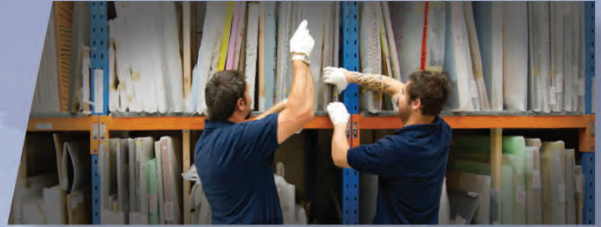


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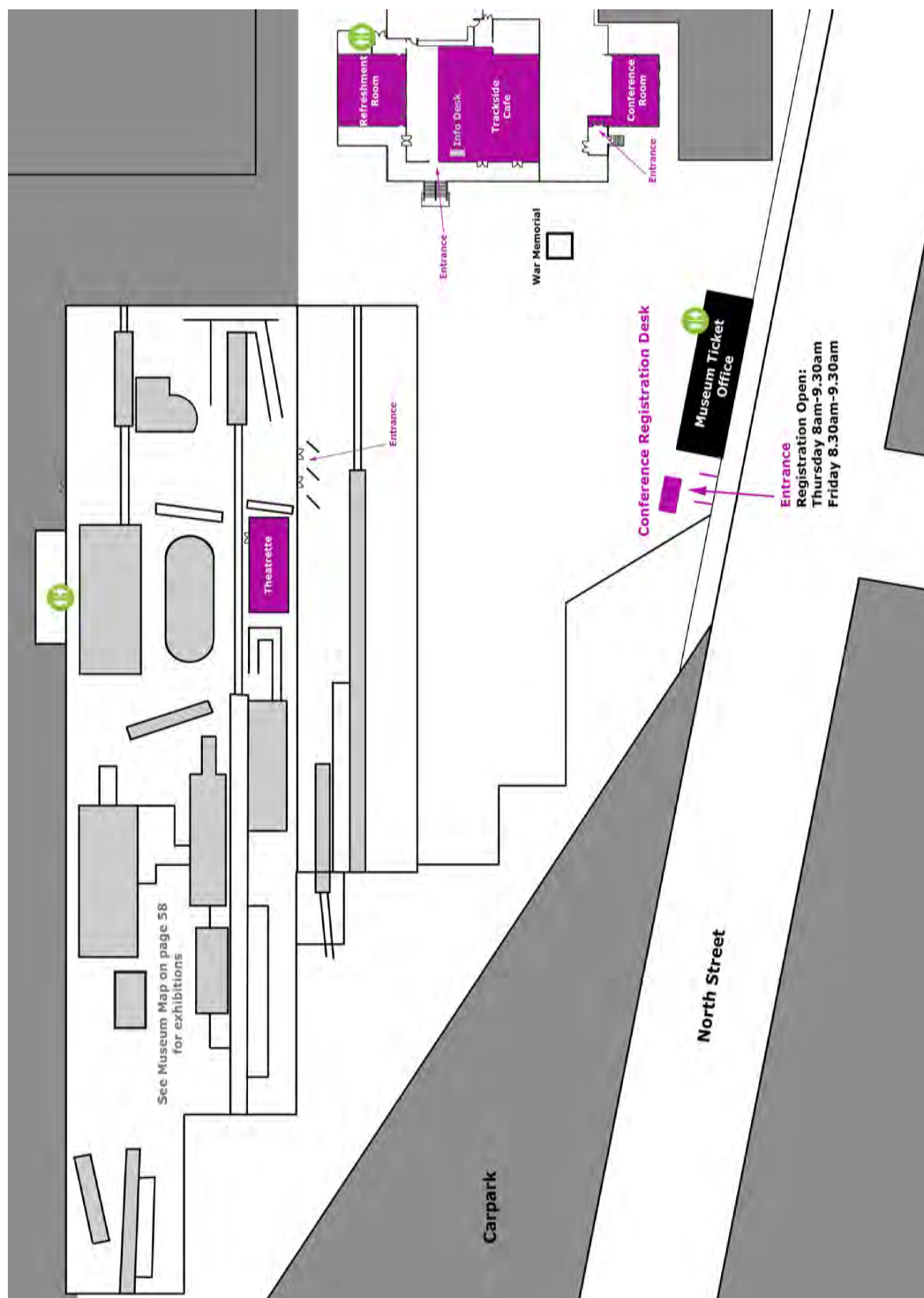


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Conference Rooms: The Workshops Rail Museum



2015 Museums & Galleries Queensland Conference

Museums & Galleries Queensland (M&G QLD) is the peak professional body for the public museum and gallery sector in Queensland.

The Company strives to ensure a future where museums, galleries and keeping places are relevant, accessible and valued by their communities through providing programs and services which promote best practice, build skills and capacity and celebrate achievements.

Museums & Galleries Queensland supports Queensland's museum and gallery sector through delivery of sector development, training and professional development, exhibition development and touring, research and advisory and advocacy programs and services.

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For their support of the Conference, M&G QLD acknowledges and thanks:

- The Workshops Rail Museum
- Joanne Evans
- Elizabeth Bates
- Queensland Government Department of Environment and Heritage Protection, Heritage Branch
- Pre-Conference Tour Venues
Queensland Art Gallery | Gallery of Modern Art, Queensland Maritime Museum, Queensland Museum, State Library of Queensland

Special thanks to the Conference Committee:

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Welcome by Executive Director, Rebekah Butler



It is with great pleasure that Museums & Galleries Queensland (M&G QLD) welcomes you to the 2015 Conference.

Queensland's public galleries and museums play a vital role in enriching the cultural life of our State and broader communities. Our sector is a dynamic network of around 400 institutions, large and small. Each contributes significantly to their region's local economies, tourism industries and community wellbeing. M&G QLD acknowledges the outstanding work of the professional staff and volunteers working in our sector and the great support of local government.

M&G QLD's 2015 Conference is an opportunity for colleagues to come together to share information and experiences, celebrate significant achievements, network and to learn from leading state, national and international speakers.

The 2015 Conference explores salient themes of participation and community engagement. It examines how and why people engage with their local museums and galleries; the great sense of community pride our museum and gallery sector enjoys; and how we as a sector reflect our communities in all their diversity through exhibition, public and outreach programming.

M&G QLD extends its thanks to all those who have contributed to the development and presentation of the 2015 Conference including the Conference Committee members, conference partners, sponsors and speakers. In particular, I acknowledge the great support of our hosts, The Workshops Rail Museum, as a part of the Queensland Museum Network, and our Principal Sponsor, International Art Services. I also pay tribute to M&G QLD Staff for their vision, hard work and commitment in presenting this exciting program.

On behalf of M&G QLD's Board and Staff, I wish you a rewarding and engaging conference.

Rebekah Butler
Executive Director
Museums & Galleries Queensland

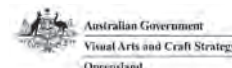
Acknowledgement of Country

We acknowledge the Jagera, Yuggera and Ugarapul peoples, the traditional custodians of the land upon which this conference is being held. We remember that underneath the concrete and asphalt this land is, was and always will be traditional Aboriginal land.

We pay our respects to Elders past, present and future for they hold the memories, traditions and the hopes of their culture.

In the spirit of reconciliation we acknowledge the valuable contribution and important role that Aboriginal and Torres Strait Islander peoples continue to play within our community.

Museum & Gallery Services Queensland Ltd. is supported by the Queensland Government through Arts Queensland, and is assisted by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments and by the Commonwealth through the Australia Council, its arts funding and advisory body.



General Conference Information

Conference Information Desk

For the duration of the Conference, M&G QLD will be staffing an Information Desk, located inside the Trackside Cafe.

Delegate name badges

Name badges are to be worn to all Conference activities.

Twitter - #2015MGQcon

We encourage delegates to tweet throughout the Conference using #2015MGQcon

Conference Shuttle Bus

M&G QLD has chartered a bus for Conference delegates for transport between the Conference venues and select hotels:

- Quest Apartments / Best Western Ipswich Motor Inn
- Metro Hotel Ipswich International
- Oaks Aspire Apartments

This bus is free for Conference delegates. The bus schedule is listed in the Conference Program Overview.

Wi-fi Access

Free wi-fi is available at The Workshops Rail Museum.
Network: workshops
Password: railmuseum2015

Luggage

M&G QLD staff can store luggage for you. Ask at the Conference Information Desk.

Mobile phones

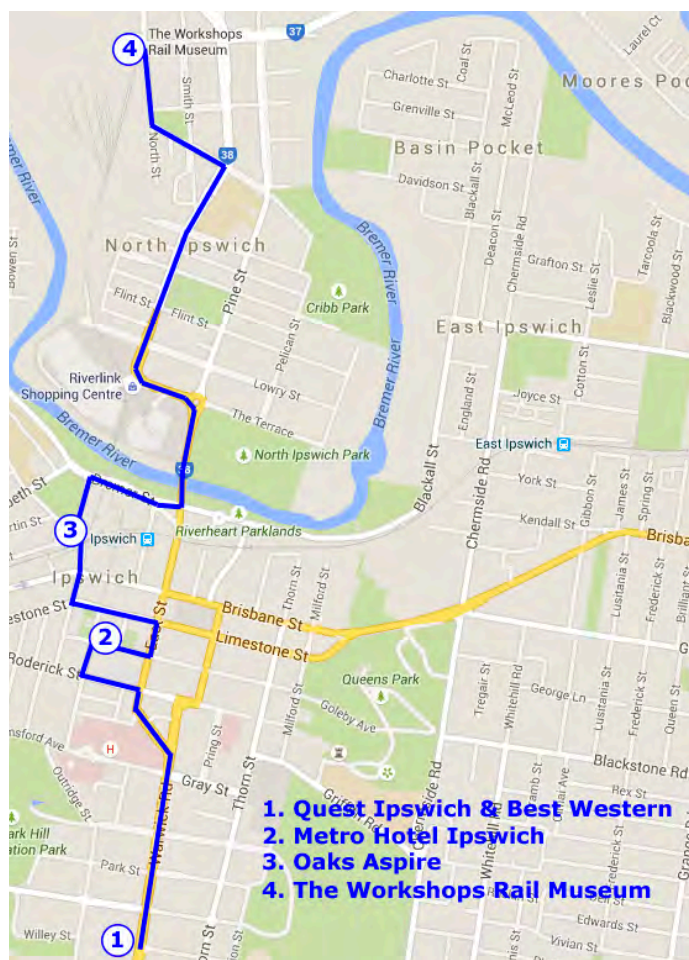
During Conference sessions, mobile phones are to be turned off or switched to silent.

Prohibited in the Museum

No food or drinks are allowed in the Theatrette or the Museum displays. Smoking is prohibited on The Workshops Rail Museum grounds.

Disclaimer

Information in this publication is correct at the time of printing. M&G QLD reserves the right to change programs or program details if required.



Through the eyes of young people

Much research has been undertaken into young people and their perceptions of museums and galleries and many cultural institutions still have difficulty in successful engagement activities with this audience.

In the hope of gaining an insight into what local young people would like to see in museums and galleries, what they are interested in and ways to engage them, Museums & Galleries Queensland posed the question:

What would attract me to an art gallery or museum?

View the responses during break times in the Trackside Café at The Workshops Rail Museum.

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Program Overview - Thursday 6 August

Time	Session details		
8am	Registration THE WORKSHOPS RAIL MUSEUM – FRONT GATE		
8.15am-8.45am	Twitter Session CONFERENCE ROOM Myles Sinnamon , Project Coordinator, Queensland Memory, State Library of Queensland <i>Why Use Twitter?</i>		
8am-8.45am	Conference Shuttle Bus – pickup: <ul style="list-style-type: none"> • Quest Apartments / Best Western Ipswich Motor Inn • Metro Hotel Ipswich International • Oaks Aspire Apartments Drop off at The Workshops Rail Museum		
8.30am-9am	Registration THE WORKSHOPS RAIL MUSEUM – FRONT GATE		
9am-9.40am	Welcome Session THEATRETTE John Waldron , Chairperson, M&G QLD Board of Directors Uncle Eddie Ruska , Elder, Nunukul Yuggera Professor Suzanne Miller , CEO, Queensland Museum Network Cr Paul Pisasale , Mayor, City of Ipswich		
9.40am-11am	Plenary Session: Participatory Practice IS Community Engagement THEATRETTE Chair: Professor Suzanne Miller, CEO, Queensland Museum Network Keynote speaker: Dr David Fleming OBE , Director, National Museums Liverpool, UK <i>Creating the Much-Loved Museum</i>		
11am-11.25am	Morning Tea with Trade Show TRACKSIDE CAFE		
11.25am-12.55pm	Participatory Practice IS Community Engagement THEATRETTE Tony Martin , CEO, Qantas Founders Museum <i>More Than A Museum</i>	What's the Story? Compelling Narratives to Engage Audiences CONFERENCE ROOM Dr Katie McConnel , Curator, Old Government House <i>To Amaze: the Aspiration of All Curators. 'The Voice in the Walls' Project at Old Government House</i>	Co-Creation, Collaboration and Community REFRESHMENT ROOM Ant McKenna , Team Leader, Cultural Programs, Sunshine Coast Council <i>Collaborating to Build the Profile of a Region</i>

Program Overview - Thursday 6 August (cont.)

11.25am-12.55pm	<p>Alethea Beetson, Indigenous Engagement Coordinator, Queensland Museum Network <i>From Policy to Practice – Indigenous Engagement in Museums</i></p> <p>Jessica Stroja, Historian, Historic Ormiston House <i>My History, Your History, Our History: Developing Meaningful Community Engagement within Historic Sites and Museums</i></p>	<p>Cr George Seymour, Fraser Coast Regional Council <i>Maryborough Open House: Unlocking Doors, Telling Stories and Building a Community</i></p> <p>Chris Peckham, Digital Story Producer / Workshop Facilitator, Source Media <i>History Shouldn't Be a Mystery. Digital Story Recording is in Your Hands</i></p>	<p>Chris Stannard, Curator, Tanks Arts Centre <i>Co-Curating by Default</i></p> <p>Sandra Ross, Education and Public Programs Officer, Gympie Regional Gallery <i>What Makes Some Collaborative Projects Work Well and Some Not?</i></p>
12.55pm-1.50pm	<p>Lunch with Trade Show TRACKSIDE CAFE</p> <p>Lunch Sponsor: State Library of Queensland</p>		
1.50pm-2.50pm	<p>Password Fail – Navigating Digital Engagement THEATRETTE</p> <p>Janis Hanley, Director, Ed Program Design <i>The Value of Digital Narratives as a Learning Activity in Museums</i></p> <p>Debbie Campbell, Digital Heritage Consultant <i>Collaborative Digital Collection Building</i></p>	<p>Volunteers Are Visitors Too CONFERENCE ROOM</p> <p>Edith Cuffe OAM, Director, Abbey Museum of Art and Archaeology <i>Our Vols Rock!!! Happy Volunteers are Supportive Volunteers</i></p> <p>James Donaldson, Senior Museum Officer, RD Milns Antiquities Museum <i>Too Many Volunteers? A Case Study in Volunteer Engagement from the RD Milns Antiquities Museum, University of Queensland</i></p>	<p>Programming for Diversity REFRESHMENT ROOM</p> <p>Robyn Daw, Cultural Services Program Leader, Logan City Council <i>Celebrating Our City's Riches: Three Stories From Logan</i></p> <p>Joan Kelly, Network Coordinator – Museums Justyne Wilson, Venue Supervisor – Pine Rivers Heritage Centre, Moreton Bay Regional Council <i>Relevance Through Diversity</i></p>
2.50pm-3.15pm	<p>Afternoon Tea with Trade Show TRACKSIDE CAFE</p>		
3.15pm-3.30pm	<p>Sponsor presentation: IAS Fine Art Logistics THEATRETTE Presenter: Ross Hall, IAS Fine Art Logistics</p>		

Program Overview - Thursday 6 August (cont.)

3.30pm-5pm	<p>Plenary Session: <i>Programming for Diversity</i> THEATRETTE Chair: Joanna Besley</p> <p>Keynote speakers: Kirstin Sillitoe, Co-CEO, Arts Access Australia <i>Access: It's All About Breaking the Rules</i></p> <p>Kiersten Fishburn, Director Community and Culture, Casula Powerhouse Arts Centre, Liverpool City Council, NSW <i>At the Heart of Everything: Casula Powerhouse and Community Centred Programming</i></p>
5.15pm	<p>Conference Shuttle Bus – pickup at The Workshops Rail Museum Drop off at Studio 188 for <i>embrace</i> exhibition opening Those not attending the opening can be dropped off at:</p> <ul style="list-style-type: none"> • Quest Apartments / Best Western Ipswich Motor Inn <p>The bus won't be returning to the Museum tonight. If you drove to the Museum, please don't get on the bus. There is street parking available near Studio 188.</p>
5.30pm for 6pm	<p><i>embrace</i> exhibition opening Location: Studio 188, 188 Brisbane Street, Ipswich</p> <p><i>embrace</i> brings together a selection of local Ipswich artists to explore different methods of, and approaches to, community participation and engagement in the visual arts.</p> <p>You are invited to attend this one night only event to celebrate, reflect on and embrace Ipswich and these artists.</p>
From 7.30pm	<p>Networking Dinners</p> <p>Network with your colleagues over dinner and try the culinary delights that Ipswich has to offer. Restaurants are within walking distance from Studio 188 and the city centre. Delegates to pay for their own dinner and drinks at the restaurant. Networking Dinners have been grouped by theme:</p> <ul style="list-style-type: none"> • <i>Public program / community engagement staff</i> • <i>Exhibition / display staff</i> • <i>Open to all delegates / Volunteer operated museums</i> <p>Check the ticket in your lanyard or ask at the Conference Information Desk to find out which restaurant you are going to.</p>

Program Overview - Friday 7 August

Time	Session details		
8am	Conference Shuttle Bus – pickup: <ul style="list-style-type: none"> Quest Apartments / Best Western Ipswich Motor Inn Metro Hotel Ipswich International Oaks Aspire Apartments Drop off at The Workshops Rail Museum		
8.30am-9am	Registration THE WORKSHOPS RAIL MUSEUM – FRONT GATE		
9am-10.30am	Cultural Heritage Tourism: People, Place and Potential Panel Discussion THEATRETTE Chair: Cr George Seymour, Fraser Coast Regional Council Session hosted by the Heritage Branch of the Department of Environment and Heritage Protection, Queensland Government The panel will reflect on their experiences in establishing and managing heritage tourism ventures, sharing how heritage places can better harness and offer meaningful tourist experiences.	Demystifying the Australian Curriculum CONFERENCE ROOM Lisa Jackson , Administrator, North Stradbroke Island Historical Museum <i>Making the Museum a Classroom</i> Diana Warnes , Curator, Rockhampton Art Gallery <i>'Cream' and the Curriculum</i> James Abernethy , Venue Supervisor – Redcliffe Museum Justyne Wilson , Venue Supervisor – Pine Rivers Heritage Museum, Moreton Bay Regional Council <i>The National History Curriculum: How Museums are Motivating the Response to Current Curricular and Educational Demand</i>	Co-Creation, Collaboration and Community REFRESHMENT ROOM Nina Shadforth , Gallery Director, Noosa Regional Gallery / Butter Factory Arts Centre <i>Noosa, Rising to the Challenge, Post-de-amalgamation</i> Judy Watson , Artist <i>Saltwater Country</i> Tamsin Cull , Senior Program Officer, Children's Art Centre, Queensland Art Gallery Gallery of Modern Art <i>Contemporary Art for Kids – Collaborating with Artists and Children</i>
10.30am-11am	Morning Tea with Trade Show TRACKSIDE CAFE		
11am-12.30pm	Plenary Session: Co-Creation, Collaboration and Community THEATRETTE Chair: Andrew Moritz, Head of Exhibitions, Queensland Museum Network Keynote speakers: Alfredo and Isabel Aquilizan , Artists <i>Making Do</i> Alec Coles OBE , CEO, Western Australian Museum <i>Whose Museum is it Anyway?</i>		

Program Overview - Friday 7 August (cont.)

12.30pm-12.45pm	Conference Closing Session THEATRETTE Rebekah Butler , Executive Director, Museums & Galleries Queensland				
12.45pm-1.30pm	Lunch with Trade Show TRACKSIDE CAFE Lunch Sponsor: Ortelia Interactive Spaces				
1.30pm-3pm	Masterclass / Workshop THEATRETTE The Political Museum Dr David Fleming OBE, Director, National Museums Liverpool, UK	Masterclass / Workshop CONFERENCE ROOM More than Playing with Trains – Creating Quality Visitor Experiences Richelle McClymont, Visitor Experience Manager, The Workshops Rail Museum	Masterclass / Workshop REFRESHMENT ROOM Successful Retail in a Cultural Environment Richard Harling, The Cultural Commerce Consultant	Free time to wander through The Workshops Rail Museum exhibitions. Don't miss the new exhibition, <i>Railways 1914-1918</i> . (See map of The Workshops Rail Museum on page 58)	Historic Ipswich Bus Tour Meet at the Museum front entrance at 1.25pm Discover historic Ipswich with a local tour guide and enjoy afternoon tea at <i>Gooloowan</i>
3pm-3.30pm	Afternoon Tea TRACKSIDE CAFE				
3.30pm-5pm	Masterclass / Workshop CONFERENCE ROOM Let's Talk Crowdfunding Rick Chen, Co-Founder and Director, Pozible	Masterclass / Workshop REFRESHMENT ROOM Your Heritage Stories Through Smart Phones, without any costs Jop Haverkamp, izi.TRAVEL and Brian Crozier, Crozier Schutt Associates	Masterclass / Workshop IPSWICH ART GALLERY - meet at the Museum front entrance at 3.20pm for transport to IAG Child-Centred Creative Practice at the Ipswich Art Gallery Lucy Quinn, Children's Program Officer, Ipswich Art Gallery and Dr Barbara Piscitelli AM, Consultant	Back-of-house Tour of The Workshops Rail Museum Collection Store and Railway Workshops Meet at the War Memorial in the Museum grounds With Curators, Dr Geraldine Mate and David Mewes	

Program Overview - Friday 7 August (cont.)

5.15pm	Conference Shuttle Bus – pickup at The Workshops Rail Museum Drop off at: <ul style="list-style-type: none"> • Oaks Aspire Apartments • Metro Hotel Ipswich International • Quest Apartments / Best Western Ipswich Motor Inn
6.15pm	Conference Shuttle Bus - pickup at Quest Apartments / Best Western Ipswich Motor Inn Drop off at Darling St Chapel for the Conference Dinner
6.30pm sharp	<p>Conference Dinner</p> <p>Location: Darling St Chapel, 16 Darling St, Ipswich (opposite Ipswich Grammar School)</p> <p>Enjoy a delightful evening in a fun and convivial atmosphere and continue your conversations with colleagues and meet new people at the Conference Dinner.</p> <p>For delegates staying in the city centre, the Darling St Chapel is a 15 minute walk.</p> <p>Taxis will be available at the end of the evening at own cost.</p>



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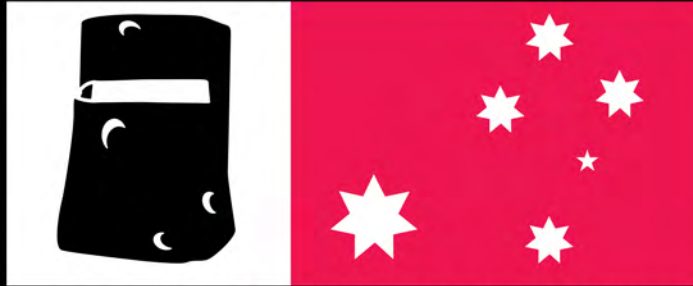
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Electronic Satchel

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Showcasing Australia For The Past 40 Years

Thursday 6 August

Session details, presentation abstracts and speaker biographies

8.15am-8.45am

Twitter Session

Why use Twitter?

CONFERENCE ROOM

Presenter: Myles Sinnamon, Project Coordinator, Queensland Memory, State Library of Queensland

The session will focus on the benefits of Twitter for promoting your collections, as well as for professional development. Twitter has developed a bad reputation in the media but is an extremely powerful tool which, when used to its full potential, can assist in raising the profile of your organisation. Twitter can be used to target audiences and connect to like-minded professionals.

Designed for:

Organisations and/or individuals wishing to promote their collections via Twitter, and people who believe Twitter is only a place for trolls and celebrities. No prior experience required.

Learning outcomes:

- How to use Twitter in a way that is fun, engaging and professional (with examples)
- Benefits of Twitter when promoting your content or event
- Some of the concepts discussed can be easily applied to other social media platforms, such as Facebook and blogs



Biography

Myles Sinnamon has worked for the State Library of Queensland for over 22 years, in a number of different roles. He is currently project coordinator with the Queensland Memory team, specialising in social media and online engagement with the Library's historical collections.

In his private life, Myles writes the weekly 'backstory' column in *The Courier Mail's Qweekend* magazine, is frequently heard on ABC Local Radio Queensland on the Evenings Program, and tweets about Queensland history as @History_Qld.

9am-9.40am

Welcome Session

THEATRETTE

9.40am-11am

Plenary Session

Participatory Practice IS Community Engagement

THEATRETTE

Dr David Fleming OBE

Director, National Museums Liverpool, UK

Creating the Much-Loved Museum

Creating museums that the public loves is the aim of most museum people, even if these are not always the terms they would use. Not everyone manages it! In this presentation David will consider ways in which creating the 'much-loved museum' might be effected, ways that are applicable to all museums, whatever their location, collections or subject matter; whatever their socio-economic-political context. David will draw upon examples from around the world, including Liverpool (UK), touching upon key issues such as human rights, social justice, politics, emotion, activism, campaigning.

In analysing how to create the 'much-loved museum' we should see reasons why some museums are never really loved by their local populations, and why some museums seem to turn their face against being loved in favour of attracting tourist audiences.

Thursday 6 August



Biography

Dr David Fleming OBE is Director of National Museums Liverpool, UK. He is President of the UK Museums Association, President of Federation of International Human Rights Museums

and of Social Justice Alliance for Museums, Vice President of the European Museum Forum, Chairman of International Council of Museum's Finance and Resources Committee, and Board member of International Committee on Management.

David was responsible for the creation of the Museum of Liverpool (Council Of Europe Museum Prize Winner, 2013) and the International Slavery Museum. He is special advisor to the International Museum of Democracy, Argentina; Visiting Professor of Museum Studies at Liverpool Hope University; and External Examiner at the Department of Museum Studies at the University of Leicester.

David has lectured worldwide in more than 40 countries on museum management and leadership, city history museums, social inclusion, human rights and politics, and museum ethics.

Twitter: @DrDavidFleming

National Museums Liverpool includes: International Slavery Museum, Lady Lever Art Gallery, Merseyside Maritime Museum, Museum of Liverpool, Sudley House, Walker Art Gallery and World Museum.

11am-11.25am

Morning Tea with Trade Show Expo
TRACKSIDE CAFE

11.25am-12.55pm

Parallel Session

Participatory Practice IS Community Engagement

THEATRETTE

11.25am-11.55am

Tony Martin

CEO, Qantas Founders Museum

More Than A Museum

The Qantas Founders Museum, Longreach, Western Queensland, is more than a museum; it's a community hub and a source of support on many levels to many people. They run an education support program for local schools' Tourism and Hospitality certificates; and provide many cultural events ranging from opera, symphony, jazz, theatre, free seminars and talks, themed dinner nights, community fundraising events, community support events and mentorship programs to name a few. They have diversified how they look and operate as a museum, which has created a totally self sustainable multi-award winning business. They have a collaborative approach to how they operate in that they market themselves with a regional focus; share IP (intellectual property) with their industry and community so that they all prosper. They strive to ensure that visitors don't just enjoy their museum but also experience the wonderful community and all it has to offer. They have developed a culture within the museum that focuses on support for one and other in not only the museum and a working environment, but also within the community. One of the most important things they do is listening. Listen to their customers, their community members and each other.



Biography

Mr Tony Martin was appointed as CEO of Qantas Foundation Memorial and Qantas Foundation Fundraising in 2012. Tony has worked in the Australian tourism industry for the last sixteen years, including with Outback Queensland Tourism, Sydney's Harbour Bridge Climb, and as Director of Operations

Thursday 6 August

establishing Brisbane's Story Bridge Adventure Climb. Tony is driven by a desire to achieve excellence and professionalism. He applies this standard to the Qantas Founders Museum by fostering a team culture and strengthening relationships with local community, value-adding to the customer's experiences and making the museum a place that people keep returning to. In 2011 Tony was awarded a management excellence award for Rural Remote Manager of the year by The Australian Institute of Management.

11.55am-12.25pm

Alethea Beetson

Indigenous Engagement Coordinator, Queensland Museum Network

From Policy to Practice – Indigenous Engagement in Museums

Involving Indigenous communities in the beginning stages of implementing policy allows for greater ongoing participatory practice within museums.

Continuous Cultures, Ongoing Responsibilities is Museums Australia's flagship policy for museums and galleries holding Indigenous Australian cultural material. The policy provides all museums with principles and guidelines for increasing Indigenous community engagement. It can act as starting point, refining tool or evaluation instrument. At the Queensland Museum Network the policy guided the assessment of previous practice and the planning of a holistic Indigenous Engagement Strategy. Significant community research was an integral part of this process.

This session examines the beginning stages of long-term planning for increased participatory practice of Indigenous communities within the Queensland Museum Network and provides insight into the process by using real world examples.



Biography

Alethea Beetson is the Indigenous Engagement Coordinator at the Queensland Museum Network.

Since 2009 she has worked in Indigenous Education, focusing on liaising with Indigenous communities to implement Aboriginal and Torres Strait Islander content into the curriculum. In 2012, Alethea founded *Digi Youth Arts*, a non-profit that empowers Indigenous youth through creative exploration and story-telling. All five creative works of the organisation have involved consultation with Indigenous communities in Cape York, Torres Strait and South-East Queensland.

12.25pm-12.55pm

Jessica Stroja

Historian, Historic Ormiston House

My History, Your History, Our History: Developing Meaningful Community Engagement within Historic Sites and Museums

Varying models of community engagement provide methods for museums to build valuable relationships with communities. These relationships hold the potential to become ongoing, dynamic opportunities for active community participation and engagement with museums. Nevertheless, the nuances of this engagement continue to remain a unique process that requires delicate balancing of museum obligations and community needs in order to ensure meaningful outcomes are achieved.

The paper will discuss how community engagement can be an active, participatory process for visitors to museums. Projects that utilise aspects of community-driven engagement models allow museums to encourage a sense of ownership and active participation within the community.

Using an oral history project at Historic Ormiston House as a case study, it will argue that museums and historic

Thursday 6 August

sites can encourage ongoing engagement through active community participation in museum projects. While this approach holds both challenges and opportunities for the museum, it opens doors to meaningful and long-term community engagement, allowing visitors to embrace the museum and its stories as an active participant rather than as a passive consumer.



Biography

Jessica Stroja is the Historian at Historic Ormiston House where she enjoys working with the community to provide beneficial research outcomes for both the historic home and its visitors. Her doctoral

thesis research focuses on community experiences and the settlement of Displaced Persons in South-East Queensland following the Second World War, and assesses the long-term impact of these experiences on the family unit.

11.25am-12.55pm

Parallel Session

What's the Story? Compelling Narratives to Engage Audiences

CONFERENCE ROOM

11.25am-11.55am

Dr Katie McConnel

Curator, Old Government House

To Amaze: the Aspiration of all Curators. 'The Voice in the Walls' Project at Old Government House

Exploring new ways to engage children with history and heritage, Old Government House, Brisbane partnered with Imaginary Theatre and developed, over a two-year period, a unique combination of physical and digital performance that is staged throughout Old Government House. Designed to incite historical curiosity in young audiences, 'The Voice in the Walls' play is an interactive audio adventure that gives the audience tasks to help right the wrongs of history. The positive response from their first season participants has been beyond their expectations.

#2015MGQcon



Biography

Working in both the university and museum sectors for the last 15 years, Katie has established a strong reputation and research background in local heritage and regional history.

Katie is a passionate advocate for the history and heritage sectors and endeavours to make history engaging for the community. She is an active board member of Queensland's key heritage and historical societies/organisations. Through her exhibitions, writing, tours and public talks, Katie makes Queensland history, the history of Old Government House and the remarkable lives of key 19th Century vice-regal women more broadly accessible and captivating for visitors of all ages.

11.55am-12.25pm

Cr George Seymour

Fraser Coast Regional Council

Maryborough Open House: Unlocking Doors, Telling Stories and Building a Community

The stories of a community can be told through exploring heritage places. Buildings are much more than timber and tin or bricks and mortar; their continuity serves as a setting for history. Through interpretation they speak to us of individuals, communities and change. This presentation will outline how an event uses a city's historic buildings and parks to create a narrative and explore the past.

In 2012 the regional city of Maryborough, Queensland – known as "The Heritage City" – held the first Maryborough Open House. Since then the annual event has enabled thousands of locals and visitors to actively explore old buildings, participate in archaeological excavations, learn about restoration techniques, ring church bells, and interact with heritage places in other ways. In doing so, stories are more than heard, they are experienced.

Thursday 6 August

This presentation will step through how the event uses places to explore and interpret the different narratives in the history of Maryborough. It's a concept that can be applied to different communities to help tell the stories that are important to them.



Biography

George Seymour is the chairperson of the Maryborough Open House organising committee. He holds the portfolio of Community, Heritage and Family Services on the Fraser

Coast Regional Council and was previously the local government representative on the Queensland Heritage Council. He is passionate about heritage tourism and opening up heritage buildings to the public to explore.

12.25pm-12.55pm

Chris Peckham

Digital Story Producer / Workshop Facilitator, Source Media

History Shouldn't Be a Mystery. Digital Story Recording is in Your Hands

Digital stories, when recorded by community, are an engaging way to document and share history. They are real and relevant to the community from which they come. They are also captivating for museum visitors. When a community has a unique story to tell, they can come together to record, edit and share that story with honesty and authenticity. Communities across the country are full of unique yarns just waiting to be heard. Digital stories give those stories and their narrators a voice and a local and potentially worldwide audience. A sense of pride and place is built whilst a community is brought together in the story recording process.

This presentation explores simple and effective means of Digital Story Recording that is achievable by participants from all walks of life and all ages in all communities.

History belongs to the people and should be told and documented by the people. We are the historians in our own communities and have a unique perspective to share with the next generation and to visitors alike.

Chris will show how inexpensive, practical video and audio equipment can document local stories to maintain the great Australian storytelling tradition in a modern world.



Biography

Chris Peckham, B.A. TV & Sound Production is a TV Cameraman and Editor with 18 years' experience in the TV Industry and Heritage sectors.

He provides digital stories and workshops for the Powerhouse Museum, State Library of Queensland, The Shearers Hall of Fame and The Qantas Foundation, among others.

Chris has won a Museums Australia Multimedia and Publication Design Award (MAPDA) Level A Award for Educational Content and has co-authored a chapter on Participatory Video in 'A Complete Guide to Video Production by Martha Mollison' available via Allen & Unwin.

Samples of his work can be seen at <https://vimeo.com/channels/tellingtales>

11.25am-12.55pm

Parallel Session

Co-Creation, Collaboration and Community

REFRESHMENT ROOM

Thursday 6 August

11.25am-11.55am

Ant McKenna

Team Leader, Cultural Programs, Sunshine Coast Council

Collaborating to Build the Profile of a Region

Queensland's Sunshine Coast has a large number of visual arts awards and projects, all competing against each other for relevance and funding. This presentation explores how the Sunshine Coast creative community chose collaboration instead of competition to build each project into one of the nation's highest funded arts awards – with the majority of finance gained through sponsors and philanthropy. Ant will explore the process utilised, along with the issues and hurdles, as well as what possibilities for the future have opened through this collaborative process.



Biography

Ant McKenna has been involved in music, creative industries, not-for-profits and government for quarter of a century and currently leads the Cultural Programs team at Sunshine Coast Council. In

this role he supervises the Caloundra Regional Gallery, Public Art across the region, The Sunshine Coast Art Prize and Council's involvement in creative and cultural industry development.

Ant worked for Q Music, the Queensland peak music industry body for six years, was executive officer for eighteen months and led the development of the Bigsound music industry conference in 2005. Ant was the fundraiser for the well-respected Seed Fund (founded by renowned artist John Butler) for many years.

Ant has gained a great reputation as a person who brings his energy for the development of opportunities for creative and cultural groups and individuals. He is also a songwriter and performed for many years with his family in the iconic Melbourne act Those Bloody McKennas.

11.55am-12.25pm

Chris Stannard

Curator, Tanks Arts Centre

Co-Curating by Default

Q. What does a university science department, a council waste management unit, a historical society, Playgroup Queensland and the Royal Australian Navy have in common?

A. They are all happy collaborators with the Tanks Arts Centre in staging exhibitions and events in a program that crosses the arts with science, history and education.

Converted from three big, round, concrete WWII oil storage tanks, the Tanks Arts Centre is a multi-purpose, contemporary art centre, nestled within the Cairns Botanic Gardens. Without an art collection of its own and very little budget for receiving touring exhibitions, Tanks Arts Centre's busy exhibitions program is all home cooked with ingredients of local artists, local community and an international artist-in-residence program. The influence of its unconventional architecture certainly helped bring the Tanks team to be working outside the square, yet it's the people they found outside the square that have really shaped the program. In this paper, Chris Stannard explains his approach to co-curating with non-arts professionals and volunteers and outlines the organisational climate and conditions under which collaboration can flourish by default.



Biography

Chris Stannard has more than 25 years' experience in community cultural development and has made a career from working across a broad spectrum of social justice and community issues

in Queensland. He was co-founder of Inkahoots design studio and Executive Officer of the Queensland Community Arts Network. In 2006 he was appointed to the newly created position of Curator at the Tanks Arts Centre. He and his team developed the Tanks from what was essentially a venue for hire into a highly diverse and extremely popular arts centre with a national reputation for punching above its weight.

Thursday 6 August

12.25pm-12.55pm

Sandra Ross

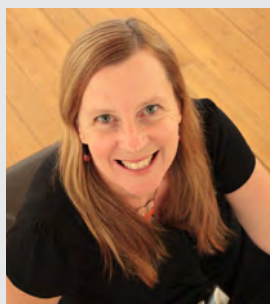
Education and Public Programs Officer, Gympie Regional Gallery

What Makes Some Collaborative Projects Work Well and Some Not?

Engaging young people into gallery programming is always challenging, whether through projects, events or interactive exhibitions. This talk will discuss two youth engagement projects and why the collaborative process worked or didn't...

Project Connect: Youth + Artists was initiated by the Gympie Regional Gallery, in South-East Queensland in 2011 to bring established artists and young, aspiring artists together to challenge, negotiate and create artwork for an exhibition. The project creates opportunities for young artists to work with a mentor artist to foster an atmosphere of working collaboratively to develop ideas and processes. It aims to highlight the importance of developing young artists to the wider community. Through evaluation and consultation with teachers, artists and participants, this successful project continues to evolve.

The collaborative exhibition *Hoop-la*, 2015, was dependent on the success of the "Holidayfun" program which was a cross-Council initiative. This example will detail what happens when time constraints, external forces, communication and logistics have a detrimental effect on the collaborative process. Even though the outcome of the exhibition *Hoop-la* did not meet the Gallery's expectations, the community commented that the exhibition was visually fun and an enjoyable interactive experience.



Biography

Sandra Ross has been employed at the Gympie Regional Gallery for 8 years as the Education and Public Programs Officer, where she initiates enriching experiences to complement the Gallery

Exhibition Program. Primarily focusing on workshops,

events and projects she especially enjoys exploring meaningful ways to engage young audiences. Sandra is a qualified teacher and completed a Masters of Arts Visual Arts in 2003. She adopts a philosophy of life-long learning by asking the question "why" and is often amazed at the ideas and creativity of young people.

12.55pm-1.50pm

Lunch with Trade Show
TRACKSIDE CAFE

Sponsored by



**Queensland
Government**

1.50pm-2.50pm

Parallel Session

Password Fail – Navigating Digital Engagement

THEATRETTE

1.50pm-2.20pm

Janis Hanley

Director, Ed Program Design

The Value of Digital Narratives as a Learning Activity in Museums

School students are 'digital natives' – and many schools now arm their students with tablet devices from primary school age. There is great scope for museums and galleries to provide engaging activities based around students creating digital narratives with these devices. Different approaches to digital activities can cater for primary through to secondary school students. These activities are flexible and easily provide linkages to the Australian Curriculum. They provide great value to teachers, students and museums. For teachers, digital stories are an opportunity for inquiry-based learning by their students and can form part of the students' assessment. Students themselves learn a range of skills including: collaboration, work organisation, working with

Thursday 6 August

primary and secondary sources, media discernment and multiple literacies. For museums, amongst other things, it provides a layer of interpretation, through the eyes of the students, which is not normally accessible.

This presentation provides examples of students' digital story work and findings from interviews with teachers and museum workers.



Biography

Janis is working on a Masters (Honours) thesis with Griffith University, on the value of digital narratives as learning activities for high school students in community museums. Her professional

work encompasses strategic planning and education programs for small museums.

Janis has received a number of National Trust Qld awards and presented at various conferences, including Museums Australia national conferences.

Janis is particularly drawn to the creative learning opportunities that hand-held digital devices offer. She is director of Ed Program Design, and Queensland representative for the Museums Australia Education committee. Last year she founded the Museums Australia Education Queensland (MAEdQ) network.

2.20pm-2.50pm

Debbie Campbell

Digital Heritage Consultant

Collaborative Digital Collection Building

After the dustiness of digitisation comes the dissemination and engagement. This talk will discuss how national and state-based online services can be harnessed by individual cultural heritage agencies and their communities to enhance and share unique collections. Issues ranging from the choice of metadata and delivery platforms to the availability of a workforce and the sustainability of collaboration are important to consider when participating in generous networks.

#2015MGQcon

But such investments ensure that long-curated collections are rediscovered, as new community experiences are generated, enjoyed and most importantly, remain intact as a part of our future.



Biography

Debbie's 27-year career at the National Library culminated in the role of Director of Collaborative Services, which included responsibility for Libraries Australia – the national bibliographic network

– and the ground-breaking service Trove. In earlier times, she was project manager for the development of many of Trove's precursors such as Picture Australia and Australian Research Online. As a genealogical researcher and local historian since 1981, Debbie is familiar with the experiences of discovery both online and offline. She writes about the memory services made available by Australia's cultural heritage agencies in her blog at <http://utfp.blogspot.com.au>

1.50pm-2.50pm

Parallel Session

Volunteers Are Visitors Too

CONFERENCE ROOM

1.50pm-2.20pm

Edith Cuffe OAM

Director, Abbey Museum of Art and Archaeology

Our Vols Rock!!! Happy Volunteers are Supportive Volunteers

The Abbey Museum of Art and Archaeology, Caboolture, QLD values its volunteers. They have some 60 volunteers who work at the museum on a regular basis, but when they are holding special events, such as the Abbey Medieval Festival, these numbers swell. To successfully run the Medieval Festival they annually engage a further 250 volunteers. Their daily volunteers work in a variety of areas from reception and administration to education and collection management, from gardening and maintenance

Thursday 6 August

to sewing and prop preparation. All of these areas have to be managed without becoming too burdensome for the staff.

In this paper Edith will discuss how the museum works with their volunteers to achieve positive outcomes not only for the Museum but also for the volunteers. They have a very dedicated team who often go above and beyond when it comes to supporting the Museum.



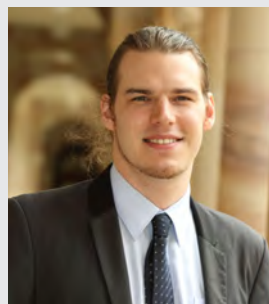
Biography

Edith Cuffe is Director of the Abbey Museum of Art and Archaeology and has been Coordinator of the Abbey Medieval Festival since 1995.

Edith has been pivotal in the growth and success of the Abbey Medieval Festival, which is now the largest medieval re-enactment event in Australia. She instigated the development of the highly successful Archaeological Dig program at the Abbey Museum (1998-2015), which is utilised by thousands of school students annually.

In 2011, Edith was awarded an OAM for service to the museum and gallery sector, and to the community of the Caboolture region.

In 2014, with a new strategic plan in the works for 2015 – 2017, the Museum undertook a revitalisation of its volunteer program, placing the Museum team, including volunteers, front and centre in its mission to “Preserve, Connect and Inspire”. This paper explores the lessons learnt in transforming a large group of enthusiastic but under-supported volunteers into a close-knit team of emerging industry professionals with access to meaningful experiences and mentorship. The Museum’s experience in redeveloping an over-subscribed volunteer program into a vibrant, industry experience provides insights into the changing role of volunteers, ways of directing their skills, and building community and engaging with audiences, both internal and external to the Museum.



Biography

James Donaldson is the Senior Museum Officer with the RD Milns Antiquities Museum. He holds a Master of Philosophy in Ancient History from UQ and a Graduate Diploma in Museum Studies from Deakin

University. He is an advocate for the vital role that small and university museums play in providing high quality and direct engagement with audiences. In 2012 James was awarded a Special Commendation in the Gallery and Museum Achievement Awards (GAMAA) for his work with the Antiquities Museum.

2.20pm-2.50pm

James Donaldson

Senior Museum Officer, RD Milns Antiquities Museum

Too Many Volunteers? A Case Study in Volunteer Engagement from the RD Milns Antiquities Museum, University of Queensland

Over the past five years the RD Milns Antiquities Museum volunteer program has grown from a small group of advanced undergraduates and postgraduates, to a group of several dozen enthusiastic students and professionals from a variety of backgrounds. At the same time, the Museum’s administration has professionalised and its previous ad-hoc approach to volunteer management has become unwieldy.

1.50pm-2.50pm

Parallel Session

Programming for Diversity

REFRESHMENT ROOM

1.50pm-2.20pm

Robyn Daw

Cultural Services Program Leader, Logan City Council

Celebrating Our City’s Riches: Three Stories From Logan

Logan, in South-East Queensland, is well-known for its culturally diverse communities, having over 215 different cultural groups represented in the city. If the

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Gallery really wants to engage with its community, then programming for diversity is a must. Not only does it make their programming relevant to the many different communities who live in Logan, but staff understand that an appreciation of cultural diversity goes hand-in-hand with achieving a just and equitable society, and that art can be a catalyst for promoting understanding.

For the past few years, the team at Logan Art Gallery has consciously sought to raise awareness of the different communities within Logan, by focussing on exhibitions and public programs that showcase the city's diverse cultural wealth. As a result, Logan Art Gallery's exhibitions and programs have had life-changing impacts on artists and audiences alike. This talk will focus on three case studies: the exhibitions and programs for *Journey blong yumi (our journey): Australian South Sea Islander 150* (2012); *Australian Muslim women artists* (2013); and the Yugambeh Museum partnership program *Write into art*.



Biography

Robyn Daw has worked in leading contemporary art spaces, university, state and national galleries in curatorial, public programs and management roles. Her publications include

catalogues and education resources on contemporary, modern and historic art, craft and design, and critical essays and reviews in numerous catalogues and magazines. She is currently Cultural Services Program Leader, Logan City Council.

2.20pm-2.50pm

Joan Kelly, Network Coordinator – Museums
Justyne Wilson, Venue Supervisor – Pine Rivers Heritage Museum, Moreton Bay Regional Council
Relevance Through Diversity

The Moreton Bay Regional Council (MBRC) Museum Network in South-East Queensland has developed a strong community engagement program across its three venues. Through sustained collaboration with a range of

partners, the Network continues to build on new ways to involve and empower the community, and develop active participation in their exhibitions and public programs.

This presentation will consider a number of case studies from the MBRC Museum Network. From heritage surveys to developing projects with local and/or multi-cultural groups, this talk will shed light on a variety of techniques which have been employed to connect and partner with MBRC's diverse local community. These exhibitions and public programs include *Redcliffe Retailers* (with Redcliffe Historical Society); *Weddings: A Cultural Experience* (multicultural); *Wild Bribie* (local environment group); the *Bribie Island Surf Life Saving Club – 90th Anniversary* and *Napoleon's Last Gamble* (local historian/collectors/Regency groups); and *Bribie Revealed* (wider Bribie community).



Biography

Joan Kelly is the Network Coordinator of the Moreton Bay Regional Council Museum Network, which includes three museums: the Bribie Island Seaside Museum, Pine Rivers Heritage Museum and

Redcliffe Museum. Joan was drawn to the museum world after working for 10 years in the film industry, and developing a love of community storytelling through oral histories.

Joan's background includes leading a team of locals to catalogue the photographic collection at the Waltzing Matilda Centre in Winton. Later, as Director of the Norfolk Island Museum she went on to organise a *Community Exhibition Program* – a key event that celebrated the sesquicentenary of the descendants of the *Bounty* Mutineers arriving on the Island. This program included 50 Norfolk Island community groups across 14 themed exhibitions, within the 12-month sesquicentenary celebrations in 2006.

In her role as Regional Museums Development Officer (2007-2009) Joan worked with 20 community-run museums in the Northern Rivers (NSW) to produce the *Rivers, Roads and Rail Exhibition Trail*.

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The project included developing an exhibition in each of 20 venues, as well as 14 oral history based mini-documentaries on major local themes, which also showcased local photographic collections.

Since becoming Network Coordinator of the three museums run by Moreton Bay Regional Council in 2012, Joan has instigated a diverse community engagement program extending across both exhibition development and public programming and strongly believes that relevance is the key to successful programming.



Biography

Justyne Wilson is enthusiastic about collaborative partnerships, working with communities and innovative programming. She is experienced in cultural

heritage and community-based programming in both local and statewide organisations, and is currently the Venue Supervisor of Pine Rivers Heritage Museum, Moreton Bay Regional Council. Justyne is an active member of Museums Australia Education (Queensland) Network and has completed degrees in Anthropology, Museum Studies and more recently began a Masters in Business Studies.

2.50pm-3.15pm

Afternoon Tea with Trade Show
TRACKSIDE CAFE

3.15pm-3.30pm

Sponsor Presentation: IAS Fine Art Logistics
THEATRETTE

Presenter: Ross Hall, IAS Fine Art Logistics



3.30pm-5pm

Plenary Session

Programming for Diversity

THEATRETTE

Kirstin Sillitoe

Co-CEO, Arts Access Australia

Access: It's All About Breaking the Rules

We are at a crossroads in Australia. Never before has the Australia Council for the Arts committed so much money to artists with disability. Never before have so many venues been so accessible. Never before have so many people with disability enjoyed, participated in and contributed to the museum and gallery landscape. And yet, the statistics are still dismal. We should be ashamed.

20% of the Australian population identify as experiencing disability, and by disability I mean the barriers in place by society that prevent those individuals from participating fully in society. Working at Arts Access Australia, I hear and experience first hand how disabling the museum and gallery experience can be for so many people. And they're just the people who identify.

But there's a shift. This presentation is all about the rule breaking that's facilitating this shift.

We're moving into a new era in Australia, one where access is part of the look and feel of each exhibition, each space, and each experience. It's exciting, because it benefits not only the 20%, but a whopping 100% of the Australian population. It's exciting because it informs design in a completely new way. Access is no longer an add-on. It's embedded. It means doing away with convention, thinking creatively and not just doing things a certain way because that's 'how it's always been done'.

It means breaking the rules. And I love breaking rules.

Thursday 6 August



Biography

Kirstin Sillitoe is Co-CEO, Arts Access Australia. Since arriving in Australia in 2012, Kirstin has worked across the arts, disability and community sectors, including with the Australian Red Cross, the

Queensland Museum and Access Arts Inc (QLD). With a background in arts management and administration, and running her own freelance practice in the UK, Kirstin identifies as a person with disability. As well as her role with Arts Access Australia, she is also General Manager at Vulcana Women's Circus, QLD.

Twitter: @KirstinSillitoe

Kiersten Fishburn

Director Community and Culture, Casula Powerhouse Arts Centre, Liverpool City Council, NSW

At the Heart of Everything: Casula Powerhouse and Community Centred Programming

Casula Powerhouse is located in the South-West of Sydney, an area of great cultural and socio-economic diversity. To ensure its relevancy and to engage audiences, Casula Powerhouse has developed an ethos and practice that puts their community at the heart of programming decisions. This influences everything from exhibition development and delivery of events and festivals; it is reflected in their 'welcoming' marketing and media including that targeting specific community groups, and in the presentation and delivery of complementary public programs. With these strategies they work to create a sense of community ownership of the centre and deliver multidimensional programming developed from within and relevant to their community, presenting everything from sport to food as part of the gallery experience.

The challenge of their diverse community has become their strength and the point of difference for the centre. With an increase of 120% visitation over three

years, many awards won and critical recognition for their exhibitions and projects, their experiences will demonstrate that putting the community at the centre of programming has significant benefits.



Biography

Kiersten Fishburn is the Director of Community and Culture for Liverpool City Council, NSW. This role encompasses Director of Casula Powerhouse Arts Centre, leading the delivery

of contemporary and engaging exhibitions, public programs, theatre, performance and community cultural development.

Prior to that Kiersten was the Manager of Culture and Libraries for the City of Sydney; her Unit managed the City's eight library branches, grants programs, events, cultural development, history and even buskers. Kiersten has also worked in arts journalism, public relations and communications, and event management. The diversity of the work reflects Kiersten's passion for supporting arts experiences at all levels, in a range of art forms and to diverse audiences.

Before joining the City of Sydney, Kiersten was the Audience Development Officer for Accessible Arts, the NSW peak arts and disability organisation. Her role had a national brief providing access and inclusion advice to arts organisations across the country. Kiersten was the recipient of a Vincent Fairfax Fellowship in Ethical Leadership, through the St James Ethics Centre; has a degree in Art Theory from the College of Fine Arts; completed an Executive short course in leadership at Harvard University; and an MBA (Executive) through RMIT University.

Twitter: @MsKierst

Thursday 6 August

SOCIAL ACTIVITY

5.30pm for 6pm

embrace Exhibition Opening

Studio 188

188 Brisbane St, Ipswich

embrace brings together a selection of Ipswich artists to explore different methods of, and approaches to, community participation and engagement in the visual arts. Each of the artists draws on the rich resource that is their local community for their inspiration and subject matter.

Though the artistic practices vary considerably, both in medium and methodology, each work tells a story of the people and places of Ipswich and the ways artists and communities can interact to grow networks and facilitate social interaction.

Artists: Gary Abkin, Chenaya Bancroft-Davis, Donna Davis, Sharon McKenzie, Deb Mostert, LeAnne Vincent

Curated by Morgan Bundy-Wright

You are invited to attend this one night only event to celebrate, reflect on and embrace Ipswich and these artists.

The Conference Shuttle Bus will leave The Workshops Rail Museum at 5.15pm for drop off at Studio 188.

There is street parking available near Studio 188.



Sharon McKenzie, 2014, *Memorial Series* (1) - features the Old TAFE Building (88 Limestone Street, Ipswich), *Regent Honeyeater*, *Plectranthus harbrophyllus*, *Melaleuca iribyana*, *Notealaea ipviensis* (endangered bird species and endangered and critically endangered plant species of Qld) from the Endangered Project. Pen on paper.

SOCIAL ACTIVITY

From 7.30pm

Networking Dinners

(At own cost – please take cash)

Network with your colleagues over dinner and try the culinary delights that Ipswich has to offer. Restaurants are within walking distance from Studio 188 and the city centre.

Networking Dinners have been grouped by theme:

- *Public program / community engagement staff*
- *Exhibition / display staff*
- *Open to all delegates / Volunteer run museums*

If you would like to attend a dinner, but have not booked, please see M&G QLD staff at the Conference Information Desk by 1.50pm on Thursday.

Check the ticket in your lanyard or ask at the Conference Information Desk to find out which restaurant you are going to.

For restaurant locations, please refer to page 59.

Friday 7 August

Session details, presentation abstracts and speaker biographies

9am-10.30am

Parallel Session

Cultural Heritage Tourism: People, Place and Potential Panel Discussion

THEATRETTE

Session hosted by the Queensland Government Department of Environment and Heritage Protection's Heritage Branch.

A lively interactive Q&A panel discussion hosted by Cr George Seymour from the Fraser Coast Regional Council.

The panel will reflect on their experiences in establishing and managing heritage tourism ventures, sharing how heritage places can better harness and offer meaningful tourist experiences.

This 1.5 hour parallel session builds on the conversations at the *Putting Heritage Tourism on the Map Symposium* held at the State Library of Queensland in November 2014 and seeks to chart the course to an economically viable, engaging and high-quality heritage tourism sector in Queensland.

Panel members include Jonathon Fisher, CEO, National Trust of Australia (Queensland); Jen Garcia, Events and Communications Manager, Newstead House; Ann Rainbow, Coordinator, Brisbane Open House; and Roland Dowling, Ranger-in-Charge, Fort Lytton National Park.

9am-10.30am

Parallel Session

Demystifying the Australian Curriculum

CONFERENCE ROOM

9am-9.30am

Lisa Jackson

Administrator, North Stradbroke Island Historical Museum

Making the Museum a Classroom

The North Stradbroke Island Historical Museum, in South-East Queensland has worked with Dunwich State School and the Moreton Bay Environmental Education Centre on the Island to co-create a number of National Curriculum linked educational programs for primary-aged children. The result is a marked spike in school visitors to the Museum, and hopefully a generation of museum-savvy children.

This paper explores the opportunities for museums offered by the National Curriculum, the process of developing relationships, examples of the programs offered, and an insight into the delights and pitfalls of working with partners outside of the museum context.



Biography

Lisa completed a BA (Hons) in history at University of Western Australia. She spent almost twenty years doing other things before finding her way back to thinking about 'old stuff' and being employed part-time by the North Stradbroke Island Historical Museum. Her formal role is as an Administrator, but like everybody who works in a small museum, she has taken on a number of other responsibilities, including as a tour guide for growing numbers of school children visiting the museum.

9.30am-10am

Diana Warnes

Curator, Rockhampton Art Gallery

'Cream' and the Curriculum

Through the assistance of the Tim Fairfax Family Foundation and the Regional Arts Development Fund, Rockhampton Art Gallery was able to develop interpretative education material to accompany the national touring exhibition *Cream: Four Decades of Australian Art*. This would be an 'Explorer Pack' of 12 x A4-sized cards, online teachers' notes, and art toys. It was also intended that these education materials will remain a useful education tool for Rockhampton Art Gallery into the future.

Friday 7 August

Keen to make inroads into schools in the region, the Gallery became ambitious – education content would be targeted at K-12 and would complement the aims of the National Curriculum. This paper will examine the process of developing the education pack, consider if the pack and art toys have been successful, and question if working with the National Curriculum is the best education resource a regional gallery can offer.



Biography

Diana Warnes commenced work as Curator for Rockhampton Art Gallery in May 2012 and has since curated several exhibitions including *Snap! Crocodile culture* and *Under my skin:*

Contemporary Australian photography from the Corrigan collection. She also co-curated the national touring exhibition *Cream: Four Decades of Australian Art*. Diana has previously worked at the Australian War Memorial and the National Portrait Gallery. She holds a Graduate Certificate in Arts Administration from Deakin University (2014), and a Bachelor of Arts with Honours (Art History and Curatorship) from Australian National University (2006).

10am-10.30am

James Abernethy, Venue Supervisor – Redcliffe Museum

Justyne Wilson, Venue Supervisor – Pine Rivers Heritage Museum, Moreton Bay Regional Council

The National History Curriculum: How Museums are Motivating the Response to Current Curricular and Educational Demand

The greatest challenge in developing school programs for a large and varied demand is the ability to tailor effective and differentiated activities that can satisfy all expectations. With the roll-out of the National History Curriculum, museums have been put front and centre as pivotal stakeholders in supporting school-based learning. The reality of this means that museums have to accommodate a huge range of schools, with

different learning needs, expectations and demands.

The standardisation of the curriculum is also a wonderful opportunity for museum programming which can now be used to connect to their own collections and own local stories.

As the objectives for schools and museums differ, the question is – has it now become the responsibility of museums to supply activity-based learning in programs that respond to current curricular needs?

In this talk James and Justyne will consider the practicalities of developing a deeper cooperation between museums and schools by examining two distinctly different examples from the Moreton Bay Regional Council area. Pine Rivers Heritage Museum and Redcliffe Museum have integrated the curriculum in different ways, factoring their own collections and exhibition programs. In examining these unique responses to the curriculum, key themes of this talk will include capacity (staff, volunteers, space, cost), local history and content, development stage and formalising a program, capturing and making sense of high volume data, promotions and responding to increased demand.



Biography

James Abernethy has worked as the Venue Supervisor of the Redcliffe Museum for the past 4 years and has been part of Moreton Bay Regional Council's cultural network for 6 years. He has participated

in the revision and development of the Redcliffe Museum Education Program. Recent projects have worked towards integrating their program into the National Curriculum and developing a rapport with local schools.

Biography (see page 25 for Justyne Wilson)

Friday 7 August

9am-10.30am

Parallel Session

Co-Creation, Collaboration and Community

REFRESHMENT ROOM

9am-9.30am

Nina Shadforth

Gallery Director, Noosa Regional Gallery / Butter Factory Arts Centre

Noosa, Rising to the Challenge, Post-de-amalgamation

In 2001, *Floating Land*, an outdoor sculpture symposium was conceived by former Director of Noosa Regional Gallery, Kevin Wilson. It was established as a biennial event, exploring art in the environment through the commissioning of artists to create site-specific works in and around Noosa.

This year will be the eighth iteration of *Floating Land*. Held in alternate years, each iteration of *Floating Land* has grown significantly in size, spread of artists, locations, audiences, reputation and budget. With a recently de-amalgamated Council where resources are limited, therein lies the challenge for a smaller Council to manage expectations of the community, artists and audiences.

Noosa is a UNESCO-listed Biosphere. For Noosa Council to rise to the challenge, the notion of co-creation, collaboration and community becomes visible as Council begins to hone in on the ideals of a 'Biospheric' existence and examine more closely what it means to live, work and play within a biosphere. The realisation of the rich resource that exists within the Noosa Biosphere becomes the enabler for Council to deliver the eighth *Floating Land* event.



Biography

Nina Shadforth is Gallery Director of Noosa Regional Gallery and Butter Factory Arts Centre, Cooroy. Nina has worked professionally in the arts sector for over 20 years, having held appointments

at the Victorian Racing Museum, Bendigo Art Gallery and Caloundra Regional Gallery, including a number of freelance contracts for Bendigo Information Centre; Central Deborah Gold Mine, Bendigo; Golden Dragon Museum, Bendigo; *Herald-Sun* and *Weekly Times*, Melbourne; and University of the Sunshine Coast Art Gallery.

Outside of her current role, Nina is Curator for TEDxNoosa; Board member of the Regional Galleries Association of Queensland, and the Sunshine Coast Creative Alliance; on the programming committee for the 2016 Noosa Long Weekend Festival; and visual arts contributor for the *InNoosa* magazine.

9.30am-10am

Judy Watson

Artist

Saltwater Country

Saltwater Country is a major touring exhibition of contemporary Queensland Aboriginal and Torres Strait Islander art, developed in partnership by Museums & Galleries Queensland and Gold Coast City Gallery and curated by Michael Aird and Virginia Rigney. It showcases multi-disciplinary works by 16 of the State's most acclaimed Indigenous artists, featuring evocative images of Queensland's coast, sand and sea and examining their cultural importance and connection to country. In this presentation, Judy Watson discusses the collaborative process and working with community through her participation as an exhibition artist, and her mentorship role in working with the Erub Arts collective from Darnley Island and leading an emerging artists' camp on South Stradbroke Island.



Biography

Judy Watson is the recipient of the 2015 Australia Council Visual Arts Award / Artist. Judy's Aboriginal matrilineal family are from Waanyi country in north-west Queensland. She has

Friday 7 August

exhibited widely over the past twenty-five years and co-represented Australia in the 1997 Venice Biennale, was awarded the Moët & Chandon Fellowship in 1995, the National Gallery of Victoria's Clemenger Award in 2006 and, in the same year, the Works on Paper Award at the 23rd National Aboriginal and Torres Strait Islander Award. She has received major public art commissions, had work exhibited at the Embassy of Australia, Washington, DC and the Sydney Biennale and her work is held in major Australian and international collections.

Judy Watson is an Adjunct Professor, Queensland College of Art, Griffith University.

Photographer: Sharon Hickey, 2011

10am-10.30am

Tamsin Cull

Senior Program Officer, Children's Art Centre, Queensland Art Gallery | Gallery of Modern Art
Contemporary Art for Kids – Collaborating with Artists and Children

The QAGOMA Children's Art Centre collaborates with Australian and international contemporary artists to create interactive projects, activities and publications for children and families. A multi-disciplinary project team of staff from the Children's Art Centre, from exhibition, graphic and multimedia design and curatorial and publications departments, supported by executive management, go about bringing artists' ideas to life for young visitors. An essential part of the process of developing artist projects involves local children, from schools and child care centres and Gallery Members' children, participating in trials in which ideas are explored and refined.

This three-way dialogue between artist, Gallery and child results in projects which delve into artists' work in often unpredictable and unprecedented ways that the Gallery knows will be relevant and engaging for their youngest visitors because they've been part of the creative process.



Biography

Tamsin Cull has worked as Senior Program Officer, Children's Art Centre at the Queensland Art Gallery | Gallery of Modern Art since 2012 and in other roles at the Gallery since 2002, including

Children's and Family Programs Officer, Programs and Audience Development Officer and Senior Program Officer, Gallery Members. She has contributed to the development of numerous exhibitions, festivals and publications for children, most recently leading the teams on the development of *Jemima Wyman: Pattern Bandits* (2014), *Cai Guo-Qiang Kids: Let's Create an Exhibition with a Boy Named Cai* (2013) and *Gordon Hookey: Kangaroo Crew* (2013).

Tamsin is currently working with the Gallery team on the development of Kids' APT8 and *Robert MacPherson: Swags and Swamp Rats*. Previously, Tamsin worked in public programs and education roles in Sydney, at S.H. Ervin Gallery, Ivan Dougherty Gallery, Penrith Regional Gallery and at Museums & Galleries of NSW.

10.30am-11am

Morning Tea with Trade Show
TRACKSIDE CAFE

11am-12.30pm

Plenary Session

Co-Creation, Collaboration and Community

THEATRETTE

Alfredo and Isabel Aquilizan

Artists

Making Do

Alfredo and Isabel Aquilizan's talk/performance will elaborate on the concluding work from their *Project Belonging* series (1997-2007), which was exhibited in the 15th Biennale of Sydney in 2006, and the succeeding

Friday 7 August

work *Address* from *Project: Another Country* that was created after their subsequent relocation from Philippines to Australia. Moreover, key works and future projects will be presented from *Project: Another Country*, highlighting the *In-habit* project, commissioned by the Sherman Contemporary Art Foundation (Sydney) which toured Australia for the past two and half years through Museums & Galleries of New South Wales, and interactive projects that were exhibited in the 6th Asia Pacific Triennial of Contemporary Art, the 2010 Liverpool Biennial, the 5th Moscow Biennale 2013, and institutional commissions at the 21st Century Museum of Contemporary Art, Kanazawa and the Museum of Fine Arts Ghent, Gemeentemuseum Den Haag, among others.

Unlike static exhibitions of objects alone, these exhibitions encourage and are reliant upon audience engagement as an integral part of the artwork. The artists' practice revolves around ideas of co-creation, community engagement, relationships, social and economic contexts.

"With the works we have conceived and created for these exhibitions, we were able to define a tangential sense of belonging through a series of inter-dependent sites and transformative processes, and by extension, establish a new model through which to create works that is not only about making, but also about exploratory, expository, critical, and participatory processes..."



Biography

Alfredo Juan Aquilizan is an artist of broad sympathies. He draws, paints, sculpts, mixes media, does assemblages, and initiates installation projects. His work heavily draws on memory of home

and country. This memory is viewed as a process of recollection, of remembering details and artifacts of a living history of people, places, and encounters. In undertaking this kind of artistic process, he collaborates with the people around him and forges connections among them.

Alfredo earned his fine arts degree from the Philippine Women's University in 1986 and his Masters from the Polytechnic University in Norwich, England. He is currently pursuing his Doctorate at the Griffith University in Brisbane, Australia. Together with wife Isabel, he has exhibited at biennales/triennials like Venice, Sydney, and Singapore and has been commissioned by the Tate Liverpool among others. He taught at the Philippine High School for the Arts and the University of the Philippines at Los Baños.

Isabel Aquilizan is a teacher and artist of the performing arts. She is a director and actress. Her engagement with the process of performance and its inherent collaborative possibilities has led her to work with her husband in installations that cross gaps between media and distances. Her role as a mother of five children enables her to intervene in recreating the art of installation as home or habitat that is sustained by housekeeping, child rearing, nurturing, and the collecting of memories.

Isabel completed her degree in Communication Arts at the Assumption in 1986 and taught at the Philippine High School for the Arts.

Alfredo and Isabel Aquilizan work together as a couple, parents and artists. Located in Brisbane, they emigrated from the Philippines to Australia in 2006.

They address the ideas of displacement, change, home and community in their exhibitions. Alfredo and Isabel exchange stories and experiences of movement and diaspora with the audience, which extend beyond borders.

Alec Coles OBE

CEO, Western Australian Museum

Whose Museum is it Anyway?

The Western Australian Museum has adopted the principle of 'People First' to drive its re-development in Perth. There is nothing novel in this – one hopes museums the world over have been practising such a philosophy, either overtly or subliminally for many years.

Friday 7 August

There are, however, important questions that need to be addressed, including:

- How do we involve people meaningfully in the development and design of a museum that needs to be as relevant in 2050 as in 2020, when it opens?
- How do we provide opportunities for many voices to express their identity and culture without creating chaos?
- How do we engage a population spread across a land mass of 2.5 million square kilometres?
- What opportunities exist to foreground the important research work of the Museum and to involve people in this?
- How do we ensure that the appetite for iconic edifices does not swallow up the opportunity to also create something that is at the heart of its community?
- How do we sustain engagement well beyond the completion of the New Museum project?

The one thing we know is that opportunities like this come along every several generations and so we had better get it right!



Biography

Alec Coles OBE is CEO of the Western Australian Museum, the State's museum with branches in Perth, Fremantle, Geraldton, Kalgoorlie and Albany. Alec has held this position since March 2010.

He was previously Director of Tyne & Wear Archives & Museums in North East England, a post that he held for eight years where he was also lead officer of the North East Regional Museums Hub. Prior to that, he was CEO of the Northumberland Wildlife Trust, a wildlife conservation charity in North East England.

In the UK, Alec was a member of the Heritage Lottery Fund's Expert Panel and an executive member of both the National Museum Director's Conference and the Museums Association.

Alec is an Adjunct Associate Professor in the School of Social Sciences at the University of Western Australia.

He is now an Executive Member of the Council for Australasian Museum Directors and Vice-Chair of International Council of Museums Australia.

Alec is committed to developing and demonstrating the public value of museums. He is driving Western Australia's initiative to build a new State Museum in Perth and aspires to create a museum that is owned and valued by all West Australians and admired by the world.

Alec was recognised for Services to Museums in the Queen's Birthday Honours List in 2010, being made an OBE.

Twitter: @alecwam

12.30pm-12.45pm

Conference Closing Session

THEATRETTE

Rebekah Butler, Executive Director, Museums & Galleries Queensland

12.45pm-1.30pm

Lunch with Trade Show

TRACKSIDE CAFE

Sponsored by



1.30pm-5pm

Historic Ipswich Bus Tour

Meet at the front entrance to The Workshops Rail Museum at 1.25pm

Discover Ipswich through an afternoon tour, highlighting the history and architectural heritage of this unique Queensland city. Afternoon tea and tour will be provided at *Gooloowan*, former residence of Benjamin Cribb, well-known Ipswich identity.

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The focus for some of the tour will be on the architectural legacy of George Brockwell Gill, whose contribution to the built heritage of Ipswich spanned several decades and includes both public and private buildings.



Other highlights include the Incinerator in Queens Park, the only building in Queensland designed by Walter Burley Griffin, and a drive through Woodend and Sadliers Crossing, precincts filled with older homes, many of which are lovingly restored and cared for.

1.30pm-3pm

Masterclass / Workshop

The Political Museum

THEATRETTE

Presenter: Dr David Fleming OBE, Director, National Museums Liverpool, UK

David will argue that all museums are political, including those that pretend not to be. He will explore what is meant by 'political' and try to tease out some Australian experiences of when politics meet museums.

Designed for:

Anyone who works in any type of museum or gallery, in any capacity.

Learning outcomes:

A clearer understanding of the power of museums to influence society and ways in which they do this.

Biography: (see page 17)

1.30pm-3pm

Masterclass / Workshop

More than Playing with Trains – Creating Quality Visitor Experiences

CONFERENCE ROOM

Presenter: Richelle McClymont, Visitor Experience Manager, The Workshops Rail Museum

This workshop will explore how The Workshops Rail Museum develops memorable visitor experiences for diverse audiences. Richelle will discuss how to transform big ideas to end point activities and work through the process of creating memorable experiences for your own organisations.

Designed for:

Those interested in the techniques used to create experiences at The Workshops Rail Museum and interested in creating new experiences in their own organisations.

Learning outcomes:

- How to identify and target an audience
- How to think big and get creative
- How to refine blue sky thinking into real experiences with tangible outcomes



Biography

Richelle McClymont is the Visitor Experience Manager at The Workshops Rail Museum. Prior to taking up that position in 2012, she worked as the Public Program and Inquiry Centre Manager and as an Education Officer for the Queensland Museum. In a previous life, she was a high school History and English teacher in central Queensland. Her work is currently focussed on developing travelling exhibitions, however, she has a keen interest in all aspects of audience engagement related to museum exhibitions, public programs and education programs.

Friday 7 August

1.30pm-3pm

Masterclass / Workshop

Successful Retail in a Cultural Environment

REFRESHMENT ROOM

Presenter: Richard Harling, The Cultural Commerce Consultant

The commercial aspect of cultural organisations, such as retail, is increasingly important to their ongoing sustainability. Yet unlike purely commercial entities, cultural organisations need their retail to provide cultural as well as commercial dividends. Museums and galleries often do not have the experience and skills to manage the complexities of cultural retail productively.

The focus of this workshop is to provide participants with the knowledge and skills to understand cultural retail and importantly to have the confidence to manage it for success – aligning it to the museum's identity and mission and producing significant and sustainable commercial benefits.

Topics covered include: enhancing the visitor experience; aligning the retail strategy with the museum's strategy; theory and practice of product ranging and product development; retail skills that staff and managers should have that make a difference – what they are and how to acquire them; and managing success with retail metrics that drive success.

There will be hands-on exercises throughout the session. The final exercise is a take home assignment using many of the lessons learnt – design and develop an exhibition shop! Email the assignment to Richard for comment, follow up and suggestions.

Designed for:

Anyone from any level of museum management that has responsibility or influence on the museum's retail operations.

Learning outcomes:

- Understand the key factors in successful cultural retail

- Develop cultural retail skills that will allow participants to take effective action on returning to their museum
- Be able to plan and execute a retail strategy appropriate to your museum



Biography

Richard Harling is a retail consultant who specialises in the cultural sector. As The Cultural Commerce Consultant, he specialises in helping cultural organisations ensure that their commercial

operations, especially retail and publishing, provide both cultural as well as commercial dividends.

For over 25 years Richard has worked across a wide range of retail categories – including travel goods, books, giftware, stationery and museums.

Richard has had success in hands-on line management of multiple stores and lead diverse teams including store managers and buying teams. For over ten years Richard worked as Manager – Retail & Publishing at Art Gallery of NSW. He was responsible for conceiving, planning and implementing the build of the new store, million-dollar-plus product development programs, e-commerce and wholesale and all retail activities. He developed national and international distribution for the publishing program and professionalised the publishing operations.

While specialising in the cultural sector, Richard's skills are also used by the Retail Doctor Group in the general retail sector.

Richard's clients include Opera Australia, Australian Museum, Vinnies, Koorie Heritage Trust, Ian Potter Museum of Modern Art, Newcastle Art Gallery, Tweed Regional Gallery & Margaret Olley Arts Centre, Yamaha, Lifeline, Oxfam, Drill Hall Gallery and Dymocks.

Friday 7 August

3pm-3.30pm

Afternoon Tea

TRACKSIDE CAFE

3.30pm-5pm

Back-of-house Tour of The Workshops Rail Museum

Meet at the War Memorial at 3.25pm

Join curators of The Workshops Rail Museum, Dr Geraldine Mate and David Mewes for a tour of the collections and heritage rolling stock. You will visit the collection stores where you can see artefacts representing 150 years of rail in Queensland. The tour will also go behind the scenes at the oldest operating railway workshops in Australia, and allow you to get up close to heritage steam and diesel locomotives and carriages of a bygone era. The tour of the railway workshops and the collection will take approximately 1¼ hours.

Please ensure you wear enclosed footwear. Bags are not permitted on the tour but cloaking is available. Ask at the Conference Information Desk.

3.30pm-5pm

Masterclass / Workshop

Let's Talk Crowdfunding

CONFERENCE ROOM

Presenter: Rick Chen, Co-Founder and Director, Pozible

This session will be an introduction to crowdfunding. The audience will get to learn about the basics of crowdfunding and the current issues or difficulties that the industry is facing. Other topics will include the benefits of crowdfunding a project and what to watch for in order to crowdfund a project successfully.

Designed for:

Anyone is welcome, especially those who are new to crowdfunding and those who are thinking of crowdfunding their projects!

Learning outcomes:

- Understand what crowdfunding is
- How to crowdfund a project



Biography

Rick Chen is an entrepreneur with a strong focus on new media design. He has a keen interest in web-based technology, user interface design and innovative ideas that change people's

behaviour. Rick co-founded Australia's first and largest crowdfunding platform Pozible in 2010, which has become the third largest crowdfunding platform worldwide. In 2013, Rick was selected by *The Australian* newspaper as one of the top 20 Australians to watch of the year.

Launched in Sydney in 2010, Pozible has helped over 8,000 projects raise over \$35 million from supporters in over 105 different countries. Headquartered in Melbourne, with offices in Singapore, San Francisco, Shanghai and ShenZhen, Pozible has become one of the top crowdfunding platforms globally with the highest success rate of them all.

3.30pm-5pm

Masterclass / Workshop

Your Heritage Stories Through Smart Phones, without any costs

REFRESHMENT ROOM

Presenters: Jop Haverkamp, izi.TRAVEL and Brian Crozier, Co-Principal, Crozier Schutt Associates

This workshop is about how you can tell the stories of your museum's objects, or of key places in a town or heritage site, using an audio guide delivered through a smart phone. While there are several audio guides available, this workshop will focus on izi.TRAVEL, an app available without charge, and only recently established in Australia. Audio guides enable interpretation at minimal cost. These can in some cases substitute for signage, in other cases supplement existing interpretive labels.

Friday 7 August

They represent a cost-effective way of bringing heritage stories to life.

During the session Jop Haverkamp and Brian Crozier will cover different aspects of location-based digital storytelling, how to use the technology, and approaches to content development – illustrated by examples of the more than 320 museums worldwide that have already published their multimedia stories on izi.TRAVEL.

Designed for:

Anyone who wants to attract more visitors to their museum by means of powerful stories.

Learning outcomes:

- Develop an engaging audio story, with minimal financial resources
- Attract more visitors with the help of izi.TRAVEL



Biography

Jop Haverkamp has extensive experience when it comes to storytelling using audio guides. In 2009 he graduated from the Dutch Film Academy with a specialty in Sound Design. In 2011 he created

an E-Learning award-winning mobile audio guide for children.

Besides his storytelling expertise, he is also educated as a professional trainer. This enables him to transfer his knowledge to others in an enjoyable and interactive way. Just recently he moved to his dream country Australia, to inspire and train museums and heritage organisations to create and share audio guide stories themselves.



Biography

Brian Crozier, with his wife Faye Schutt, is a Co-Principal of Crozier Schutt Associates, museum consultants in Queensland since 2008. Brian was Senior Curator of Social History at the Queensland

Museum for seventeen years, after five years with the History Trust of South Australia. Brian has 16 major exhibitions to his credit, as well as an extensive list of consultancy projects, including over 30 significance assessments of regional and small museum collections.

Brian has particular expertise in exhibition development; collection management, assessment and research; strategic planning; project management; training and management of volunteers; researching collections; and significance assessment.

3.30pm-5pm

Masterclass / Workshop

Child-Centred Creative Practice at the Ipswich Art Gallery

IPSWICH ART GALLERY

Presenters: Lucy Quinn, Children's Program Officer, Ipswich Art Gallery and Dr Barbara Piscitelli AM, Consultant

The Ipswich Art Gallery has developed and delivered more than forty exhibitions specifically for children. In this workshop, participants will learn about the general development and conceptual framework behind the Gallery's Children's Program. The presenters will use the current exhibition *Light Play* (18 July – 30 August 2015) as a focus for discussion and practical demonstrations. *Light Play* promotes the use of light as a creative material for making ephemeral art through collaborative play, experimentation and discovery-based learning. A formal research project was run as an integral part of *Light Play* in 2013, and findings reveal children's learning in immersive creative play.

Friday 7 August

Designed for:

Museum or gallery professionals interested in learning about programming for young audiences.

Learning outcomes:

- Learn about different approaches to child-centred programming in art museums
- Discuss ways of developing dedicated spaces for children in their own museums and galleries
- Explore and take away education resources developed by the Gallery



Biography

Lucy Quinn is the Children's Program Officer at Ipswich Art Gallery in which she works as part of a team responsible for the development and delivery of the Children's Exhibition program. She

has previously worked as a gallery educator at the National Gallery of Australia and the National Portrait Gallery. Lucy studied at Australian National University and has a Bachelor of Visual Arts, Honours First Class from the School of Art (2007), receiving the Peter & Lena Karmel award for the top-ranking student. In 2010 she received the National Museum of Australia Scholarship and completed her Masters Degree in Liberal Arts (Museums and Collections), through the Australian National University Research School of Humanities and the Arts. In 2012 she co-authored *Treasures of Canberra* with former Director of the National Gallery of Australia, Betty Churcher.

Lucy is also a practicing artist. Her previous exhibitions include *Trepidation* hosted by Canberra Contemporary Art Space; *Vessel Vessel*, Perth Institute of Contemporary Art (PICA); and her work was included in *Achromatism* at the Queensland Centre for Photography.



Biography

Dr Barbara Piscitelli AM has an academic background in early childhood education and creative arts. She served on the Board of Directors of major Australian museums (2005-2014), advises widely

in the arts and cultural sector, works directly with children and communities, and collects and curates children's art.



Image caption: 'Light Play' at the Ipswich Art Gallery encourages learning through exploration and play.

Please remember to complete and submit your Evaluation Form for the Conference.

Friday 7 August

SOCIAL ACTIVITY

6.30pm sharp

Conference Dinner

DARLING ST CHAPEL, 16 DARLING STREET,
IPSWICH

Enjoy a delightful evening in a fun and convivial atmosphere and continue your conversations with colleagues and meet new people at the Conference Dinner.

The Dinner will be held at the charming Darling St Chapel, formerly St Patrick's Hall, designed by local architect John Farrelly and completed in 1879 as a meeting place for members of the St Patrick's Benefit Society.

Experience a traditional cultural performance by Nunukul Yuggera followed by delicious canapés, main meal and dessert, accompanied by wine, beer and soft drinks and entertainment.

Please ensure you arrive by 6.30pm sharp.

The Conference Shuttle Bus will pickup at Quest Apartment / Best Western at 6.15pm and drop off at Darling Street Chapel.

For delegates staying in the city centre, the Darling St Chapel is a 15-minute walk.

There is street parking available near the Chapel.

Taxis will be available at the end of the evening if needed at own cost.



Nunukul Yuggera Dance Troupe

Internationally acclaimed Aboriginal dance troupe, Nunukul Yuggera, are Traditional Custodians of the Brisbane, Ipswich, Logan Regions, Stradbroke and Moreton Bay Islands and Gold Coast Region. They started 20 years ago and have travelled the world extensively, including France, Germany, Holland, Asia, London, America and Canada.

They have performed alongside some of the world's greatest performers and cultural ambassadors, showcasing traditional Aboriginal culture through song, dance and other various forms of cultural expression.

They won the Queensland Tourism Award in three consecutive years putting them in the Hall of Fame for their tourism experience, *Riverlife Mirrabooka*, located alongside the Brisbane River.

Nunukul Yuggera prides itself on being one of the leading Aboriginal dance groups in Australia. It is through hard work, determination and perseverance that they have established themselves as a powerful cultural force. Their performances mesmerise the audience through their honest, heartfelt and spiritually uplifting expression as if the Dreamtime unfolds before your eyes.

Trade Show Exhibitors



Auctioneers and Valuers Association of Australia

The Auctioneers and Valuers Association of Australia (AVAA) is the peak national body representing auctioneers and valuers of fine art, antiques and collectables, goods, chattels, plant and equipment.

www.avaa.com.au



Conservation by Design Australia

Conservation by Design Australia is a newly launched, dedicated specialty division of Megawood Larson-Juhl who are Australia's largest wholesale supplier to the art and framing industry. Their aim is to specialise in providing archival, preservation materials and supplies to the museum and bookbinding industry, with exclusive, innovative, market-leading products.

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Dexion has over 70 years' experience in delivering innovative storage solutions for Museum and Gallery Collections throughout Australia, New Zealand, Asia and The Middle East. Our specialised range of products are complemented by services that help our customers achieve solutions that offer the best mix of space utilisation, protection, safety and value.

www.dexion.com.au



Eyeline Publishing

Eyeline magazine publishes criticism and analysis of the contemporary visual arts, craft and related media.

www.eyelinepublishing.com



IAS Fine Art Logistics

IAS Fine Art Logistics is Australia's only national fine art logistics company which offers a full array of services, including crating, climate control vehicles and storage facilities.

www.iasdas.com.au



Link Electronic Solutions

Link Electronic Solutions is a creative solutions provider. Link provides creative and inspired solutions to enhance the storytelling and interpretive processes. Working closely with the creative team, Link develops electronics solutions that are tailor-made to suit the particular requirements of the interpretive project and team.

www.linkelectronicsolutions.com.au



Museums Australia

Museums Australia is the national organisation for the museums sector, committed to the conservation, continuation and communication of Australia's heritage.

www.museumsaustralia.org.au



ToadShow

ToadShow

ToadShow Pty Ltd is a creative company designing high-quality, effective communications in print, web, multimedia, museums and interpretive displays.

www.toadshow.com.au



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Deakin's arts and cultural management program has close ties with industry representatives from across the cultural sector, including state and federal government, institutes of arts and culture, national and state cultural organisations, facilities and cultural products companies.

Take the next step in your arts career.

DATE CLAIMER: 19 November 2015

Digital Engagement and Young People: Opportunities for Galleries and Museums Seminar

This is an annual Seminar presented by Museums & Galleries Queensland in partnership with The University of Queensland Art Museum and The University of Queensland Museum Studies Program.

Date: Thursday 19 November, 1pm-5pm

Venue: University of Queensland Art Museum, James and Mary Emelia Mayne Centre,
University Drive, The University of Queensland, St Lucia QLD

This annual seminar features high-calibre national and international presenters and responds to trends, needs or issues affecting the sector.

More information will be available on the Museums & Galleries Queensland website soon
www.magsq.com.au



Gallery and Museum Achievement Awards (GAMAA)

The GAMAA are presented by Museums & Galleries Queensland to honour the achievements of individuals and organisations in striving towards excellence. The awards are open to all Queensland public / non-commercial museums, galleries, historical societies, keeping places and other related cultural organisations and the individuals who work in them.

ORGANISATION AWARDS

There are six categories for Organisation Awards:

- #1 PROJECTS: Organisations with paid staff
- #2 PROJECTS: Organisations volunteer run
- #3 ENGAGEMENT: Organisations with paid staff
- #4 ENGAGEMENT: Organisations volunteer run
- #5 SUSTAINABILITY: Organisations with paid staff
- #6 SUSTAINABILITY: Organisations volunteer run

INDIVIDUAL AWARDS

There are two categories for Individual Awards:

- #1 Paid staff
- #2 Volunteer staff

Nominations close 17 August 2015

Nomination forms are available online at www.magsq.com.au



designcraft



The Australian War Memorial Hall of Valour consists of over 100 showcases displaying the Memorials collection of Victoria Cross and George Cross medals. The project required a suite of over 70 custom-made Medals Showcases constructed using anti-bandit, anti-reflective glass, epoxy bonded into steel frames resulting in a very high security rating.

Hall of Valour, Australian War Memorial, Canberra, Australia.

Architects / Designer: Johnson Pilton Walker, Sydney.

Photography: Brett Boardman Photography for JPW.

Client: The Australian War Memorial.

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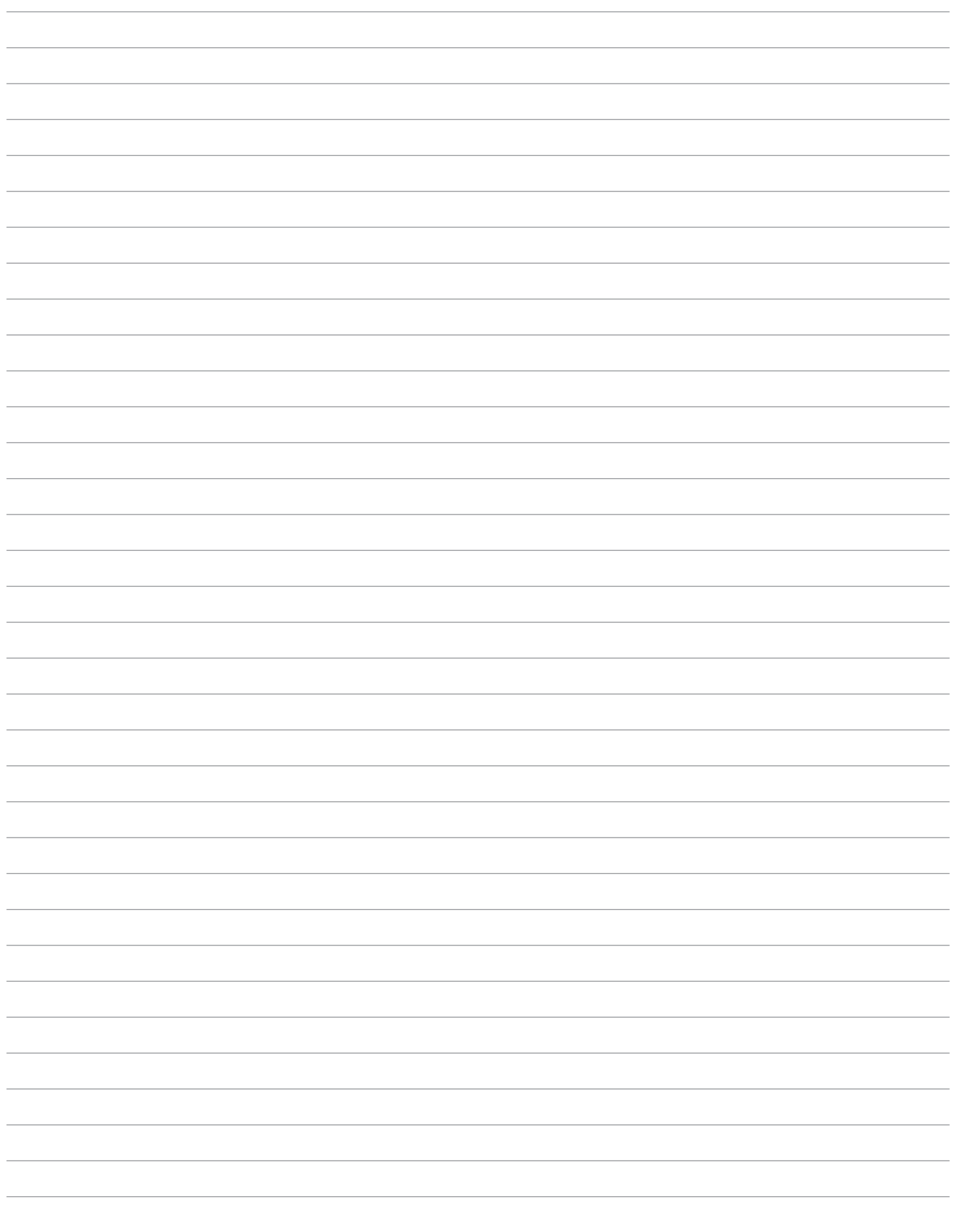
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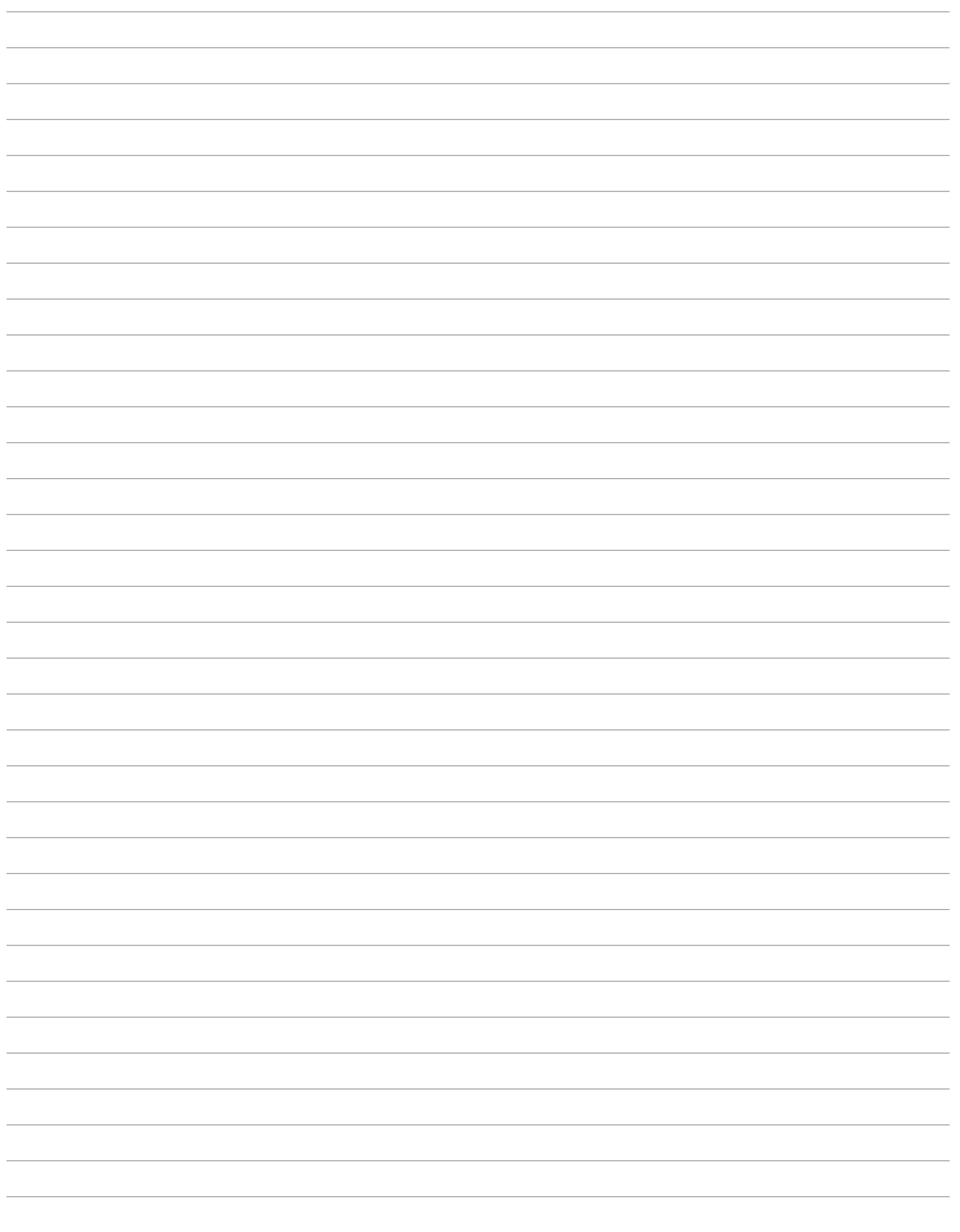
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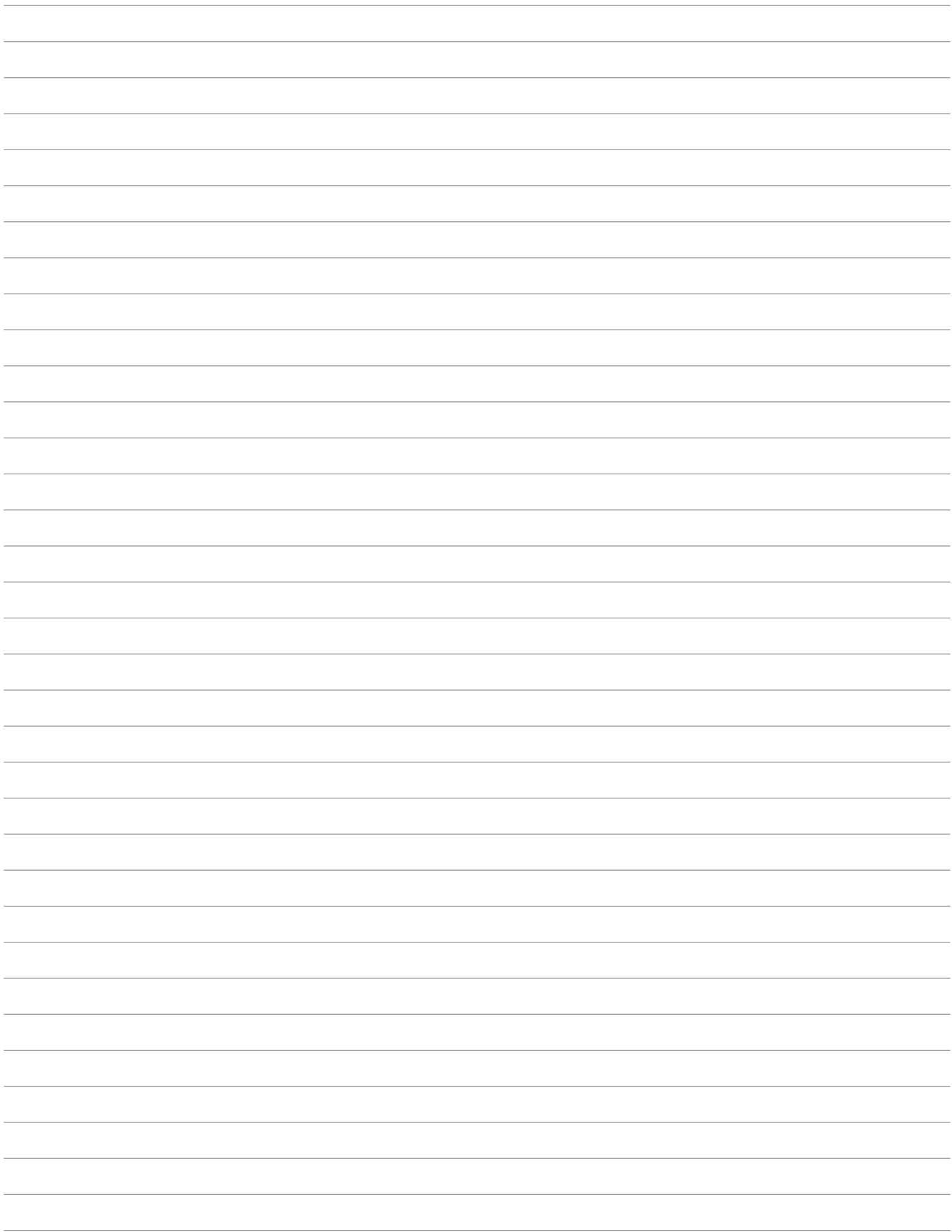
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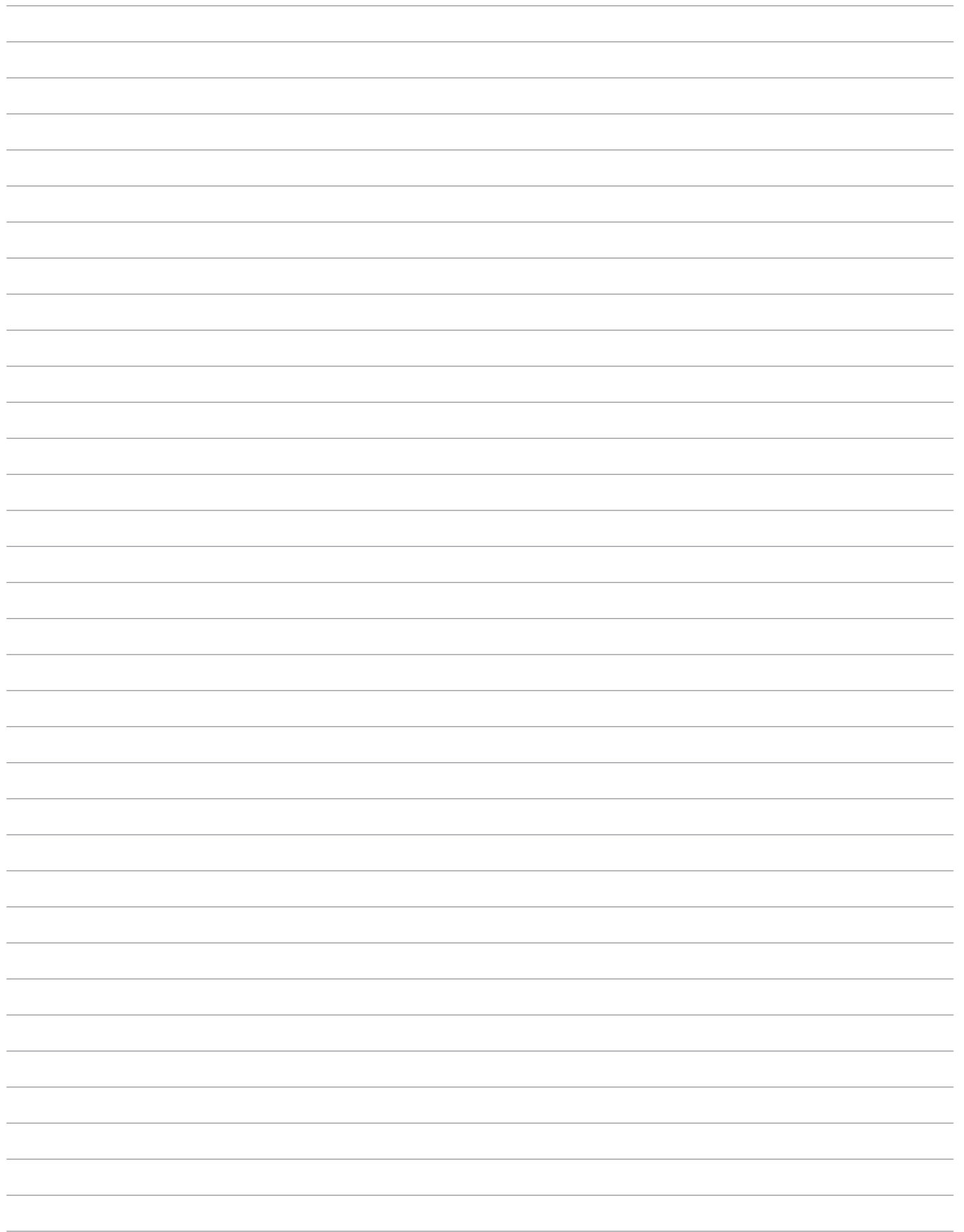
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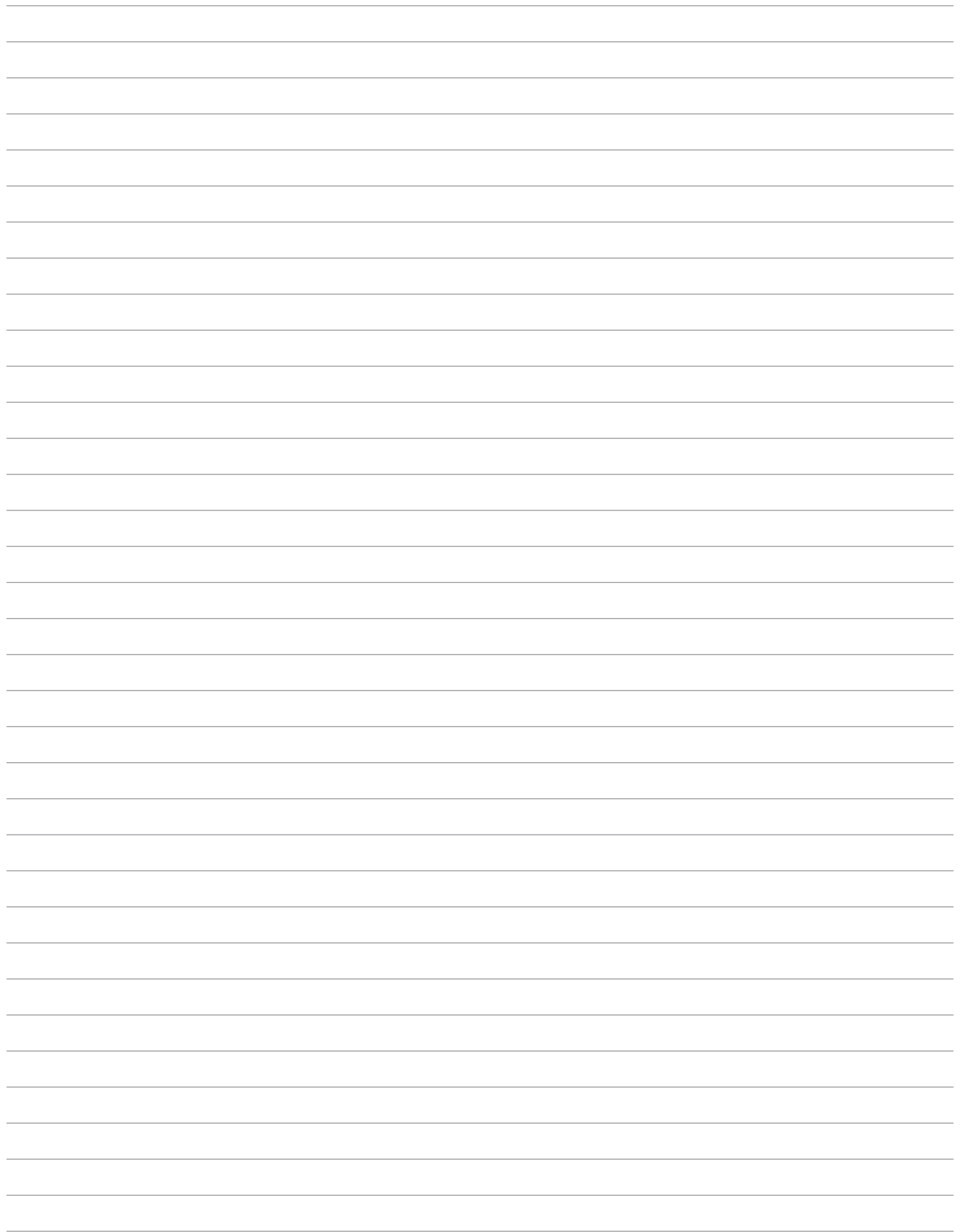












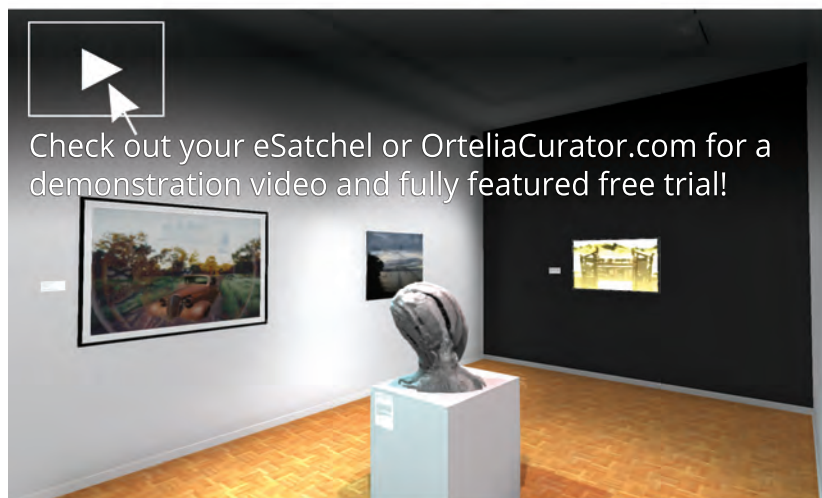
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Ortelia Curator is extremely easy to use, with no training required!

Rapid

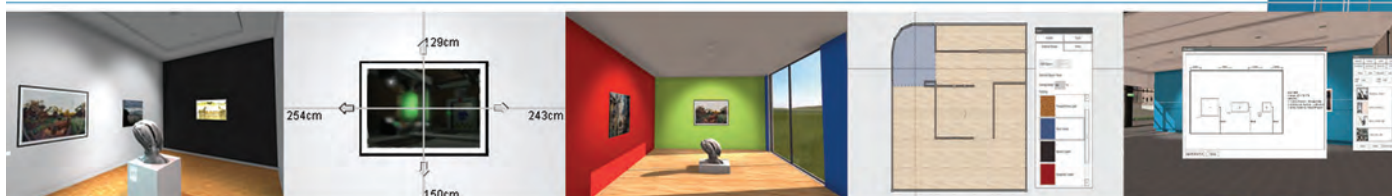
Watch the video at OrteliaCurator.com to see just how quickly you can plan your next exhibition

Plan in Advance

Plan upcoming and touring exhibitions long before the artworks arrive, no need for paper models or difficult CAD based applications.

"..an excellent and essential tool for all involved in exhibition design and development"

Rachel Arndt, Gallery Programs and Touring Exhibitions Manager, Museums and Galleries of NSW.



Build, import, place, light, colour, measure, CMS support, elevation output, eyelines, framing, wall codes, didactic panels, geographically accurate time of day, 3D and multimedia artworks, the list just goes on and on!

The Workshops Rail Museum

The Workshops Rail Museum, part of the Queensland Museum Network, offers an interactive, authentic heritage and cultural experience.

The birthplace of rail in Queensland, the site was the centre of rail construction, maintenance and technology for Queensland's rail industry. The site is once again an icon for the region. Opening in 2002 as a world-class rail museum, together with the oldest operating railway workshops in Australia, it makes for a fantastic and engaging visitor experience.



Image courtesy of The Workshops Rail Museum

Interactive exhibitions explore the impact that rail has had on Queenslanders. A new exhibition *Railways 1914 – 1918* presents a thought-provoking mix of personal stories, imagery and objects that explore the role of railways at home and on the front, in the war to end all wars, the First World War. Boilershop Gallery (location 15 on map on the next page).

The Museum includes hands-on exhibits, multi-media experiences and intriguing stories along with enormous steam locomotives and massive industrial machinery. Since opening, the Museum has received many awards, recognising excellence in areas from heritage conservation to tourism.

Opening hours: Daily 9.30am-4pm, Closed Good Friday, ANZAC Day and Christmas Day

Cost: Adult \$21, Concession \$18, Child (3-15 years old) \$12, Child (under 3) Free,

Family (2 adults & up to 4 children) \$63

www.theworkshops.qm.qld.gov.au

Trash to Treasure – an exhibition of UPcycled functional objects

Trash to Treasure is a showcase of local artisan-made objects which creatively reinterpret discarded materials into utilitarian items including furniture, jewellery and clothing.

Artisans include: Donna and Michael Davis, Tim Iveson, Rebecca Lewis, Kate den Otter, Mieke den Otter, Kiralee Robinson (and more)

Venue: Ipswich Community Gallery, d'Arcy Doyle Place, Ipswich

Open: Thursday 6 August, 10am-6pm

Friday 7 August, 10am-7pm

OFFICIAL OPENING: Friday 7 August, 5.30pm-7pm

Saturday 8 August - Sunday 15 August, 10am-3pm

FREE DROP-IN UPCYCLING WORKSHOPS - Saturday 8 August, 10am-2pm

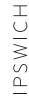
Found object earrings with Kate Roberts and Bec Lewis - make a pair of earrings from a selection of cogs, caps and bits and bobs.

The weaving tree with Kate and Mieke den Otter - create a wrapped pet or figure using natural fibre, twisted branches and threads.

For more information, contact: Bec Lewis on 0488 797 844

Artwork by Kiralee Robinson





**HERITAGE RAILWAY
WORKSHOPS TOURS**



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theworkshops.qm.qld.gov.au

Conference Venues: Ipswich, Queensland



