
<td>Over $15,000</td>
<td>5</td>
</tr>
</tbody>
</table>

Table 8. Estimated Gross Annual Income of Local Museums.

These figures are again my own best-guess estimates, combined with whatever information exists on file. Special projects grants from various sources have not been included. I believe the figures are accurate within the limits defined by the table.

Most museums operate on a miniscule budget, and their present earning capacity is not great. Very few can afford to employ professional personnel: where this has been done, the emphasis has been on managers, rather than curators. In any case, most of the skilled workers required are already employed. I do not know of any freelance museum designers or conservators in South Australia, and the pickings would slim indeed if they were to rely for their living on local museums! This is not to say that no work needs to be done - obviously, as this Report has shown, it does. But museums are in a poor position to contract out display and conservation work.

At the same time, museums have some potential as employers of labour. The President of the S.A. Branch of the Museums Association of Australia, Dr. John Radcliffe, has calculated that museums have received more than $1m through the State Unemployment Relief Schemes, for various projects.
8. **Income Cont'd.**

entailing the employment and supervision of unskilled labour. Museums have also received considerable funds from the Australian Heritage Commission for conservation or restoration of particular buildings. However, only a very small number would ever be in a position to employ a professional curator, and rely on gate takings to pay for his salary.

9. **Security of Collections**

Burglary and theft have both been increasing in local museums in South Australia. Assistant Director of the S.A. National Trust, Mr. Bill McGovern, reports that there have been burglaries at three National Trust Branches in recent months, and that theft is also increasing during opening hours. The Trust is hampered from determining the nature and extent of the thefts, precisely because record systems in the Branch museums are inadequate.

No survey on the number of museums with burglar alarm systems - of whatever kind - has been attempted. But it is probable that most museums are without them. Similarly, it is doubtful whether many museums have liaised with the local police, in order to let them know the layout of the museums, and to seek advice on any likely security problems.

A number of museums have instituted a "live-in" caretaker arrangement, where free or low-cost accommodation is provided in return for visitor supervision and general cleaning duties. This is probably the best and cheapest deterrent against burglary if caretakers can be housed on the museum site, even though valuable storage and display space may be sacrificed.

The restricted hours of opening means that a burglary may go undetected for a week or longer, if nobody is there to supervise the museum during the week. This is where a "good neighbour" policy is particularly important for local museums i.e., neighbours should be encouraged to get involved in the museum, and to keep an eye on the place when it is unattended.

Voluntary museums rely on a roster system to supervise museums during opening hours. Generally this means that two people are on duty: one to mind the gate, and the other to circulate among visitors, in part to prevent theft. This arrangement is not entirely satisfactory - one of the persons on duty many not turn up, for example - but again, limited funds put any other kind of theft prevention system out of court.

Security of collections in toto is also a problem. Since November 1977 one private museum has closed down and auctioned its collection. Another was purchased by the Education Department, which in turn transferred control to the local Council. One secondary museum has had all staff support and funds withdrawn and the future of its important collection of farm machinery is now in jeopardy.

10. **Staff**

Outside the S.A. Museum, very few museums in South Australia employ people with professional museum skills. Some voluntary museums use a 'live-in' caretaker arrangement; private museums are normally run by members of the family; one secondary museum has a professional curator.
10. **Staff Cont'd.**

No museum has the range of skills necessary for striking the desirable balance between administration, curation, display and conservation.

Among private museums, the work tends to be divided into categories, with people's specialised skills being related to the most appropriate tasks. Voluntary museums often find themselves in an administrative muddle. Working bees occur on alternate committee meeting evenings but seem to consist largely of cleaning and carrying out restoration work; very few museums of any kind have formulated policy guidelines, so confused and ambiguous situations exist with regard to acquisition or displays.

Museum activities therefore tend to follow the whims of the people responsible for running them. In the case of the two museums where managers have been appointed, the main preoccupation is to build up the numbers through the gate. Voluntary museums are normally run by men; most are keen to carry out restoration work, while more menial tasks such as cleaning, or registering objects, are left to 'the women'. Members of museum committees who have technical skills are not usually impressed by others without them, even though they may be first-rate administrators. As a result, the jobs that get done are those which suit the inclinations of men aged about fifty with a practical bent.

One encouraging sign is that young people are taking an interest in several museums, and are now in key committee positions. I have a vivid recollection of visiting two such museums on Kangaroo Island with David Tilbrooke, the Conservator. We were cross-examined for two days for every morsel of information we could provide: in marked contrast to the normal tendency to wonder why we're there at all. Museums with these kinds of people are much more likely to improve, and a knowledge of the personalities involved in them will be essential if outside assistance is to bear any fruits.

**Recommendations**

I have sketched out four options the Government could consider in assisting local museums. Each option is progressively more expensive and builds on the preceding ones. The options are:

(i) **Continue as at present with the Museums Extension Service.**

This means that one officer from the South Australian Museum will liaise with and advise the 170 museums in South Australia. The following resources would then be available to local museums:

(a) A copy of the quarterly journal, The Local Museum, which contains articles on various facets of museology and history, and is intended to provide both expert information and advice, as well as a forum for people interested in museums.

(b) Museum Registers, manuals and various stationery, which have been distributed to all museums.

(c) Supplies for restoration work. A plan is in hand to hold bulk supplies for various chemicals, insecticides and conservation materials at the South Australian Museum, in conjunction with the Conservation Section. These will be distributed to local museums on request.
LOCAL MUSEUMS IN SOUTH AUSTRALIA CONT'D.

Recommendations Cont'd.

(i) Access to a lettering machine. The Extension Service has a Leteron lettering machine, which produces labels of professional quality very cheaply. The machine is made available to local museums on request, for periods of up to three weeks.

(e) Advisory assistance in display planning. Several museums have requested and been given detailed outlines for display programmes from the Museums Extension Officer.

(f) Advisory assistance through workshops for local museums. The workshops are held twice yearly, organised jointly by the Museums Extension Service and the State Branch of the M.A.A. The workshops run for one full day, and cover the subjects of display, conservation, curation and administration. By the end of 1981, every museum will have had the opportunity to participate in a workshop, which are to be held in different regional centres.

(g) Advisory assistance on the spot through visits by the Museums Extension Officer. This advice covers the whole gamut of museum work - in particular, conservation, display and curation problems, sources of finance, administration etc. On average, I visit six museums per month.

(h) Materials surplus to the South Australian Museum's requirements. Twenty-four showcases have been donated to various local museums, which could also serve as repositories for overflow collections.

(i) Provide travelling exhibitions on loan. These would be of a simple, two-dimensional type, largely photographic but possibly also with small specimens, mounted on panels which can be carried in the Extension Services vehicle and set up by the Extension Officer. One exhibition of this type, Prehistoric Arts, is already on display in a local museum.

The difficulties with the present situations are:

(i) Because of staff shortages, the South Australian Museum is not in a position to provide a professional back-up service to the Extension Officer, beyond providing an advisory service. Thus there is no professionally-trained Designer, or Conservator, who can visit specific museums and assist in display or conservation work. It is difficult therefore to develop a meaningful programme of assistance for local museums.

(ii) There is no source of funds to which museums can apply for specific projects. Thus the museums are left almost entirely to their own resources, and the S.A. Museum is not in a position to foster the kinds of museum development it sees as desirable, through judicious subsidising of local museum projects.

(iii) There is no centralised record of collections held throughout South Australia. There is no way of effectively cutting down duplication, until the range and nature of the collections of all museums is known. Ultimately, there should be a computerised inventory of all museum collections.
Recommendations Cont'd.

(iv) Museums do not have any externally directed goals to strive towards in order to achieve recognised standards of excellence.

(v) The security of collections cannot be guaranteed. There have been several changes of ownership of important collections during the past three years, and two at least have been broken-up and sold.

The second option is :-

(ii) Continue as at present, supplemented with a fund to subsidise the work of local museums. A fund of this nature is currently in operation in both New South Wales and Victoria. It allows museums to apply for specific project grants, provided they meet certain conditions. For example, the Ministry for Cultural Affairs in New South Wales disbursed $88,000 to local museums in 1977-78, which had to meet the following criteria :-

(a) institutions had to be properly constituted and non-profit sharing.
(b) audited financial statements were required.
(c) institutions had to submit a copy of their Constitution, and prove that they had made arrangements for transferring their collections to a similar body should they disband.
(d) applications for projects which would improve museum projects on a regional basis received favourable consideration.

I believe that any assistance should be designed to make the most of community resourcefulness and self-help. A dollar-for-dollar subsidy would seem to be the most effective way of achieving this. It would help keep submissions to a realistic scale, and oblige museums to prepare their brief in considerable detail - a useful exercise in itself. Such a scheme could prove an enormous boost to museums, out of all proportion to the expenditure involved, and enable them to confidently tackle specific projects well before they could normally consider them. Many such projects - fumigating buildings, erecting storage sheds, purchasing conservation equipment and the like - are highly desirable in themselves.

A fund of, let us say, $20,000 per annum could permit a dramatic improvement in conditions in many museums. However, it would not solve the problems of lack of access to professional assistance, establishing a computerised inventory of collections, providing for security of collections, or setting up a State-wide programme of assistance.

(iii) Appoint professional staff to the S.A. Museum, in order to provide a "resource pool" from which the Extension Service can provide professional assistance to local museums. The two most important appointments would be a Designer (Artist classification) and a Conservator (Scientific Officer classification) and they should be grouped respectively with the Community Services Branch, and the Conservation Section.

It is quite clear from looking at the displays in the best two or three local museums in the State that there are limits to what can be achieved with voluntary workers. These displays would be dramatically improved with the help of a professional Designer, who could draw in turn upon the various artisan and artists skills available at the S.A. Museum. Similar improvement could be achieved by the appointment of a Conservator, who
Recommendations Cont'd.

(iii) Cont'd.

could assist museums on the spot, or bring material back to the Conservation Centre for conservation and restoration work.

However, it is obviously not possible to provide professional help for all museums, or indeed for very many. A system of accreditation is desirable before museums could qualify for professional assistance. Such a system applies in Western Australia, where there are now thirteen local museums which have been "recognised" and are therefore eligible for assistance from the W.A. Museum. A copy of a letter, setting out the nature of this system of "recognition" has been appended.

Among the criteria for "recognition" in South Australia, I would include the following:--

(i) All the points listed as necessary in qualifying for assistance in New South Wales (pg.12).
(ii) The museum administers a collection of some importance.
(iii) The Director of the S.A. Museum or his deputy and the Director-General of Education or his deputy, be included on the governing committee.
(iv) A workable inventory of the collection has been compiled and is available for reference upon request.

On this basis, I would anticipate that at the most, one or two museums could receive "recognition" immediately, and that "recognition" could be a very useful device for developing a regional museum programme.

(iv) Develop selected regional museums, as part of a regional museums programme.
Under this programme, three or four museums, appropriately located, could be selected for development as branches of the South Australian Museum. These branches would in turn become the focal point for all museums in the region. Display and conservation materials could be held in bulk, for distribution to the various museums by arrangement with the branch museum. Professional advice could be given on request. The museums would be open to the public for the same hours as the State Museum, and would to all intents and purposes serve its public as a State Museum - provide exhibitions of professional standard, build up a reference collection, carry out research, foster school usage of the museum and provide a home base for field naturalists, historians and other interested clubs and societies.

The particular museums to be chosen for development would need to meet the criteria for 'regional' museums, and also be located in or near a reasonably large population centre. They could be expected to become tourist attractions in their own right, as well as serving the local community. As a result, income would be generated which could contribute towards meeting operating costs, although it is doubtful if any museum in South Australia not in a position to draw upon Adelaide as a source of visitors could pay its own way. I take the view also that museums should be regarded as a community asset, with admission fees therefore remaining modest.
LOCAL MUSEUMS IN SOUTH AUSTRALIA CONT'D.

Recommendations Cont'd.

(iv) Cont'd.

I would see two staff appointments as being essential for the operation of branch museums: a curator/administrator, and an attendant. The curator would function as a co-ordinator, tapping the local community for the skills required in particular projects. The attendant would supervise the public section during opening hours, and oversee arrangements for security. Both would be expected to be able to relate well to people performing voluntary work in museums. It would be desirable also for the curator to have some entrepreneurial skills, in order to promote a favourable public image for the museum, and to attract visitors.

It is highly likely that further staff appointments would be necessary in order to allow a branch museum to operate effectively. However, any additional appointments should be deferred, so that the curator could recommend the positions required in the light of experience.

These staff appointments would also need to be supplemented by capital expenditure. There is no existing museum in South Australia which could take on the functions of a branch museum without some expansion of display space, and the creation or upgrading of storage space. It is not possible to make projections about the kinds of costs involved, because each museum selected would have different requirements. I would suggest that a decision be made on the number of branch museums required, and a programme formulated to develop each of them in turn.

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