



**2011**

**ANNUAL REPORT**

**MUSEUM AND GALLERY SERVICES  
QUEENSLAND LIMITED**

Level 3, 381 Brunswick Street  
Fortitude Valley Qld 4006

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# Chairperson's Report

**ON BEHALF OF THE BOARD OF DIRECTORS OF MUSEUM AND GALLERY SERVICES QUEENSLAND (M&GSQ)**, it is with pleasure that I present the Company's 2011 Annual Report.

This report provides an overview of the year's activity. It highlights our key achievements in 2011 including programs delivered, projects completed, grants received and awarded, publications and presentations, partnerships with the sector and stakeholders, and engagement with the broader community.

In the aftermath of Queensland's natural disasters that heralded the start of the year, the sector commenced the task of regrouping and rebuilding while still managing to take part in another eventful year.

2011 marked seven full years since M&GSQ began trading in October 2004. Over that relatively short period of time, the Company has developed and prospered to realise its position as the peak industry body for close to 400 museums, galleries and cultural organisations across the State.

The diligence of M&GSQ's Board of Directors, the efforts of our hard working Staff, and the outstanding contribution and generosity of many organisations and individuals combined to deliver a suite of programs and services in 2011 that supported and grew the sector and inspired best practice.

Highlights included the *2011 State Conference* in Mackay with international keynote speaker Richard Gagnier; delivery of the *Standards Program* in Far North Queensland; the *Securing Funding Workshop*; the M&GSQ | UQAM Seminar with international keynote speaker Gail Davitt; the *2011 Gallery and Museum Achievement Awards*; completion of the regional tour of M&GSQ's exhibition *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland*; as well as the introduction a new pilot *Mentorship, Exchange and Fellowship* professional development program for the sector.

In October the sector had the opportunity to contribute to the discussion paper on the new National Cultural Policy for

Australia – the first in nearly 20 years. In response to issues raised, Arts Minister Simon Crean announced in December that there will be a review of the Australia Council for the Arts ahead of the development of the National Cultural Policy in 2012.



Our funding partners play a crucial role in M&GSQ's ongoing operations and we gratefully acknowledge the continued (and renewed) support of the Australia Council for the Arts; the Queensland Government through Arts Queensland; and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

We acknowledge the essential support that local government provides to our State's museums and galleries. Without it, our cultural organisations would not have the capacity to deliver the quality programs and services that so enrich our local communities.

A significant factor in M&GSQ's ongoing success is the contribution our many organisational and individual partners, who donate their time and expertise to support delivery of M&GSQ's programs and initiatives. We thank you for your participation throughout 2011 and look forward to working with you again in 2012.

M&GSQ's member organisations, the Regional Galleries Association of Queensland and Museums Australia Queensland, have continued to augment the work of M&GSQ, through representation on M&GSQ's Board of Directors and through their provision of valuable professional development programs and other membership activities which support the hard working staff and volunteers in Queensland's museums and galleries.

In 2011, M&GSQ's Board of Directors met a total of five times. I thank my fellow Directors who served during 2011: John Walsh, Lisa Jones, John Waldron, Josh Tarrant, Geoffrey Ewing, Katrina North and Mary-Clare Power for their able guidance and their commitment to M&GSQ and to the sector throughout the year.

Having served my full six-year term on the Board in April 2012, I will be standing down from my role as Director and M&GSQ Chairperson. I pay tribute to my predecessor, John Walsh, who was Chairperson and a Director of M&GSQ since its inception in 2004 through to April 2011. I convey my best wishes and thanks to Geoffrey Ewing and Josh Tarrant who will also be leaving the Board.

To the Staff of M&GSQ, I commend the outstanding calibre of programs and services they delivered to the sector in 2011. This small team of committed and talented professionals continually exceed expectations in meeting the Company's goals and targets.

M&GSQ advocates strongly for the sector and supports, promotes and celebrates the outstanding value of the work being undertaken by over 1,000 paid staff and over 20,000 volunteers in museums and galleries throughout Queensland.

I am proud to be part of a sector that continues to respond to challenges provided by natural disasters, the global financial crisis, and local government amalgamation; and finds ways to place culture, arts and heritage at the heart of community.

**Richard Baberowski**  
**Chairperson**

# M&GSQ Board 2011

**John Walsh**

*Chairperson to 18.4.11  
Public Officer to 18.4.11  
Director to 18.4.11*

Gallery Manager, Gold Coast City Gallery

**Richard Baberowski**

*Chairperson from 18.4.11  
Director*

Consultant, Vantage Arts

**Lisa Jones**

*Deputy Chairperson  
Company Secretary  
Director*

Curator, Queensland Police Museum

**John Waldron**

*Public Officer from 18.4.11  
Director from 18.4.11*

Cultural Heritage and Collections Manager  
Sunshine Coast Council

**Geoffrey Ewing**

*Director*

Principal, Negotiation Solutions

**Katrina North**

*Director from 6.6.11*

Corporate Secretary, Queensland Law Society

**Mary-Clare Power**

*Director from 6.6.11*

Chief Executive Officer  
Toowoomba, Golden West and South Burnett Tourism

**Josh Tarrant**

*Director*

Museum consultant

# M&GSQ Staff 2011

**Rebekah Butler**

*Executive Director (on leave 10 October to 31 December)*

**Debra Beattie**

*General Manager*

*Acting Executive Director (10 October to 31 December)*

**Leisha Lawrence**

*Information Officer*

*Acting Training and Professional Development Coordinator (3 May to 16 September)*

*Acting Exhibition Development Coordinator (2 November to 31 December)*

**Alia Bennett**

*Acting Information Officer (1 June to 30 September)*

**Ann Baillie**

*Manager Training and Professional Development*

**Aimee Board**

*Training and Professional Development Coordinator (to 22 April)*

**Deannah Vieth**

*Training and Professional Development Program Officer (from 4 October)*

**Fiona Marshall**

*Exhibition Program Manager*

**Jodi Ferrari**

*Exhibition Development Coordinator (on leave 19 August to 31 December)*

**Donna Davis**

*Exhibition Development Coordinator (from 14 March)*

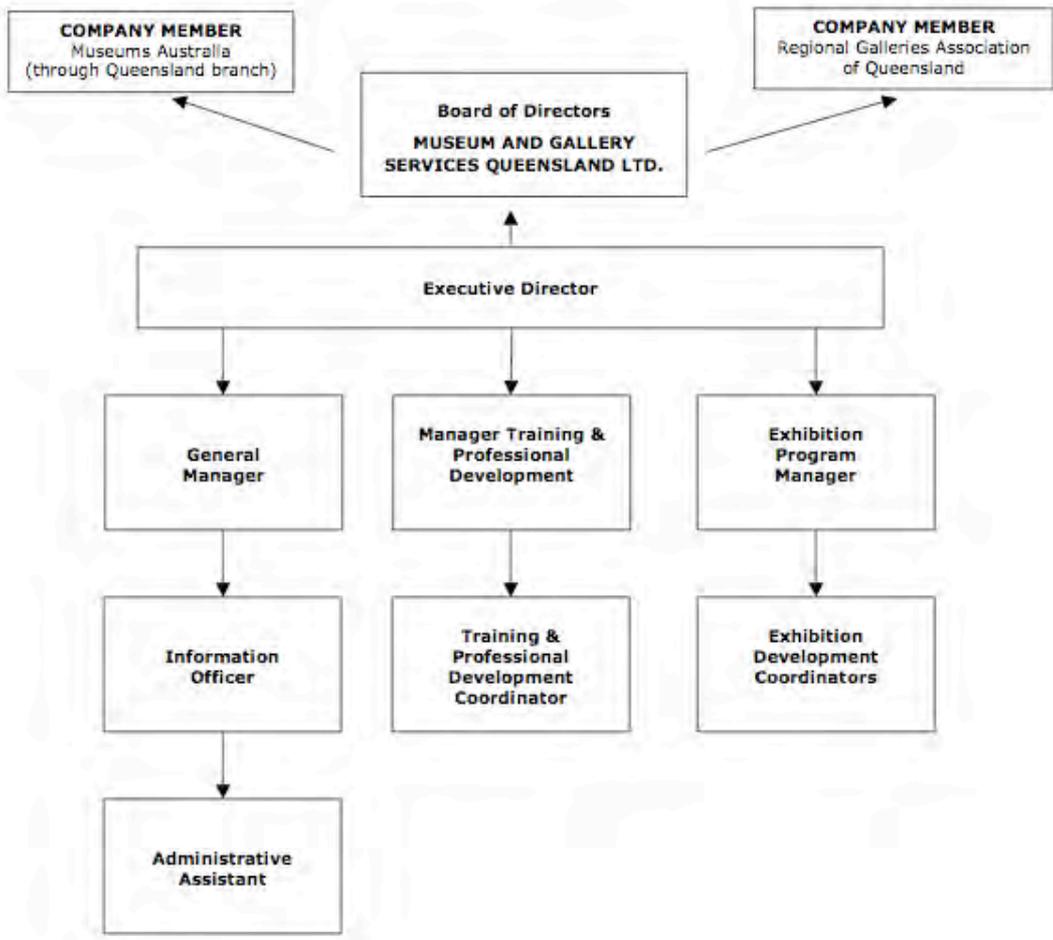
**Emma Hill**

*Exhibition Development Coordinator (20 September to 28 October)*

**Sara Dawson**

*Casual Administrative Assistant*

# M&GSQ Organisational Structure 2011



## Highlights of 2011

M&GSQ's touring exhibition program presented **12** exhibitions to **57** venues in Queensland and nationally, attracting a total of **172,833** visitors.



M&GSQ completed the regional tour of its landmark exhibition, *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland*. The exhibition was displayed at **18** venues, attracting **58,720** visitors during its tour.



**8** organisations took part in M&GSQ's 2011 Standards Program held in Far North Queensland. **8** Standards Reviewers contributed **996** unpaid hours of their expertise to the program. The *Standards Program* is a joint program with Museums and Galleries New South Wales.



**643** participants took part in **40** M&GSQ training and professional development activities.



M&GSQ presented the pilot Mentorship, Exchange and Fellowship Program, offering professional development placements to **15** regional gallery and museum paid and volunteer staff.

**6** organisations and **4** individuals were recognised with 2011 Gallery and Museum Achievement Awards.



M&GSQ published **4** editions of the newsletter *Source*, and **4** editions of the exhibitions newsletter *Update*. These publications attracted **10,014** downloads from M&GSQ's website during the year.



M&GSQ's number of e-bulletin subscribers grew to **858**, an increase of **15.2%** on 2010.



M&GSQ's website registered **263,979** entry page views – an increase of **20.2%** on 2010.



**M**&GSQ partnered with the Griffith University School of Humanities for the third consecutive year on its Social Enterprise Program.



**Q-DIS:** Queensland Disaster Information Network, a group for sharing information on disaster preparedness and planning, was launched ready to assist in Queensland's summer of disaster.

# Acting Executive Director's Report

2011 began with an unprecedented escalation of the natural disasters which had been unfolding at the end of 2010, demanding the best efforts of all to keep communities safe. For our museum and gallery workers, this meant not only taking care of families, friends and homes, but also undertaking extraordinary efforts to care for our cultural collections and infrastructure. These endeavours continued well into the year, affecting the ongoing capacities of many of our constituents throughout the State.

Museum and Gallery Services Queensland (M&GSQ) contributed to the effort in a number of ways: by working with Christine Ianna, a Queensland representative of the Australian Institute for the Conservation of Cultural Material to present *Q-DIS: a Queensland Disaster Information Network*; and by setting up a register on the M&GSQ website of arts and cultural organisations affected by the flooding and Tropical Cyclone Yasi, from information obtained through regular contact with the Museum Development Officers and constituents on the ground. The register also included a list of people and organisations willing to donate time, expertise, services, equipment and financial assistance to those affected. M&GSQ worked with Arts Queensland staff to feed into their state-wide collection of information; and with Collections Australia Network to provide links and information for CAN's online status of museums, galleries, libraries and archives in areas affected by the Queensland and Victorian floods. M&GSQ also participated in Extraordinary Blue Shield Australia teleconferences in response to the flooding in Queensland, Victoria and New South Wales.

These events necessitated a delay in some of M&GSQ's early programming for 2011, however once the schedule got underway, it proved to be an outstanding year of activities.

The foundation for this success was established with the Company's new Business Plan for 2011-2013, which had been the basis for M&GSQ's return to triennial funding in 2011 from Arts Queensland's *Small to Medium Organisations (s2m)* program. The Business Plan was developed after extensive consultation with the sector in

2010. This input and feedback was greatly valued by M&GSQ to inform our future direction, and to ensure that we best serve Queensland's museum and gallery sector with timely, relevant and innovative programs and services.



Throughout 2011, M&GSQ delivered impressively in all program areas. M&GSQ provides support for professional and strategic development to the sector, offering a range of programs and services in the areas of information and referral; training and professional development; exhibition development and touring; industry development; and promotion of the achievements of Queensland galleries and museums through major industry events.

The Company presented its *2011 State Conference* in Mackay in August, attended by 102 delegates and speakers. The Conference offered a lively three days of plenary sessions, parallel sessions, case studies, masterclasses and social events for paid professionals and volunteers. In addition to producing an exceptional Conference, M&GSQ's Training and Professional Development Program staff had a full year, including numerous trips to Far North Queensland for the *Standards Program*, delivering a total of 40 activities with 643 participants throughout the year.

Another of the Company's major achievements for the year was the introduction of the *2011 pilot Mentorship, Exchange and Fellowship Program*. A professional development program of this kind has been a long-term goal of M&GSQ, so it was with great pleasure that we were able to partner with Arts Queensland through the Regional Arts Development Fund (RADF) to present the pilot program. Selected from a large and highly-competitive field of applicants, a total of fifteen paid staff and volunteers from Queensland's regional gallery and museum sector were able to access opportunities to enhance their knowledge and skills through placements with mentors in Queensland, interstate and internationally. We acknowledge the significant commitment of time and expertise of the mentors and host

organisations to the program – their enthusiasm was central to its success. Later in the year, M&GSQ was delighted to learn that the Arts Queensland/RADF funding would be offered to the program again for 2012.

M&GSQ's *Exhibition Development and Touring Program* also had a successful year. 172,833 people experienced and engaged with exhibitions toured by M&GSQ to 57 venues across Queensland and nationally. M&GSQ's landmark touring exhibition, *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland* completed its two-year tour in November 2011. 58,720 people viewed the exhibition at eighteen venues during its tour around Queensland.

M&GSQ honoured the outstanding work of the State's museum and gallery sector, both by organisations and individuals, at the *2011 Gallery and Museum Achievement Awards* (GAMAA), generously hosted and sponsored by the Griffith University Art Gallery. Five category winners and five special commendation recipients received their awards from guest presenter Deborah Miles, Director of Creative Communities, Arts Queensland. M&GSQ extends its thanks to the GAMAA Advisory Committee, the 2011 Judges, Simon Wright and the Griffith University Art Gallery, and each of our valued sponsors for their support of this important industry event.

As in previous years, M&GSQ's 2011 program delivery was enhanced by its strong relationships with state and national industry partners, such as Museums and Galleries New South Wales; the National Standards Taskforce; NETS Australia; the University of Queensland Art Museum and University of Queensland Museums Studies Program; the Regional Galleries Association of Queensland; Museums Australia Queensland; and the Museum Development Officer network; among others.

We also value the affirmation of M&GSQ's work by the industry professionals who have contributed an extraordinary number of voluntary hours to our programs and events: the Standards Program reviewers; speakers at our conferences, seminars, workshops and networking events; and our advisory committees and assessment panels.

A full list of M&GSQ's program partners can be viewed on page 47.

Throughout the year, M&GSQ continued to advocate the sector's value and needs to all tiers of government, its communities and stakeholders. This included working with the Local Government Association of Queensland's Senior Advisor, Arts and Culture; assisting with Arts Queensland's Regional Infrastructure Grant (RIG) program; making a submission to the Federal Government's discussion paper on the new National Cultural Policy for Australia; and contributing to a range of state and national industry forums, advisory groups and events.

In response to concerns raised by the sector regarding the Federal Government's intention to phase-out inefficient incandescent lamps, M&GSQ partnered with the Regional and Public Galleries Association of NSW (RPG NSW) to commission a *Technical Industry Report on Museum and Gallery Lighting and Air Conditioning*, undertaken by the firms Steensen Varming and International Conservation Services. The preliminary findings of the report were presented at M&GSQ's State Conference in Mackay in August 2011, and the final report was published on the M&GSQ website in December. The report will be reviewed and updated with new developments in these areas in late 2012.

The Company continued its efforts to strengthen its income streams and financial sustainability. As well as returning to triennial funding from Arts Queensland's *Small to Medium Organisations Program* (s2m), the Company had to reapply in 2011 to the Australia Council for the Arts' *Key Organisations* program for multi-year funding. In October 2011, M&GSQ was informed that it was successful in this application for the 2012–2015 funding period, with a small increase in its base grant.

M&GSQ also received notification that its funding from the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments, would be renewed for the period 2011/12 to 2014/15, with a small increase in the base grant.

These outcomes provide M&GSQ with the opportunity to plan ahead with confidence to develop quality programs and services and new initiatives for the sector, and we thank Arts Queensland and the Australia Council for the Arts and their staff for their continued support.

M&GSQ is also grateful to the project funding partners who have supported our activities during 2011. These one-off grants have added significant value to our initiatives in training and professional development; exhibition development and touring; and sector development.

Acknowledgements for our 2011 funding partners can be found on page 44.

M&GSQ derives income through its program activities, and has continued to find efficiencies in annual administration costs. The year's net profit from its ordinary activities afforded the Company an opportunity to allocate reserves to replace ageing computer equipment and to upgrade some of its website functions. The final result for 2011, after transferring \$27,776 to reserves, is a surplus of \$9,218 on an overall expenditure of \$828,832.

The intensity and high quality of the Company's program activities throughout the year would not have been possible without M&GSQ's exceptional Staff: Rebekah Butler (currently on leave), Ann Baillie, Fiona Marshall, Leisha Lawrence, Jodi Ferrari (also on leave), Donna Davis, Emma Hill, Aimee Board, Deannah Vieth, Alia Bennett and Sara Dawson.

As always, the M&GSQ Board of Directors has provided great stewardship in working with Staff to achieve the Company's strategic outcomes and to vision its future. New to the Board in April 2011 was RGAQ appointee, John Waldron, who brought with him extensive experience in the gallery, museum and heritage areas in Queensland and interstate. Appointed to the Board in June 2011 were two Independent Directors, Katrina North and Mary-Clare Power, who brought their valuable skill sets to the Company: Katrina in the areas of strategy, corporate administration and governance; and Mary-Clare in the areas of tourism, events and cultural industries.

In April 2011, M&GSQ farewelled its inaugural Chairperson and longest serving Board member, John Walsh. Happily, John has continued his professional relationship with M&GSQ in his position as President of the Regional Galleries Association of Queensland and as a participant in M&GSQ's programs and services as Gallery Manager, Gold Coast City Gallery.

John's role was ably filled by Richard Baberowski, who has demonstrated enormous enthusiasm for supporting the cultural sector to maximise its capacity and for M&GSQ's role as a leader in that quest. Richard will step down as Chairperson and Director at the Annual General Meeting in April 2012, having served his full term on the Board. We thank Richard for assuming the Chairperson's role so seamlessly and for his drive. Independent Director, Geoffrey Ewing will also complete his full term on the Board and will step down at this AGM. Geoffrey has provided a valuable business perspective to the Board, and has championed the need for increased and dedicated resources to realise the full potential of marketing the Company's and the sector's activities. Josh Tarrant will also finish his current term on the Board and we thank Josh for his valuable input from his experience in the sector as a collections manager and also as a professional who gave his valuable time to M&GSQ's Standards Program as a Reviewer.

Thankfully, 2011 finished on a quieter note than did 2010, however tribute should be paid to those who prevailed through a difficult year. M&GSQ is privileged to work on a daily basis with the amazing staff and volunteers of Queensland's galleries and museums and the people who support them. We look forward to another productive year in 2012.

**Debra Beattie**  
**Acting Executive Director**

# Industry Development and Advocacy

## Representation

During 2011, staff members of M&GSQ provided input and advisory services to the industry, including representation on:

- National Exhibitions Touring Support (NETS) Australia.
- National Standards Task Force.
- Museums Australia National Council.
- Museums Australia Publications Committee.

M&GSQ staff also contributed to the following industry programs/events:

- Museums Australia *Common Ground* forum.
- 2011 South East Queensland Small Museums Conference planning and promotion.
- Griffith University Social Enterprise placement program.
- Queensland Assembly of Regional Gallery Directors.
- Arts Queensland Regional Infrastructure Grants (RIG) Program.
- Judging panel, *Art from the Margins*.
- Extraordinary Blue Shield Australia teleconferences re natural disasters.

## Industry Development

### ◆ 2011 Gallery and Museum Achievement Awards (GAMAA)

The eighth annual Gallery and Museum Achievement Awards (GAMAA) were presented by Museum & Gallery Services Queensland at an Awards ceremony on 9 December 2011, generously supported and hosted by the Griffith University Art Gallery.

Following drinks and canapés in the Gallery, guests moved to the adjacent theatre for the presentation of the awards. Deborah Miles, Director of Creative Communities, Arts Queensland, was the guest presenter for the 2011 GAMAA.

Winners were announced in five categories (three organisational and two individual),

and five nominations were also awarded with Special Commendations.

The 2011 GAMAA recipients were:

#### **ORGANISATIONS: STAFF OF 5 OR MORE**

WINNER: Cairns Regional Gallery for *Malu Minar: Art of the Torres Strait* international touring exhibition

SPECIAL COMMENDATION: Cobb+Co Museum, Toowoomba, for *Reminiscences Program*

#### **ORGANISATIONS: STAFF OF UNDER 5**

WINNER: Caloundra Regional Gallery for *TreeLine people art science nature*

SPECIAL COMMENDATION: Gatakers Artspace, Maryborough, for *Collective Insites* exhibition

#### **ORGANISATIONS: VOLUNTEER RUN**

WINNER: Mount Morgan Museum for *Mt Morgan Murri: Indigenous stories of the Mt Morgan region*

SPECIAL COMMENDATION: Emerald Art Gallery for *OBJECT: Uncovering the Significant Objects held in the Historical Collection of the Central Highlands*

#### **INDIVIDUALS: PAID**

WINNER: Richard Baberowski, formerly Moreton Bay Regional Council

SPECIAL COMMENDATION: Deborah Tranter, Cobb+Co Museum, Toowoomba

SPECIAL COMMENDATION: Camille Serisier, Griffith Artworks, Griffith University

#### **INDIVIDUALS: VOLUNTEER**

WINNER: Elaine Madill, Wondai Regional Art Gallery

M&GSQ is fortunate to have the generous support of Brian Tucker Accountant who has sponsored the commissioning of the GAMAA trophies for the eighth consecutive year. The 2011 trophies were created by Brisbane-based artist, Glen Skien.

Also sponsoring for the eighth consecutive year, Brandi Projects provided goods and services to the value of \$1,000 for the winner of the category, Organisations: Staff of under 5.



**2011 GAMAA Recipients:**  
 Back row: Lisa McNamara, Emerald Art Gallery; Lara Clark, Sunshine Coast Council; Gwen Scott, Mt Morgan Museum; Karen Tyler, Redcliffe City Art Gallery; Susan Rogers, Fraser Coast Regional Council; Kim Morland; Lynda Griffin, Sunshine Coast Council; John Waldron, Sunshine Coast Council.  
 Front row: Elaine Madill, Wondai Regional Art Gallery; Janette Laver, Cairns Regional Gallery; Josette Stansbie, Cobb+Co Museum; Janelle Insley, Cobb+Co Museum; Judy Barrass; Camille Serisier, Griffith Artworks.  
 Photo: Mark Crocker.

Archival Survival sponsored the GAMAA for the third time in 2011, providing goods and services to the value of \$1,000 for the winner of the category, Organisations: Volunteer Run.

The Regional Galleries Association of Queensland sponsored a prize of \$1,000 for the winner of the category, Individuals: Paid again in 2011.

Museums Australia Queensland also sponsored a prize of \$1,000 for the winner of the category, Individuals: Volunteer for the second time.

Each year, the GAMAA is reliant upon the outstanding contribution of sponsors, trophy artists, our Advisory Committee, Judging Panel, and each year's event hosts and presenters. M&GSQ sincerely thanks each of these contributors for their generous support.

See Appendix 3 for the 2011 Advisory Committee and Judging Panel.

◆ **M&GSQ 2011 State Conference  
 Mackay, 11–13 August**

Museum & Gallery Services Queensland presented *MAKING A DIFFERENCE: M&GSQ State Conference 2011* in Mackay from 11–13 August. M&GSQ thanks our funding partners: Artspace Mackay, Mackay Entertainment and Convention Centre, Mackay Regional Council; our sponsors;

and all on the Conference planning committee for their support.

See Appendix 5 for the Conference Planning Committee.

M&GSQ's 2011 State Conference was a major professional development opportunity for museum and gallery staff and volunteers. Thursday 11 and Friday 12 August featured national and international keynote speakers in plenary sessions, and case studies in parallel sessions. Saturday morning, 13 August, offered a choice of six masterclasses and skill sessions.

The Conference was located in picturesque Mackay, north Queensland, the gateway to islands and rainforest. Satellite and social events showcased not only the tropical setting but also the unique public art interpretation of its stories.



L-R: Kylie Bourne, Lisa Jones and John Paul Fischbach networking at the Conference BBQ at Bluewater Quay, Mackay.

Conference themes addressed by keynote speakers included:

- *Dealing with Disaster...* bush fires, floods and cyclones;
- *Agents of Social Change and Challenging Stories*;
- *Build it...* reconceptualising museum and gallery spaces;
- *Managing our carbon footprint* and lighting solutions;
- *Beyond the Walls...* new media, public art and heritage interpretation;
- *Changing Nature of Collections...* documentation and preservation of new media art, contemporary collecting practices.

77 delegates and 25 speakers attended the Conference. 100% of delegates and speakers who returned their evaluation forms rated the overall Conference as 'satisfactory' or higher.

Conference video and powerpoint presentations are available to view and download on the M&GSQ website at [http://www.magsq.com.au/01\\_cms/details.asp?ID=749](http://www.magsq.com.au/01_cms/details.asp?ID=749)

The plenary, *Dealing with Disasters*, included four keynote speakers:

- Liza Dale-Hallett, Senior Curator, Sustainable Futures, Museum Victoria;
- Grant Collins, Manager, Preservation Services, State Library of Queensland (SLQ);
- Lydia Egunnike, Senior Conservator, Conservation Unit – Collection Preservation, SLQ;
- Murray Massey, Cardwell Historical Society.

In her presentation, *Making Meaning from Ashes – Developing the Victorian Bushfires Collection*, Liza Dale-Hallett discussed Museum Victoria's establishment of the Victorian Bushfires Collection in the days and weeks following Black Saturday. She reflected on the role of museums in the aftermath of contemporary natural disasters, the potential of museums to contribute to community healing, and their role of public engagement in making meaning from disaster.

Grant Collins from SLQ discussed *The Implementation of a Disaster Preparedness and Recovery Plan: What We Learned*. He acknowledged that the January 2011 floods that visited disaster on many parts of the State hit the State Library of Queensland, which is situated directly on the Brisbane

River, pretty hard. Water levels were higher than the warnings predicted and the inundation closed the Library for a month and the car park for several months. Fortunately nothing of great value or significance to the State was lost.

Grant reflected on their disaster preparedness work and implementation, the importance of detailed and tested Business Continuity Planning with crisis management as a subset of that, at communications options and issues, at the challenges they faced in getting back on their feet and the role of staff in all of this.

Lydia Egunnike presented *A conservator's response to the South-East Queensland Flood*. She examined the role of the conservator in the disaster recovery of heritage collections and shared the many lessons learned. She discussed the complexities of coordinating the salvage of a large private photographic collection and the resulting need to revisit currently recommended salvage priorities.

In *Embracing Yasi*, Murray Massey challenged delegates to see that on the tempestuous night of 2 February 2011, not all Yasi's energy was bent on destruction. It tore away buildings, stripped the forests, rattled the foundations of existence and washed away much of Highway One. Yet it reinstated the open, gently sloping sand dunes on Cardwell's foreshore, raised the level of the beach, and restored the panoramic bay views and freedom for the sea breeze. Treasured relics from the 1800s lay soaked amid the debris in Cardwell's J.C. Hubinger Museum after Tropical Cyclone Yasi, while out front the remains of the town's original 1871 jetty were exposed in the mudflats, perhaps for the first time in a century. Yasi destroyed man-made relics but reinstated the sustainable natural order. History is beckoning and pointing to the prudent road to our future, Murray believes. Yet governments are giving reconstruction of Highway One priority over Cardwell's foreshore. Tarmac on top of sand dunes!

The Plenary, *Agents of Social Change*, included four keynote speakers:

- Jo Besley, Senior Curator Social History, Queensland Museum, and Churchill Fellow 2009;
- Fiona Foley, Artist, Urban Art Projects / Mackay Bluewater Quay;
- Adriane Boag, Educator, Youth and Community Programs, National Gallery of Australia;

- Dr Adele Chynoweth, Curator (ATSIP Team), National Museum of Australia.

Jo's presentation, *Closure? Or opening? Museums as 'crucibles' for identity, healing and recovery*, shared a vision of museums as active, generative spaces and explored how museums can tackle issues of identity and more particularly, contemplate and interpret difficult, contentious, even incomprehensible, events and experiences.

Drawing on personal curatorial experience with local projects, alongside international examples from a recent Churchill Fellowship, Jo looked at the potential for museums to be spaces that encourage 'opening up'. Opening, as opposed to the popularly-held notion of 'closure', can lead participants to develop new narratives and accounts of their experience, with the potential for reconciliation and recovery by sharing these accounts through exhibitions and other museum projects.

In *Public Art Laced with Memory*, Fiona Foley explored the development of her public art commissioned for Mackay's Bluewater Quay. Her starting point was to look into the history of Mackay: its beginnings, its silences and its uncomfortable truths. Understanding the history of the site started to build a deeper layer of cultural integrity. This involved communicating with a variety of people, at times being humble and listening, at other times being single-minded and fighting for a creative idea to be in the public arena.

Adriane Boag presented a case study of an *Art and Alzheimers Outreach Program*. In 2007 the National Gallery of Australia (NGA) in partnership with Alzheimer's Australia conducted a six-week pilot program to test the potential of interactive tours of works of art for people living with dementia. The aims of the pilot program were to increase well-being and quality of life for participants through engagement with the visual arts in a gallery or museum. The success of the pilot, the enjoyment and expectations of participants and the findings of an evaluation prompted the NGA to continue and develop the program.

In 2009, the NGA received a grant to establish an Outreach Program to assist arts and health professionals in remote and regional communities to implement tours in museums and galleries for people living with dementia.

In Adele Chynoweth's paper, *Developing the exhibition, 'Inside: Life in Children's Homes'*, she described the challenges that emerged during the development of this Australian-funded exhibition planned for the National Museum of Australia, and how the exhibition website has addressed some of these challenges. The exhibition, which will represent the experiences of former residents of Children's Homes within Australia during the twentieth century, was announced by former Prime Minister, Kevin Rudd, as part of the National Apology to Forgotten Australians and former Child Migrants.

In the Plenary, *Build it... reconceptualising museum and gallery spaces*, two keynote speakers, Deborah Tranter, Director, Cobb+Co Museum and Regional Services, Queensland Museum and Richard Baberowski, Vantage Arts, presented new approaches to the development of Queensland museums and galleries.

In, *Museums and Communities: Changing Dynamics: An analysis of the Cobb+Co Museum in Toowoomba*, Deborah presented her thesis that the engagement between museums and their stakeholder communities needs greater attention if they are to share a creative future together. Of seminal importance is the fact that museums can play substantial leadership roles within communities. This occurs when the relationship between the museum and its community becomes entrenched with shared values. These values can facilitate social, cultural, and economic benefits for both museums and their communities.

Her presentation analysed the third-stage transformation of the Cobb+Co Museum in Toowoomba, Queensland, providing an example of the positive effects that the changing dynamics between museums and their communities can have, particularly in regional areas. Although marked by a structural change completed in September 2010, the third-stage transformation was moulded by the Museum's community engagement strategies and reflected in changing visitor experiences and the community's embracement of heritage values.

Richard Baberowski's presentation examined an ambitious strategy to create a region with culture at its core. Driven by Council amalgamations rather than prophetic insight into the global malaise, the Moreton Bay Regional Council developed innovative arts infrastructure

and operational strategies. Together these will potentially position the region well during and after the churn of amalgamation and the Global Financial Crisis. The aim is to build a confident self-organising community that generates unexpectedly special cultural activity. The overall promotional strategy is built upon a strong 'cultural heart' brand and online portal. The paradox is that despite its strong vision the 'cultural heart' roll out will be severely tested by reductions in staff and operational budgets.

The Plenary, *Our Carbon Footprint*, opened with Guy Abrahams, Art and Environment Consultant, who spoke on *Climate Change, Sustainability and the Arts*. He summarised current climate change science, the challenges that this science poses, and what broad measures may be undertaken to meet those challenges. He presented a variety of Australian and international arts-based initiatives that bring about positive engagement with environmental issues, particularly sustainability and climate change.

Next was Norman Richards, Building Design & Interiors, and Steve Chaddock, Timeline Heritage Consultants, who presented a case study on a *Sustainability Refit for Artspace Mackay*. They considered the greening challenge for Artspace Mackay, a 10-year-old purpose-built regional gallery facility, by asking the question: how could the gallery reduce its carbon footprint whilst maintaining its current conservation and display standards? They considered the gallery operation as a whole with a particular focus on energy efficiency in lighting and air conditioning and made useful recommendations.

Richard Crampton, Technical Director – Mechanical, and Emrah Baki Ulas, Associate Lighting Designer, Steensen Varming presented the *Key Findings from the Technical Industry Report – Gallery And Museum Lighting And Air Conditioning*.

Steensen Varming and International Conservation Services were commissioned by Museum and Gallery Services Queensland (M&GSQ) and The Regional and Public Galleries Association of NSW (RPG NSW) to produce a technical industry report that informs galleries and museums on future options for economically and environmentally sustainable methods of display environments, preservation and storage of art and cultural material using appropriate technology, products and

systems, which also comply with recent government legislation. They presented the key findings of the project, and discussed an evaluation of the current and future trends, in order to assist museums and galleries in making informed decisions to improve their operations, upgrade their systems towards best practice energy efficient lighting and climate control systems.

This was in the context that appropriate environmental parameters for cultural collections and exhibitions are currently a major topic of discussion on an international level for museums and galleries. Best practice expectations for environmental conditions are evolving, and the need for tightly controlled environments is being questioned in this era of sustainability and energy use. How much these conditions can be relaxed without causing damage to the items contained within them is complex as it varies between material types, climates and use of areas. It also cannot be undertaken unilaterally in Australia as most museums receive loan material with strict environmental display conditions.

Another key development for the museums and galleries is the Government's intention to phase out inefficient incandescent lamps to reduce Australia's greenhouse gas emissions and contribute to international efforts to tackle climate change. Apart from the Government legislation, some of the key lamp manufacturers are phasing-out certain light sources. While the phase-out of incandescent lighting is expected to have long-term environmental and cost-saving benefits, it has impacted on Australia's museum and gallery sector, with many facing the costly replacement or significant upgrade of existing lighting infrastructure.



L-R: Richard Crampton, Norman Richards, Steve Chaddock and Guy Abrahams during the panel discussion in the plenary, *Our Carbon Footprint*.



mervin Jarman (front) and plenary chair, Richard Baberowski (back) during the plenary, *Beyond the Walls*.

The plenary, *Beyond the Walls... new media, public art and heritage interpretation*, featured three examples of the digital in contemporary museum, gallery, arts and heritage practice. Craig Walsh, internationally respected artist, described his *Digital Odyssey* which commenced in 2010 as a national, multi-venue tour and artist residency bringing him to rural and remote locations throughout Australia. The project enabled regional audiences the opportunity to not only view but also become involved in the production and presentation of unique and highly engaging new media artworks whilst Craig resided in each town for periods of three to seven weeks. The project formed as a collaboration between Craig and the Museum of Contemporary Art (Sydney), along with State and regional organisations and community groups. Along the tour, Craig Walsh worked with people and sites outside the traditional realms of art galleries or museums. The works created in each town have been guided and influenced by the landscapes and histories of the local area, and the project has been a catalyst for change within the communities involved.

mervin Jarman, a street art-activist using new media technology and a founding member of the UK's Mongrel Collective, spoke on *Repatriating Technology*. mervin is. In 2003 mervin initiated the award-winning Container Project, a community media lab in a 40-foot shipping container in rural Jamaica. One of mervin's latest projects is the iStreet Lab, a portable multimedia production studio in a 240-litre wheelie bin.

Sarah Barns, Manager Strategic Initiatives – Creative Industries Innovation Centre, University of Technology, spoke on Sydney's *Intangible presences: Re-locating*

*archives for heritage interpretation using mobile media*. She discussed what the mobile web means for digital publishing, with a particular focus on how mobile platforms can be used to promote new encounters with archival collections across a range of media formats. Her examples included recent projects she developed: the ABC's Sydney Sidetracks pilot (2008), the Powerhouse Museum Suburb Labs initiative (2010) and Past Forward with ABC Pool (2011). These projects have each explored what new connections might be made in the mobile web between the spaces of the archive and those of our contemporary geographies, utilising recorded sound and oral history, photography, film and map archives in site-specific ways.

The final plenary, *Changing Nature of Collections*, was opened by Richard Gagnier\*, Head of Conservation, Montreal Museum of Fine Arts, Canada who presented *The concept of integrity as the guiding framework to the preservation of time-based media art and installation*.

\*Richard Gagnier's visit to Australia was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Richard discussed the work of DOCAM Research Alliance which, for five years, has been looking at issues of preservation and documentation of time-based media art works. Initiated by La Fondation Daniel Langlois, based in Montreal, Quebec, this vast research endeavour has implemented five research axes of investigation, namely Conservation, Documentation, Cataloguing, History of Technologies, and Terminology. From these committees, tools and guidelines were elaborated that would contribute to the preservation of the media arts heritage. Reflecting on the knowledge acquired through the case study approach, the research committee on Conservation examined different issues and concepts which guide preservation issues of these works.

Keeping in mind the issue of obsolescence, Richard reflected on the concept of authenticity. Looking at specific examples drawn from the case studies, authenticity could be defined as maintaining the work's integrity since significance and historical setting of an artwork is not solely located within its original media technology. Such an approach has certainly an impact on collection management strategies, on acquisition process and policy, as well as

implementation of equipment maintenance programs. The preservation process is becoming a shared responsibility between curators, registrars, conservators and the museum's multimedia technicians.

Liz Wild, Conservator, Sculpture Conservation Department, Queensland Art Gallery | Gallery of Modern Art presented an *Illustrated Case study on QAG | GoMA's Contemporary Art Collection*. Liz debunked a popular image of conservators as people painstakingly cleaning paintings in a studio or laboratory with a cotton wool swab. While many conservation treatments are detailed and painstaking, conservation of contemporary art in particular requires innovative treatment and display preparation approaches to unique challenges. Installing fragile and complex artworks is very much a collaborative approach between the Gallery's workshop staff, installation team and conservators. Conservators offer advice, work alongside and in some instances, lead installation and workshop teams on projects.

She presented three case studies where contemporary artworks required conservators' involvement in formulating and guiding practices for the safe display while maintaining the artwork's artistic integrity. Conservation treatments were discussed for a ten-metre by six-metre painting by Iranian artist, Shirana Shibazi, [*Schaedel-03-Painting-2008*]; a life-sized fibreglass elephant by Indian artist Bharti Kher, *The skin speaks a language not its own*; and a nine-metre-long photograph by Chinese artist, WANG Qingsong, *Night revels of Lao Li*.

Graeme Were, Lecturer in Museum Studies, School of English, Media Studies and Art History, University of Queensland presented *Extreme collecting: archival legacies to collecting futures*.

Extreme collecting was defined as those 'difficult' objects that lie at the fringes of what is normally considered acceptable practice in museums. Graeme summarised the key points of a series of public debates held at the British Museum in 2007-8 that centred on discussing objects that resist being collected for reasons of their size, scale, materiality, marginality, legality, mass production or for their political or ethical nature. He argued for a critical debate about museum collecting practices and a move towards identifying priorities for collection policies that are inclusive of acquiring 'difficult' objects.



**Rebekah Butler** (with camera) and **Richard Baberowski** (with question) at the **Practical Lighting Demonstration in Artspace Mackay**.

The parallel sessions included a *Practical Lighting Demonstration Session* and case studies on conference themes.

In the *Practical Lighting Demonstration Session*, representatives from three lighting companies: Grant Parker, Sylvania Lighting Australasia; Peter McKenzie, Philips Strand Selecon; and Nathan Wilson-Rynell and Mark Hoppe, Raylinc Lighting responded to the phasing out of incandescent lighting and presented galleries and museums with their solutions for lighting options, demonstrating their products and answering delegate questions.

Case studies on the theme, *Collaborations and Partnerships... success stories and lessons learned*, were presented by three speakers:

- *Object - Uncovering the significant objects held in the historical collections of the Central Highlands*: Bronwyn Roper, Museum Development Officer, Central Queensland, Queensland Museum;
- *Creative Insites: an innovative approach to reinvigorating collections in a regional context*: Christine Turner, Artist;
- *Be Kind to Your Mind... get involved in the arts*: Judy Rose, Artist and Health Worker.

Four case studies explored *New initiatives in collection management and preservation... challenges and successes*:

- *Collaboration between the Walker Family and the North Stradbroke Island Historical Museum*: Elisabeth Gondwe and Petrina Walker, North Stradbroke Island Historical Museum;

- *Linkages: Digital Connections between Collections*: Brian Crozier, Crozier Schutt Associates;
- *Q-DIS – The Queensland Disaster Information Network*: Christine Ianna, State Library of Queensland;
- *Highlights of the history factory: community engagement through processing the unaccessioned backlog*: Hannah Perkins, Queensland Museum South Bank.

*Production:* Colleen Tuxworth,  
Principal, Cultural Retail.

Four speakers presented case studies on *Galleries and Audience Engagement... enhancing access and learning*:

- *Engaging the audience and enhancing the learning at UQ Art Museum*: Gillian Ridsdale, University of Queensland Art Museum;
- *Get in the Van: Two approaches to collection access and audience development in regional Queensland*: Justin Bishop, Cairns Regional Gallery;
- *Generation X: taking the reins and engaging new/non traditional audiences*: Karen Tyler, Redcliffe City Art Gallery;
- *Cultural learnings of America for make benefit glorious nation of Australia*: Andrew Gill, Manager Cultural Services, Bundaberg Regional Council on his M&GSQ 2011 International Fellowship.

81 people participated in the Masterclasses held on Saturday 13 August. 98.5% of delegates who returned their evaluation forms rated the Masterclasses as 'satisfactory' or higher. These included:

- *Preservation of New Media Art*: Richard Gagnier, Head of Conservation, Montreal Museum of Fine Arts, Canada;
- *Smarter More Effective Marketing – Parts 1 & 2*: John Paul Fischbach, CEO and Founder, Auspicious Arts Incubator;
- *Developing an Exhibition: how do we go about it? – Parts 1 & 2*: Brian Crozier, Co-principal, Crozier Schutt Associates, museum consultant;
- *Blueprint for museum and gallery professionals on methods of making art accessible to people living with dementia and their carers*: Adriane Boag, Educator, Youth and Community Programs, National Gallery of Australia;
- *4 Keys to Confident Public Speaking*: Dr Jude Phippen, Co-Director, Creative Regions Ltd;
- *Retail in Museums and Galleries – Merchandise Planning, Purchasing and*



**Michael Wardell and Debra Beattie view *Sugar cubes*, one of Fiona Foley's six art installations that highlight the Indigenous Yuibera and Mackay-based South Sea Islander perspectives of Mackay along the Bluewater Trail beside Mackay's Pioneer River.**



**Richard Gagnier presenting his Masterclass, *Tools and Principles for the Preservation of Time-Based Media Artworks*.**

## ◆ **Peer Talk 2011** **International Museum Day**

To celebrate International Museum Day on 18 May, M&GSQ presented *Peer Talk 2011: An Exhibition Review*, with the courageous participation of the Mercy Heritage Centre and the honest reflections of a panel of exhibition reviewers. *Peer Talk* is designed to help build a culture of constructive exhibition criticism in the museum and gallery sector. This was the seventh of these events presented by M&GSQ since 2001.

The events are based on the work of Kathleen McLean and the reviews of exhibitions held at the American Association of Museums Annual Meetings and at the Museums Australia National Conferences since April 2001.

*Peer Talk 2011* focused on the interpretation of one of Brisbane's oldest buildings, the first permanent home of the Sisters of Mercy in Queensland and the displays that have opened in Stages 1 & 2 of the development of Mercy Heritage Centre.

The presenters of the behind-the-scenes institution's perspectives were:

- Sr Anne Hetherington, Chair, Mercy Heritage Centre Management Committee;
- Peter Connell, Director, Mercy Heritage Centre;
- Caolán Mitchell, Director, Thylacine – the consultant exhibition designers.

The reviewers were:

- Dr Judith McKay, museum curator, historian and heritage consultant;
- Peter Marquis-Kyle, an architect who specialises in conserving historic places;
- Bryon Cunningham, Director of Cunningham Martyn Design.

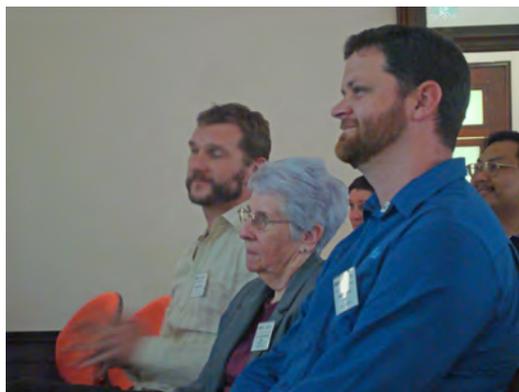
Dr Graeme Were, Convenor, UQ Museum Studies Program launched International Museum Day with reflections on the theme *Museums and Memory*.

35 people attended the event. Feedback was very positive, with a 100% satisfaction rating of the event overall:

*'It offered me numerous insights into exhibition development and reflections about the exhibition at Mercy Heritage Centre. At the same*

*time, it also broadened my knowledge on Queensland's history and cultural heritage.'*

*'I really enjoyed the event, the robust discussion, and the opportunity to gain insights into the new exhibition spaces. We all benefited enormously from our attendance.'*



**The Spokespeople for the development of exhibitions at Mercy Heritage Centre, (L-R) Caolán Mitchell, Sr Anne Hetherington, Peter Connell.**



**Sunset celebration of International Museum Day on the verandah of the Mercy Heritage Centre, Brisbane.**

## ◆ **Pilot 2011 Mentorship, Exchange and Fellowship Program**

In 2010, Museum and Gallery Services Queensland was awarded financial support from Arts Queensland through the Regional Arts Development Fund (RADF) to pilot a 2011 Mentorship, Exchange and Fellowship Program for paid staff and volunteers working in regional Queensland museums and galleries.

The program offered a wonderful professional development opportunity for gallery and museum staff and volunteers working in regional Queensland to access expertise in cultural institutions within Australia and overseas, to learn from leading industry professionals, and to build lasting networks.

Through the funding, M&GSQ offered four types of programs with a minimum of twelve opportunities:

***For emerging, mid-career and established professionals in Queensland regional galleries and museums, three types of programs with eight opportunities were offered:***

- **Gallery Mentorship:**  
2 opportunities @ \$3,000 each
- **Museum Mentorship:**  
2 opportunities @ \$3,000 each
- **Staff Exchange Program | Co-Mentoring Program:**  
2 opportunities [total of 4 people] @ \$3,000 per person
- **International Fellowship Program:**  
2 opportunities @ \$6,000 each

***For volunteers in museums or galleries located in regional Queensland, one type of program with four opportunities for volunteer internships were offered:***

- **Volunteer Internship for museums or galleries:**  
4 opportunities @ \$3,000 each

Fifteen applicants received grants under the 2011 pilot Program:

### **Gallery and Museum Mentorships**

- **Emma Bain**, Director, Redland Art Gallery, undertook a mentorship with the National Gallery of Australia, ACT

- **Karina Devine**, Director, Warwick Art Gallery, undertook a mentorship with the Mornington Peninsula Regional Gallery, VIC.
- **Holly Grech-Fitzgerald**, Curator, University Art Collection, Central Queensland University, undertook a mentorship with the National Gallery of Australia, ACT.
- **Anita Meale**, Curator, Corporation of the Sisters of Mercy of the Diocese of Townsville, undertook a mentorship with the Mercy Heritage Centre, Brisbane, QLD.
- **Anna Thurgood**, Exhibitions Curator, Artspace Mackay, undertook a mentorship with the National Gallery of Australia, ACT.

### **International Fellowships**

- **Andrew Gill**, Manager of Cultural Services, Bundaberg Regional Council, undertook an international fellowship with the Sterling and Francine Clark Art Institute, Massachusetts, USA.
- **Beverley Mitchell**, General Manager, KickArts Contemporary Arts, Cairns, undertook an international fellowship with the Fonderie Darling, Montreal, Canada.
- **Vicki Warden**, Museum Development Coordinator and Museum Development Officer, Southern Inland Queensland, Queensland Museum, Toowoomba, undertook an international fellowship with National Services Te Paerangi, Te Papa Tongarewa, Wellington, New Zealand

### **Volunteer Internships**

- **Karika Ashworth**, volunteer, Redcliffe City Art Gallery, undertook an internship with Bundaberg Regional Art Gallery, QLD.
- **Anne Beetson**, volunteer, Leahy Historical House, Thargomindah, undertook an internship with the Cobb+Co Museum, Toowoomba, QLD.
- **Rebecca Bradford**, volunteer, Redcliffe Museum, undertook an internship with the Queensland Museum South Bank, QLD.
- **Leigh Dennis**, volunteer, Yeppoon RSL Military Museum, undertook an

internship with the Army Museum of North Queensland, Townsville, QLD.

- **Karen Douglas**, volunteer, Fassifern District Historical Society, Templin Museum, undertook an internship with the Powerhouse Museum, Sydney, NSW.
- **Margaret Power**, volunteer, Dogwood Crossing @ Miles, undertook an internship with Hervey Bay Regional Gallery, QLD.
- **Gabriel Smith**, volunteer, Umbrella Studio, Townsville, undertook an internship with QUT Art Museum, Brisbane, QLD.

This pilot Program could not have been successful without the invaluable support of the host organisations and the mentors who gave selflessly of their time and expertise to work with the successful applicants during the two-week period. The level of generosity contributed to the Program was greatly appreciated by the mentorees, fellows and interns, and by M&GSQ.

M&GSQ also acknowledges the generosity of the successful applicants' own organisations who, in the case of paid staff, covered their salaries during the placement period; and in the case of both paid staff and volunteers, provided insurance cover and managed their workloads during the two-week period.

M&GSQ thanks the staff of Arts Queensland, Creative Communities for their support of this exciting initiative for the sector, and for their assistance in developing the Program guidelines.

*The M&GSQ 2011 pilot Mentorship, Exchange and Fellowship Program is funded by Arts Queensland through the Regional Arts Development Fund (RADF). RADF is a joint Queensland Government and Local Government partnership to support local arts and culture.*

## ◆ Industry Partnerships

Museum & Gallery Services Queensland works with a broad range of industry partners to deliver its programs and services (acknowledged on pages 47–50 of this report). Some of the key partners in M&GSQ's 2011 delivery included the following:

### ◆ RGAQ/MAQ

Since 2004, M&GSQ has continued to provide office space and administrative support to the Regional Galleries Association of Queensland and Museums Australia Queensland's part-time Membership Officer, Karike Ashworth. We thank Karike for her assistance and support for a range of M&GSQ events and programs; in particular, the 2011 State Conference.

### ◆ Australia Council for the Arts

Museum and Gallery Services Queensland (M&GSQ) was funded under the Australia Council for the Arts' Visual Arts Board International Strategy, International Visitors Program to bring Richard Gagnier, Head of Conservation at the Montreal Museum of Fine Art, Canada to Australia to share his specialist knowledge of the conservation of time-based media artworks and the work of The DOCAM\*\* Research Alliance at *Making a Difference: M&GSQ State Conference 2011* presented in Mackay, north Queensland, from 11–13 August. Funding provided also enabled an extended visit by Richard to Sydney and Adelaide.

\*\* The DOCAM Research Alliance was created by the Daniel Langlois Foundation for Art, Science and Technology in 2005. It has been financed by the Social Sciences and Humanities Research Council of Canada as part of the CURA program (Community-University Research Alliances).

A multidisciplinary initiative, DOCAM has brought together numerous partners from Canada and abroad who have joined the Alliance from both the academic sector and from a community of interest that includes, among others, museums such as:

- National Gallery of Canada;
- Musée d'art contemporain de Montréal;
- Montreal Museum of Fine Arts;
- Canadian Centre for Architecture;

as well as research, dissemination and documentation organisations associated with technological arts domains, such as:

- the DLF Centre for Research and Documentation (CR+D);
- the Canadian Heritage Information Network (CHIN);

and many faculties at the following universities:

- Université de Montréal;
- Université du Québec à Montréal;
- McGill University.

DOCAM is made up of conservators, information sciences specialists, computer experts, art historians, curators and technologists.

Museum and Gallery Services Queensland (M&GSQ) was also funded under the Australia Council for the Arts' Visual Arts Board International Strategy, International Visitors Program to bring Gail Davitt, Chair of Learning Initiatives, and The Dallas Museum of Art League Director of Education, to be the keynote speaker at a professional development industry seminar in Brisbane on 2 November on national and international models and tools for advancing visitor engagement and participation in art museums. Her itinerary included professional networking opportunities in New South Wales and Victoria.

The Dallas Museum of Art's Framework for Engaging with Art (FEA) is based on a ground-breaking, seven-year study that provides understanding of the preferences and behaviours of museum visitors. The study and its findings led to fundamental changes in all aspects of the DMA's practices and programs.

Spearheaded by DMA Director, Bonnie Pitman, the research draws on six studies conducted between 2003 and 2009 by the Dallas Museum of Art and the museum planning, evaluation and research firm, Randi Korn & Associates, Inc. Probing beyond traditional demographic studies, the research encompassed a series of qualitative questions about how visitors prefer to engage with art in the museum setting and their comfort levels in looking at and talking about art. The research identified four related, yet distinct, "visitor clusters" or types based on these preferences — thereby enabling museums to understand their audiences and better

shape their offerings to address varying visitor interests and needs.

### ◆ **Museums and Galleries New South Wales (M&G NSW)**

M&GSQ continued to collaborate with M&G NSW on the Standards Program for sustainable community museums and galleries, including evaluating and improving the program and producing the annual *Standards Community Directory*.

M&G NSW collaborated with M&GSQ to host the Sydney leg of the visits of Richard Gagnier\*, Head of Conservation, Montreal Museum of Fine Arts, Canada in August 2011 and Gail Davitt\*, Chair of Learning Initiatives and the League Director of Education, Dallas Museum of Art in November 2011.

\* Richard Gagnier's and Gail Davitt's visits to Australia were both assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

M&GSQ successfully applied for funding in 2011 to partner with M&G NSW to deliver a *Strategic Audience Evaluation and Development Study for Queensland Galleries* in 2012. This project will follow on from M&G NSW's study of 41 galleries in the period 2008 to 2010, the findings of which culminated in the NSW State Report, *Guess Who's Going to the Gallery?*

M&GSQ received funding towards the Study from the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; and from the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.

### ◆ **Museums Australia (VIC)**

MA Vic collaborated with M&GSQ to host the Melbourne leg of the visit of Gail Davitt\*, Chair of Learning Initiatives and the League Director of Education, Dallas Museum of Art.

### ◆ **ArtLab Australia**

Artlab Australia collaborated with M&GSQ to host the Adelaide leg of the visit of Richard Gagnier\*, Head of Conservation, Montreal Museum of Fine Arts, Canada in August 2011.

◆ **The University of Queensland Museum Studies Program and The University of Queensland Art Museum**

For the fifth consecutive year, M&GSQ collaborated with The University of Queensland Museum Studies Program in the School of English, Media Studies and Art History and the University of Queensland Art Museum on the development of a major industry professional development seminar. This collaboration resulted in the identification of Gail Davitt\*, Chair of Learning Initiatives and the League Director of Education, Dallas Museum of Art, USA as the seminar keynote speaker. M&GSQ was successful in its funding application to the International Visitor Program of the Australia Council for the Arts' Visual Arts Board to enable Gail to come to Australia. In November 2011, 92 people (delegates, speakers and staff) attended the seminar, *Advancing Visitor Engagement in Museums & Galleries*, held at the University of Queensland Art Museum.

◆ **Griffith University**

In 2011, Museum and Gallery Services Queensland continued their partnership with Griffith University School of Humanities to provide social enterprise placements for 16 students at 13 museums. The School of Humanities renewed their funding for a training course in basic collection management and preventive conservation as a prerequisite for students undertaking their social enterprise placements in museums in 2011.

◆ **Q-DIS: Queensland Disaster Information Network**

M&GSQ continued to work with conservator, Christina Ianna after jointly launching *Q-DIS: The Queensland Disaster Information Network*, a group hosted by maNexus to facilitate the sharing of information on disaster preparedness and planning in December 2010. This proved extremely relevant given the timing of the subsequent 2011 Queensland floods and Tropical Cyclone Yasi. Q-DIS was used to post information on disaster recovery and to keep the network in touch with how groups were faring in the floods and cyclone.

◆ **Brisbane's Living Heritage Network (BLHN)**

In 2011 M&GSQ continued to work with Brisbane's Living Heritage Network through mutual support and cross-promotion of programs and events.

◆ **Regional and Public Galleries Association of New South Wales (RPG NSW)**

M&GSQ partnered with the Regional and Public Galleries New South Wales (RPG NSW) to commission a *Technical Industry Report on Museum and Gallery Lighting and Air Conditioning*. The report was produced by the firms Steensen Varming and International Conservation Services.

M&GSQ's contribution to commissioning the report was supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. The project also received support from Museums and Galleries NSW.

# Information and Referral Services

## Publications



### ◆ *source*

M&GSQ published four issues of its newsletter, *source*, in April, July, October and December 2011. *source* is distributed both in hard copy to constituents and on the website, and features industry news, information and resources, and updates on M&GSQ's programs, events and services, including a regular calendar of events.

### ◆ *Update*

In 2011, four issues of M&GSQ's exhibitions newsletter, *Update*, were published and distributed in April, July, October and December. The December issue promoted M&GSQ's 2012 program and exhibitions available for tour.

## E-Bulletins

M&GSQ distributed 43 e-bulletins and 9 other e-news items throughout 2011 to a recipient list of 858. The number of subscribers for M&GSQ's e-bulletins increased by 15.2% on the circulation from 2010 to 2011.

## Website

The M&GSQ website recorded a total of 263,979 entry page views\* for 2011. This

represents an increase of 20.2% on page views for 2010.

(\*An entry page view is a unique visit and shows which specific pages on the M&GSQ website are used by people to enter.)

Features of the website include:

*M&GSQ Upcoming Events, Publications Available Now, M&GSQ Hot Links, Connecting with Us and Industry News.*

*About Us:* Brief company history, including Annual Reports; list of Board of Directors; the M&GSQ corporate brochure, including image credits; instructions for making a tax deductible donation to M&GSQ; credits for the image/s on the home page; and details on positions vacant at M&GSQ.

*Contact Us:* List of staff contact details; how to access M&GSQ's social media pages.

*Media Room:* Media releases available to download for programs, exhibitions and events.

*Industry News:* A guide to the latest news relevant to the industry.

*Events Calendar:* A searchable database of M&GSQ and external industry events, festivals, conferences, seminars, forums, public lectures, workshops, curators' talks, exhibitions, exhibition openings and talks, calls for artists and school holiday activities. It includes the capacity for external industry members to add their own items.

*Exhibitions:* Information on M&GSQ's touring exhibition program; links to other NETS agencies; and copies of the exhibition newsletter, *Update*.

*Standards Program:* Information on the M&GSQ Standards Program. Includes access to download of *The National Standards for Australian Museums and Galleries*, v1.2 2011.

*Current Professional Development Events:* M&GSQ Training and Professional Development event details, including audio and video of presentations.

*Past Professional Development Events:* Previous M&GSQ Training and Professional Development event details, including audio and video of presentations.

*Museums Alight!:* Details of Museums Alight! from 2005 to 2010, including general overview of each year's event, and participating institutions.

*GAMAA:* M&GSQ's annual Gallery and Museum Achievement Awards including information on each year's event, winners, sponsors, judges and advisory committee.

*Mentorship, Exchange and Fellowship Program:* Provides information on M&GSQ's pilot 2011 Mentorship, Exchange and Fellowship Program.

*Funding Opportunities:* A comprehensive listing of metropolitan, state and national funding programs available for the cultural sector.

*Resources/Publications:* An overview of M&GSQ's publications including advertising information; fact sheets on industry subjects such as risk management; training resources; data survey outcomes; and a Queensland exhibition venue guide.

*Research and Advocacy:* Information on surveys and research that M&GSQ has conducted in the sector; and the *Technical Industry Report on Museum and Gallery Lighting and Air Conditioning*.

*Education and Training:* Information on tertiary education opportunities and useful websites.

*RAISE YOUR VOICE: Fourth National Public Galleries Summit 2009:* Information from M&GSQ's National Public Galleries Summit in 2009, including presentations, audio and video resources.

*2011 M&GSQ State Conference:* Information on M&GSQ's 2011 State Conference, including session presenters; Conference Program; and video and audio for each session.

*Museum and Gallery Finder:* A searchable database of all public galleries and museums in Queensland.

*Museum and Gallery Profiles:* List of Queensland public galleries and museums with a profile of their facility, collection or stories about their history.

*Consultants and Suppliers Register:* A searchable database of consultants and suppliers relevant to the museum and gallery sector.

*Login / Sign up for M&GSQ E-bulletin:* A step-by-step facility to subscribe to the M&GSQ E-bulletin, including login details to update personal information.

Other enhancements include:

#### *Funding Opportunities Handouts*

A comprehensive listing of funding opportunities available to the sector was updated in March 2011 and made available from the website. This is a valuable resource for all those sector questions about what funding might be available for particular projects – it covers grant programs and philanthropy. There is a searchable database of funding opportunities, and includes a downloadable Grants calendar and Grants handout organised by funding category.

#### *Education and Training Handout*

A list of postgraduate tertiary education, training and professional development opportunities for the museum and gallery sector in Queensland, or via distance mode, was updated in April 2011 and made available from the website.

#### *The GEO Project website*

Resource website, [www.geoproject.org.au](http://www.geoproject.org.au) supports a suite of four Museum and Gallery Services Queensland touring exhibitions: *Antarctica – A Place in the Wilderness*; *Intimate Transactions*; *Habitat – Habitat*; and *Replant: a new generation of botanical art*. The GEO website features image galleries, critical writing, an education kit and online activities across the GEO exhibitions that toured to national venues through to January 2012.

The GEO website recorded 25,075 entry page views\* between January and December 2011.

(\*An entry page view is a unique visit and shows which specific pages on the M&GSQ website are used by people to enter.)

## **Social Media**

### ◆ **M&GSQ Blog**

<http://magsq.wordpress.com>

The M&GSQ Blog was launched in July in time for the lead-up to M&GSQ's State Conference in August. The Blog is designed to keep constituents up-to-date with the latest news and events related to the museums and galleries sector in Queensland. It is regularly updated with news by M&GSQ and provides an opportunity for staff to keep the sector up-to-date with what we're up to and for them to share their comments. Between July and December 2011, there were 1,677 visits to the M&GSQ Blog.

### ◆ **Facebook**

<http://www.facebook.com/magsq>

M&GSQ's Facebook page contains links, photos and information on our latest events and exhibitions as well as industry news. In 2011, 367 people liked the M&GSQ Facebook page and 34,650 visits were recorded.

◆ **Twitter**  
**<http://twitter.com/MAGSQupdates>**

In 2011, M&GSQ had 64 followers on Twitter. M&GSQ staff regularly tweeted upcoming events, exhibitions, openings and industry news. A Twitter #-tag was used for M&GSQ's 2011 State Conference by staff and delegates.

## **Enquiries and Referrals**

In 2011, M&GSQ staff responded to over 450 enquiries from constituents via phone, email, post and in person. Approximately 33% of these enquiries related to the Training and Professional Development area and 14% related to the Exhibition Services area.

During the year, M&GSQ staff also provided assistance in the areas of planning and design to the proposed new regional gallery in Hervey Bay.

# Training and Professional Development

## **M&GSQ Standards Program**

**A joint program with Museums and Galleries New South Wales**

In 2011, M&GSQ continued its Standards Program, a strategic approach to skills development and training, with intensive work in Far North Queensland. M&GSQ undertook the seventh year of the Standards Program in two council regions: the Tablelands and the Cook Shire.

M&GSQ acknowledges the support from Maria Friend, Museum Development Officer, FNQ; Louise Knol, Coordinator Tourism and Culture, Tablelands; Helen Kindt, Mareeba Historic Society; and Bev Shay, Cooktown & District Historical Society for M&GSQ to bring its Standards Program to Far North Queensland.

Mareeba Historic Society Inc. was successful in its application for Regional Arts Development Fund (RADF) funding for this program to be run on the Tablelands, where RADF is a Queensland Government and Tablelands Regional Council partnership to support local arts and culture.

Cooktown & District Historical Society was successful in its application for RADF funding for this program to be run in the Cook Shire, where RADF is a Queensland Government and Cook Shire Council partnership to support local arts and culture.

This joint program for sustainable community museums and galleries, implemented by Museums and Galleries New South Wales (M&G NSW) and Museum and Gallery Services Queensland (M&GSQ), supports community museums and galleries through a process of self-review and industry feedback. It provides an opportunity for museums and galleries to assess their practices and policies against *The National Standards for Australian Museums and Galleries, v1.1 2010*, developed collaboratively by a National Standards Taskforce, and to develop a plan for their future.

Eight collecting and exhibiting organisations participated in the year-long program, and included galleries for the third time. In 2011 the three participating organisations from the Cook Shire were:

- Cooktown & District Historical Society;
- James Cook Museum;
- Nature's Powerhouse, including the Vera Scarth-Johnson Gallery.

From the Tablelands Regional Council area the five participating organisations were:

- Atherton Chinatown;
- Herberton Mining Museum;
- Mareeba Heritage Centre;
- Mareeba Historical Society;
- Tableland Regional Gallery.

The Standards 2011 Briefing Session was held in Cooktown on 24 March and Atherton on 25 March to prepare participants for the first element of the program, the Self Review Survey. In this step, a group from the museum or gallery spent three months working their way through a substantial survey on three key areas of museum practice, guided by a detailed list of references.

James Cook Museum in Cooktown was unable to complete the Self Review Survey because of severe staff shortages and they remained without a director and very limited casual staff hours throughout 2011. Negotiations with the National Trust resulted in a compromise for the museum's limited participation in the program.

The three essential areas of museum practice in this standards program are:

- Managing the Museum;
- Involving People;
- Developing a Significant Collection.

The second major element of the program was undertaken by the Standards Reviewers, who worked in pairs to conduct:

- Desk Reviews of the participant's completed surveys;
- Field Visits to the participant's institution;
- On-Site Review Visits to the participant's institution.

The Reviewers were invited to work with Museum & Gallery Services Queensland on the 2011 Standards Program for their capacity to represent the diversity of the museum sector and networks. All reviewers are very familiar with the day-

to-day operations of small-to-medium museums or galleries. These industry professionals generously volunteer their time to the Standards Program. In 2011 the reviewers were:

- Elizabeth Bates, Senior Collections and Archive Manager, Museum of Brisbane
- Ken Brooks, Manager, Brennan & Geraghty's Store Museum, Maryborough
- Steve Chaddock, Heritage and museum industry consultant, Witta
- Christine Ianna, Conservator and museum industry trainer, Brisbane
- Ian Jempson, CEO, Queensland Maritime Museum, South Bank
- Lisa Jones, Curator, Queensland Police Museum
- Leanne Kelly, Project Manager, Curatorial and Exhibition Team, Museum of Brisbane
- Ross Searle, Art Museum Consultant

(See Appendix 6 for more information on 2011 Standards Program Reviewers.)

*Standards Reviewers contributed a total of 456 unpaid hours of their expertise plus 540 travel hours to the 2011 program.*

### **Workshop**

M&GSQ was awarded a federal Community Heritage Grant to fund Collection Management and Preventive Conservation training in Far North Queensland. These workshops were conducted by Lisa Jones and Christine Ianna in Atherton on 27–28 August and in Cooktown on 22–23 October for Standards participants and other interested organisations to attend.

The Community Heritage Grants Program is managed by the National Library. It is funded by the Australian Government through the Department of the Prime Minister and Cabinet, Office for the Arts; the National Archives of Australia; the National Film and Sound Archive; the National Museum of Australia and the National Library.

Evaluation from both workshops showed a 100% satisfaction rate with both workshops and many positive comments on the strengths of the Collection Management workshop including:

*'A good basis for implementing our cataloguing project.'*

*'Significance; documenting all the steps clearly; cataloguing and subject listing – everything actually!'*

*'Broad coverage; renewed my enthusiasm for improving our Access*

*database and for continuing to add our collection to it.'*

and on the strengths of the Preventive Conservation workshop:

*'The practicalities in organising conservation of collections; do's and don'ts; the necessity for an item condition report; the need to use 'correct' materials for conservation.'*

*'Hands on exercise; applying the information; knowledge of the presenter.'*

*'Practical advice; realistic and achievable options; plenty of opportunities to ask questions.'*

On 27–28 August, eleven participants attended the workshops: representatives from four of the five Standards organisations in the Atherton region, from Tableland Regional Council, Zara Clark Museum, Charters Towers, and Cairns and District Chinese Association Inc.

On 22–23 October, the workshops were held at the Cook Shire Council Chambers in Cooktown with a half-day of the Preventive Conservation workshop conducted on site at the Cooktown History Centre.

The Preventive Conservation workshop was attended by nine people representing organisations in Cook Shire including: Cooktown Historical Society, Rossville Historical Society, Nature's Powerhouse, Vera Scarth-Johnson Collection and James Cook Museum. The Collection Management workshop was attended by seven people from the same organisations. Michael Marzik, A/Museum Development Officer also attended the workshops.

In the third element of the 2011 Standards Program, participants met to celebrate their achievements, to report on their action plan developed as a program outcome and to give their feedback on the program. A day-long finale event for participants and their stakeholders was held on 1 December at the Cook Shire Chambers and on 2 December at the Atherton Council Chambers.

To begin each day, participants provided feedback on various parts of the Standards Program and reflected on those areas that they found particularly challenging and also those areas they found to be the most satisfying. This feedback is very useful and

will inform developments for the 2012 Standards Program. 100% of participating organisations reported that the program was of benefit to them.

All eight organisations made presentations, detailing their Action Plans and summarising what they had gained from participating in the Program.

The Mayor of each Shire, Councillor Peter Scott and Councillor Tom Gilmore, listened to each organisation's presentation and awarded each their M&GSQ Standards Program 2011 participants certificates.

Stakeholders joined the Mayors and M&GSQ staff to congratulate the eight participating organisations below.

In Cooktown, twenty-two participants and stakeholders attended the Finale event for:

- Cooktown History Centre;
- James Cook Museum;
- Nature's Powerhouse.



Top: Final celebration for participants and stakeholders in Museum and Gallery Service Queensland Standards Program in Cooktown. Photo: Vanessa Gillen.  
Above (L-R): Jenny Haberman, Mayor Peter Scott, Bob Norris, Marge Scully, Jean Stephan and Helen Barker from Cooktown & District Historical Society. Photo: Vanessa Gillen.

In Atherton, thirty-one participants and stakeholders attended the Finale event for:

- Atherton Chinatown;
- Herberton Mining Museum;
- Mareeba Heritage Centre;
- Mareeba Historic Society;
- Tableland Regional Gallery.



Top: Final celebration for participants and stakeholders in Museum and Gallery Service Queensland Standards Program on the Tablelands. Photo: Michael Marzik.  
Above (L-R): Mayor Tom Gilmore presents Certificate of Recognition to Helen Kindt and David Foster of Mareeba Historic Society. Photo: Michael Marzik.

M&GSQ promoted the organisations' participation and achievements to their local media, on M&GSQ's website and in the 2012 M&GSQ | M&G NSW Standards Community Directory. This Directory (also available on the M&GSQ and M&G NSW websites) features 143 museums and galleries from Queensland and New South Wales that have completed the Standards Program, including contact details, a museum profile and details of how they benefited from participating in the program.

Stories were published by the media in *The Cairns Post*, *Tableland Advertiser* and *Cooktown Local News*, and ABC FNQ Local radio did an interview with Ann Baillie on the morning show.

Participating organisations, whose profiles below were developed during the program, identified the following outcomes (quoted in italics) from the Standards Program:

### **Atherton Chinatown**



**Hans Pehl's dragon at the entrance to Atherton Chinatown. Photo: Tim Nemeth.**

The National Trust property, Atherton Chinatown, incorporates an interpretive centre and the Hou Wang Temple. The museum is located in the old Atherton Post Office building. The exhibitions orient visitors to the Atherton Chinatown site. Information panels, images, objects and interactive displays give the visitors relevant historical insight into Chinese culture and adaptations to day-to-day life in Far North Queensland. Important temple objects including the official temple seal are also on display.

The Hou Wang Temple is the only remaining Chinatown building. It is also the only original timber and iron Chinese Temple in Australia and New Zealand. Guided tours of the temple are a highlight of a visit to Atherton Chinatown, however visitors are also able to stroll the grounds and gardens as part of a self guided tour following the interpretive signs at their own pace.

*'The Standards Program provided access to a more comprehensive and accountable approach to collection management. A more succinct focus on exhibition and display development and future acquisitions has resulted.'*

*'Current organisational structures were reinforced but also extended to include a broader more efficient volunteer policy which clearly defines the expectations, roles and responsibilities and obligations of both volunteer and host organisation.'*

### **Cooktown History Centre**



**The oldest building in Charlotte Street, built in 1876 as the Post and Telegraph office, now repaired and repainted to house the Cooktown History Centre. Photo: David Barker.**

The Cooktown History Centre resides in the former Shire Offices in Charlotte Street. Built in 1876 as the first Post and Telegraph Office in Cooktown, it is the oldest surviving building in Charlotte Street.

The Centre is the location for a number of functions and facilities of the Cooktown and District Historical Society (CDHS):

- *Cooktown through the years:* A comprehensive display details the history of Cooktown's establishment;
- Archives and research facility;
- Storage for original materials;
- A library of publications about Cooktown and District;
- Staff office and facilities;
- Local publications and souvenirs for sale.

The archive and research centre is the key function of the CDHS. It stores originals and copies of images and documents pertaining to Cooktown and Palmer River history, dating from 1874. All information continues to be entered into databases for ease of searching. To date, there are about 50 tables with over 60,000 names. CDHS offers research assistance for anyone enquiring about family history and also local history.

The display is a more recent addition to the function of the CDHS. The current exhibition is a product of all of the research by the CDHS into Cooktown's events, natural disasters, people, local Indigenous history and involvement in the First and Second World Wars, using over 600 images. A diorama of Cooktown in 1874 brings together a collection of 14 images of

Cooktown's beginning, gathered from a number of Australian libraries for the very first time.

A dedicated team of 14 volunteers undertake the work of the Centre, including its management. The Centre is a part of a combined ticket entry with two other Cooktown attractions – the James Cook Museum and Nature's Powerhouse.

*'There has been reinforcement of the structure and plans of the Centre. The knowledge base of the volunteers has been enhanced so that future decisions are better informed.'*

### Herberton Mining Museum



Visitors enjoying the Great Northern Mine Walk at the Herberton Mining Museum. Photo: John Philippa, Herberton Mining Museum Volunteer.

Herberton Mining Museum is located on the historic Great Northern Mine site where Australia's first tin-rush took place in 1880. Within a year, over 150 mines were being worked and Herberton became the first town on the Tablelands. The site is recognised for the rarity and intactness of the surviving steam haulage machinery, which surpasses any other mining place in Queensland.

The Great Northern Mine has a significant place in Queensland's mining history for its central role in the development of the mining industry on the Atherton Tableland and the development of Cairns as a major port in far north Queensland.

The museum explains how tin mining developed in Herberton, via an interpretive mine walk through the adjacent bush and a diverse collection of mining objects in its displays. The museum's collections illustrate Herberton's mining history from the 1880s when tin ore was discovered and the 'tin rush' started, until commercial

operations ceased in the 1960s. Both alluvial and hard rock tin mining are displayed and interpreted for visitors. The Minerals room houses several collections of minerals, rocks, precious metals and gemstones. Hands-on activities are located in the outdoor courtyard, where visitors and school groups can try their hand at rock drilling (by hammer and chisel) and tin panning.

Although its primary focus is tin mining, the museum also includes displays on supporting industries, such as timber and transport, as well as Herberton social history – which reflects the continued support and interest in heritage values in the local community and their desire to see their heritage preserved for the benefit of future generations. A local archives area is available for more in-depth research.

Outside the Museum building, in addition to the impressive GNM archaeological remains, visitors can enjoy the Gordon Gardens which feature a Tom Risley sculpture, a miner's cottage garden, a botanical walk, explorers' memorial plaques and the Women's Seat – a traditional lookout point across the picturesque, historic and hilly town of Herberton.

*'We now realise that the heritage-listed site with its mining equipment and cultural landscape is the most valuable asset. The museum collection complements and interprets the site.'*

*'Our museum is not just a collection of facts and objects, but it is about interpreting them by telling stories of history and people in various ways.'*

### James Cook Museum



James Cook Museum building. Photo: James Cook Museum.

The James Cook Museum is located within the restored St Mary's Convent Cooktown, a Sisters of Mercy School and Boarding School from 1889–1942. It is one of six properties in North Queensland operated and maintained by the National Trust of Queensland.

The new Joseph Banks Garden, located in the grounds in front of the museum, has been planted with specimens based on those which Joseph Banks collected from the region to take back to England.

Exhibits within this magnificent building provide an insight to the region's fascinating history from the time James Cook and the crew of the stricken ship *Endeavour* spent in the safety of Cooktown harbour in 1770 through the heady Palmer River gold-rush days over 100 years later, on to World War Two and more recent times.

The museum is filled with objects and stories of the experiences of European and Chinese arrivals and local Indigenous people. It showcases every-day items used by early settlers and mariners, and the creativity of the Aboriginal people in the crafting of their tools with techniques handed down through generations.

The Endeavour Gallery within the museum portrays some of the encounters and Indigenous stories of the arrival of James Cook and his crew onto their lands. A feature exhibit is the anchor and a cannon jettisoned from the *Endeavour* that were salvaged some 200 years after Captain Cook departed from the shores of what is now known as Cooktown.

*'There has been an appreciable impact on staff's recognition and appreciation of matters relating to conservation and significance assessment. This is resulting in improved management of the museum's artefacts.'*

*'The establishment of new contacts and strengthening of existing ones is particularly important to the museum due to its remote location.'*

## Mareeba Heritage Centre



**Mareeba & Dimbula Bendigo Community Bank Tobacco Display, officially opened on 26 January 2012.**  
Photo: Mareeba Heritage Centre.

Mareeba Heritage Centre is a vibrant museum and tourist information centre established in 1995 and well supported by its diverse multicultural community.

Its collection of over 5,000 items owned, used and proudly donated by members of the community form the basis of its comprehensive and ingenious displays reflecting the heritage and culture of Mareeba and its district.

Mareeba Heritage Centre is the custodian of Australia's best tobacco industry collection. Mareeba-Dimbulah was the centre of tobacco growing in Australia. A new display tells this powerful story of hard work, ingenuity and entrepreneurial spirit. Anonymous donations of homemade tobacco 'chop-chop', and the farmers' locally-invented machine used to chop tobacco for home use and in some cases for the black market, capture the reality of local experiences of cat and mouse with authority.

Another rare item of state significance is the Mareeba Hospital Board's Rail Ambulance, which continued to operate until the 1970s. Of the 29 operating in Queensland, it is a surviving example all the more significant because of its original condition.

The Museum presents a timeline of the district through its Heritage Walkway including Aboriginal artefacts, early explorers and settlers, early 20th century school room, the railway, mining, tobacco, timber, World War One, elegant living between the wars, the Mareeba rodeo and Mareeba Hospital Board's Rail Ambulance. Also included are the early 20th century local businesses such as the blacksmith,

butchery, saddlers and the Jack & Newell Trading Store.

*'[We are] refocusing our Museum's key strategic objectives and guidelines to formulate a Strategic Management Plan for the next three years.'*

*'The Standards Program has given us guidance with regard to our museum policies and procedures, which will be reviewed and included within our Strategic Management Plan.'*

### **Nature's Powerhouse**



**Nature's Powerhouse entrance. Photo: Beverley Grant.**

Nature's Powerhouse is an innovative building located in the beautiful, heritage-listed Cooktown Botanic Gardens and includes the Cooktown and Cape York Peninsula Visitor Information Centre, Vera's café, a gift shop, Charles Tanner Gallery and the Vera Scarth-Johnson Gallery.

The Cooktown and Cape York Peninsula Visitor Information Centre is the most northerly accredited visitor information centre on the east coast and provides comprehensive visitor information seven days a week.

The Vera Scarth-Johnson Gallery displays the only collection of original botanical illustrations of flora from the region. Many plants can be found in the adjoining Botanic Gardens.

The Charles Tanner Wildlife of Cooktown Display offers visitors a close look at some of Cape York Peninsula's more notorious reptiles along with specimens of birds and butterflies.

Nature's Powerhouse also hosts a wide range of community events and activities including concerts, nature presentations, educational programs and walking trails and tours in the Botanic Gardens.

*'The program has brought together all stakeholders in Nature's Powerhouse to determine the identity and to form a shared vision for the future direction of the facility.'*

*'A review of the use of space within the facility is planned. This will define the physical space and determine how to maximise efficiency, make the facility more sustainable and broaden the market appeal.'*

### **Tableland Regional Gallery**



**Yungaburra Village Artists opening. Photo: Tableland Regional Gallery.**

The Tableland Regional Gallery is situated in a region of diverse landscapes including World Heritage Wet Tropics, expansive Savannah country, along with a variety of agricultural and pastoral farmlands. This environment has attracted a thriving arts community of fibre artists, potters, photographers, sculptors, artists and teachers. The Tableland Regional Gallery was established in March 2008 to promote regional art and to encourage both emerging and professional artists. It is the only regional gallery in an area slightly larger than Tasmania with a population of 42,000 and it has become an important part of cultural life in Atherton and on the Tablelands.

The Tableland Regional Gallery is operated by the Tablelands Regional Council with one paid staff member and a large team of volunteers. It is situated in a library-

gallery complex with a common entrance off the new workshop space extension. Staff and volunteers also operate the Foyer Art Gallery and Old Atherton Post Office Gallery.

The annual exhibition schedule provides a regularly changing program of local artists' work and travelling exhibitions across the three gallery spaces. The newly-created undercover open access space at the Tableland Regional Gallery will host a dynamic series of workshops, opening events and performances.

*'The gallery has formed a volunteers group who will meet informally once a month. A handbook is being collated that will include all policies and procedures to ensure smooth operation of the volunteer program.'*

*'The Standards Program reinforced the positive direction of the gallery and made suggestions such as curating local artists' responses to notable historical events, eg war artists who worked on the Tablelands during WW11.'*

One year on, M&GSQ will join participants via Skype as they meet up in Atherton and Cooktown to report on their progress implementing these action plans.

M&GSQ is aware that many of the organisations need ongoing support to fully achieve their goals. To help address this need, M&GSQ has been able to apply donation funds of \$50,000 given by Museums Australia Queensland to M&GSQ Standards Program Grants over three years, 2010–2012. The grant program aims to support Standards participants to implement their strategic projects and new initiatives. The second round in 2011 resulted in grants to the following four organisations for projects that further their improvements to museum practice:

- Australian Country Hospital Heritage Association Inc: Purchase of archival storage media for unpacking/storage of collection in new premises, \$2,775.20.
- Gold Coast & Hinterland Historical Society Inc: Engage consultant to advise on planning/design of interior of new museum extension, \$4,000.

- Museum of Nursing History, RBH Nurses Association: Engage consultant for two projects, a Volunteer Management Program and a Collection Inventory System, \$3,225.
- Queensland Women's Historical Association: Engage consultant to develop new Business Plan, \$5,000.

The 2010 One Year On Standards Networking event was held at the Queensland Police Museum on 4 November. Seventeen representatives of the organisations who participated in 2010 attended for a successful report back and networking afternoon.

## 2011 Unaccredited Training and Professional Development

### ❖ Griffith University Social Enterprise Introductory Collection Management and Preventive Conservation Course

M&GSQ continued its partnership with Griffith University School of Humanities, which funded a training course in basic collection management and preventive conservation as a prerequisite for students undertaking their social enterprise placements in museums in 2011. Three Saturday workshops on Introductory Collection Management, on 19 February and 12 March taught by Lisa Jones, and Preventive Conservation, on 5 March taught by Christine Ianna, were supported by Griffith University. These workshops were attended by two Griffith University staff, sixteen social enterprise students, seven volunteers and two new staff at not-for-profit community museums and galleries.



Griffith University social enterprise students at Queensland Police Museum for the Collection Management workshop with Lisa Jones.



**Christine Ianna discussing preventive conservation with Griffith University social enterprise students at the 381 Brunswick Street Seminar room.**

Sixteen students then undertook placements in thirteen museum and gallery cataloguing projects during first semester at: Gold Coast & Hinterland Historical Museum; Old Beenleigh Town; Beaudesert Historical Museum; Logan Historical Museum; Royal Brisbane Hospital Nursing Museum/Diamantina Health Care Museum; Griffith Artworks, Queensland College of Art; Commissariat Store Museum; Queensland Police Museum; Queensland Performing Arts Centre Museum; Museum of Brisbane; Gold Coast City Gallery; and Miegunyah – Queensland Women’s Historical Association.

The student placement at Logan Historical Museum generated excellent feedback:

*'My work experience at the Kingston Historical Museum in Logan was "a dream come true". Through the Social Enterprise Course, I was starting to develop a better understanding of what I wanted to do with my Bachelor of Arts, but it was the placement at the museum that helped me decide that this was the line of work I really wanted to follow when I graduate. I knew I had wanted some sort of history related career, but the placement at the Kingston Historical Museum has made me realise that there are all sorts of work that I could get involved in later on. I even fostered some great networks at my placement! I found out some 'real world' knowledge, and applied it to that direction of mine too. I'm very glad I completed the placement; I met wonderful people, learnt a lot and had a crack at a very real, graduate level, community focused job.'*

## ❖ **Securing Funding Workshop**

M&GSQ held its annual two-day *Securing Funding Workshop* for museums, galleries, heritage and arts groups in the Level 2 seminar room, 381 Brunswick Street, Fortitude Valley on 7 and 8 April 2011.

Guest speakers in this year’s workshop also made themselves available for one-on-one interviews with potential applicants and included:

- Julian Conaghan, Arts Development Officer, Creative Communities, Arts Queensland;
- Dianne Dahlitz, Coordinator of Community Heritage Grants, National Library of Australia;
- Robyn Daw, Senior Program Officer, Public Art, art+place, Arts Queensland;
- Fiona Maxwell, Artsupport Australia;
- Marika Perrow, Acting Senior Arts Development Officer, Visual Arts, Craft & Design, Arts Queensland;
- Deannah Vieth, Social History Program Officer, Museum of Brisbane, Brisbane City Council.

Case studies were presented by:

- Gavin Bannerman, Oral History & Digital Storytelling Coordinator, Heritage Collections, State Library of Queensland;
- Steve Chaddock, Heritage & Museum Consultant, Timeline Heritage Consultants;
- Edith Cuffe and Suesann Vos, Abbey Museum of Art & Archaeology;
- Louise Rollman, Curator, Contemporary Projects, Museum of Brisbane.



**Workshop participants networking and meeting with funding body representatives.**



**Debra Beattie, General Manager, Museum and Gallery Services Queensland, assists participants with their budget exercise.**

M&GSQ staff, Debra Beattie and Ann Baillie, conducted sessions on *Preparing the Grant Budget* and *Preparing the Grant Application*.

23 people attended Day One and 24 attended Day Two of the workshop. 100% of participants who completed the evaluation form rated the overall workshop as 'satisfactory' or higher.

Thanks to generous financial support from Museum of Brisbane, the workshop was entirely free to participants and included a substantial kit of resources.

Participants described their 'takeaways' from the workshop:

*'Knowledge of funding opportunities, very useful contacts, great motivation.'*

*'Understanding, great connection, and confidence. Inspiration. Fantastic application pack!'*

*'Better understanding of the funding possibilities (or lack thereof) and the process.'*

*'More detailed knowledge and greater confidence to tackle the next funding application - particularly in structuring the budget.'*

*'Lots of ideas as to how to attract grants and sponsorships.'*

*'The folder for starters! Thank you! It was great to hear the presenters and the opportunities that are there. Also good to meet people and network and exchange ideas.'*

## ❖ Preventive Conservation Workshop

With financial support sourced by Museum of Brisbane Social History Program Officer, Deannah Vieth, Christine Ianna conducted a one-day Preventive Conservation Workshop for twenty-two participants on 14 May at Brisbane City Archives, Moorooka. The highly interactive workshop covered:

- Principles of preventive conservation;
- Agents of deterioration;
- Spectrum of solutions;
- Disaster preparedness & planning;
- Object assessment.

Organisations received a kit of preventive conservation materials to take away, a folder of notes and a USB of additional resources to further their understanding of preventive conservation. Feedback was very positive, with a rating of 100% satisfaction with the workshop overall.



**Karen Douglas and Iris Skinner with examples of textiles from Fassifern District Historical Society for the advisory session with Christine Ianna.**

Participants identified the following strengths of the workshop:

*'Informative, well put together.'*

*'Practical (affordable) sources to obtain supplies.'*

*'Christine's thorough knowledge; informal, relaxed, hands on.'*

*'Breadth of content; reference material; techniques.'*

*'Excellent presenter/attendees ratio; excellent professional knowledge of subject matter.'*

*'Lots of interaction and answers to questions.'*

*'Presenter's knowledge of topic was excellent. Variety of materials to look at fantastic.'*

*'Christine's knowledge is amazing.'*

*'Excellent material presented and notes/USB to keep as reference; great catering; examples of objects from different venues covered; great range of materials.'*

*'It was so very practical and so directly orientated to small museums with limited financial resources.'*

### ❖ M&GSQ | UQAM Seminar

Museum and Gallery Services Queensland with the University of Queensland Art Museum and UQ Museum Studies Program presented a Seminar themed *Advancing Visitor Engagement in Museums and Galleries* on Wednesday 2 November 2011.

The Keynote Address was presented by Gail Davitt, Chair of Learning Initiatives and the Dallas Museum of Art League Director of Education: *From audience research to enhanced visitor engagement*. M&GSQ was able to bring Gail to Australia through an International Visitor Program grant from the Visual Arts Board of the Australia Council.

This project was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



**Gail Davitt presenting the keynote address, *From Audience Research to Enhanced Visitor Engagement: Ignite the Power of Art*. Photo: M&GSQ.**



**Seminar delegates at the University of Queensland Art Museum. Photo: M&GSQ.**

Donna McColm, Head of Public Programs, Children's Art Centre and Membership, Queensland Art Gallery | Gallery of Modern Art presented a respondent case study.

In Part Two case studies, *Creating Personal Experiences in Museums using 21<sup>st</sup> Century Technology*, Gail Davitt described the use of smartphone technology in the Dallas Museum of Art; Kate Ravenswood, Head of Access, Education and Regional Services, QAG | GoMA, outlined *Interactive Tours in QAG | GoMA*; and Tony Bennetts, Chief Information Officer, Australian Communication Exchange outlined the *Use of Smart Auslan by the National Sports Museum* to make museums more accessible to deaf visitors.

92 delegates including four speakers and seven M&GSQ staff attended the seminar. The majority were paid staff, with five volunteers and ten students also attending. Evaluation of the seminar was very positive. 100% of participants were satisfied with the seminar overall, with 46% rating it excellent, 52% very good and 2% satisfactory. 95% were satisfied with opportunities for discussion.

Some comments on whether the seminar met expectations included:

*'It was very interesting and thought provoking.'*

*'Very good group of speakers complementing one another's topics.'*

*'A variety of perspectives were presented and there was panel session to draw out further discussion.'*

*'I found the discussion very interesting. I especially enjoyed Tony Bennett's perspective and insights into making the gallery more accessible for all.'*

People reported they would take away many ideas from the seminar including:

*'New concepts for art museum design.'*

*'A new social media idea and an action plan for easy to implement video tours.'*

*'Technology in relation to museum democracy; encouraging creative behaviour in museums.'*

*'Ideas of 3D, QR codes, evening activity.'*

*'Many problems associated with incorporating technology – great that these institutions are so forward.'*

*'Quality of technological interpretation – deaf access.'*

*'Family involvement in the museum/gallery space.'*

*'How to integrate new technologies for audience engagement.'*

*'Multi-platform approach to interpretation.'*

*'The possibilities that technology can open for marginalised or disadvantaged groups.'*

*'The necessity for audience research.'*

*'Implement an AUSLAN program – we've been thinking about this for too long.'*

*'Need for further focused audience research; need for improving access for people with hearing impairment.'*

*'The use of smart phone apps to inform visitors.'*

*'Framework for Engaging with Art; the idea of cluster groups and their different ways of engaging with art (changing labels to cater for different interests).'*

*'Researching and analysing visitor information as at Dallas Art Museum.'*

*'Different possibilities on how to engage visitors for a deeper enriched experience in the gallery.'*

*'An enhanced appreciation of the work involved in creating a museum experience.'*

Gail Davitt's Australian visit was funded by an International Visitor Program application to the Visual Arts Board of the Australia Council for the Arts. It was organised by M&GSQ to include engagements with colleagues in Sydney and Melbourne – hosted in Sydney by Museums and Galleries NSW, and in Melbourne by Museums Australia Victoria. Gail's trip had been booked on QANTAS and her flight out of Dallas to Brisbane was cancelled in the industrial action. Fortunately she and her husband were able to get to the airport at very short notice to catch a replacement flight a day later.

#### ❖ **South East Queensland Small Museums Conference**

Approximately 85 delegates attended the South East Queensland Small Museums Conference held in the Historic Kirra Hill Community and Cultural Centre on 22–23 October, with a bus tour to small museums on the Gold Coast on 21 October. The Conference was hosted and well supported by the Gold Coast City Council's Heritage Unit including Lesley Jenkins, Kevin Rains and Sonya Maurer. M&GSQ provided advisory and promotional support and collated the evaluation feedback.

Keynote speaker, Dr Janis Wilton OAM, Associate Professor in History, School of Humanities, University of New England, spoke on *Engaging Communities – Precious things – The place of objects in our remembered and shared experiences: the memories they evoke and the doors they open*. Janis explored the ways in which objects feature in oral history interviews and discussed how objects are interpreted and presented both within museums and galleries and within our families.

Other speakers included:

- Jo Besley, Senior Curator Social History, Queensland Museum on *Valuing Community*;

- Anne Jones, Chairperson, Toadshow Pty Ltd on *Multimedia: from cheap thrills to shock and awe*;
- Helen Pithie, Museum Development Officer, Gold Coast and Western Corridor on *Community museums in South Africa*;
- Bernard Child (President) and Geoff Foley (Secretary), Richmond River Historical Society, Lismore;
- Sue Burnett, Kirra Hill Heritage Group;
- Michael Aird, Historian, Curator and Photographer;
- Jeff Powell, Curator, Cobb+Co Museum, Toowoomba on *Looking outside the box – Developing new exhibitions and displays on a budget*;
- Bronwyn Davies, Arts and Cultural Coordinator, Scenic Rim Regional Council on the *Development of the forthcoming Australian South Sea Islander project (ASSI 150)*;
- Karen Hutchinson and Leanne Clarkson, Grants and Research Officers, Gold Coast City Council on *We have the plan, the project, or the exhibition, but how do we fund it?*;
- Garth and Glenda Threlfall on *The Tugun Story* and accompanying DVD, to mark the 80th Anniversary of the Tugun Progress Association in 2011;
- Lesley Jenkins, Historian, Gold Coast City Council on the publication, *Now and Then: A Gold Coast Journey from the past to the present*;
- Dr Kevin Rains, Heritage Team Leader, Gold Coast City Council discussed the development of Council's first museum collection policy, and the history and heritage work of the Gold Coast City Council's Office of City Architect and Heritage.

### ❖ Professional Development Funding Programs

In 2011, important professional development opportunities were provided to Queensland's museum and gallery paid and volunteer workers through the support of M&GSQ's company members, the Regional Galleries Association of Queensland and Museums Australia Queensland.

### Museums Australia Queensland (MAQ)

Museums Australia Queensland generously provided funds to M&GSQ for professional development bursaries for Museums Australia members. Bursaries up to a maximum of \$500 were available for financial assistance towards costs for travel, accommodation and registrations for professional development opportunities of the applicant's choice.

8 individual bursaries totalling \$3,332 were awarded. See Appendix 9 for details of 2011 MAQ bursary recipients.

### Regional Galleries Association of Queensland (RGAQ)

In 2011, the Regional Galleries Association of Queensland continued to offer professional development bursary programs to the sector in two categories:

Professional development bursaries up to a maximum of \$1,000 for staff and volunteers working in RGAQ member galleries and museums. The bursaries were available for financial assistance towards costs of travel, accommodation and registrations for professional development opportunities of the applicant's choice.

Bursaries up to a maximum of \$1,500 were also offered to assist RGAQ member galleries and museums to undertake organisational initiatives, such as:

- Costs towards improvements in the gallery/museum exhibition program such as touring exhibition fees and display improvements.
- An appropriate consultant to work with the institution on skill development in areas such as Education and Public Programs; Exhibition Development; or Strategic Planning and Policy Development.
- On-site training workshops and seminars in specialist areas such as volunteer recruitment, board management and gallery/museum practice.

13 individual bursaries were awarded, totalling \$12,249. See Appendix 10 for details of 2011 RGAQ bursary recipients.

# Exhibition Services

## Exhibition Development and Touring

Twelve exhibitions were toured by M&GSQ in 2011 to 57 venues in Queensland and interstate, featuring 337 artists, showing for a total of 1,764 exhibition days and attracting 172,833 visitors.

Three new exhibitions commenced touring as part of the 2011 exhibitions program:

- *Creative Generation Excellence Awards in Visual Art and Design 2011–2012 Touring Exhibition* is a Department of Education and Training program that recognises and promotes the outstanding achievements of visual art students from state and non-state schools throughout Queensland. The exhibition showcases 33 works, selected in 2010 from more than 500 entries submitted by senior visual art students across the state, including regional and remote communities. The exhibition will tour to eight regional venues across the state until late 2012.



Taylor Kirkpatrick, *Free to Be* (detail), Sculptural installation and digital projection. From *Creative Generation Excellence Awards in Visual Art and Design 2011–2012 Touring Exhibition*.

- *Metal As Anything: Ron McBurnie* is a 30-year retrospective exhibition of etchings by nationally recognised Townsville-based printmaker Ron McBurnie. This exhibition is a place where misbehaving dogs, ducks in box kites, jumping cats and eccentric cane toad shooters feature in the carnival of characters and landscapes that the artist has created. It was curated by Amber Church for Perc Tucker Regional Gallery, Townsville. The Gallery received funding from the inaugural Regional Galleries Partnership Program through Arts Queensland to develop a touring

partnership with M&GSQ. Supported by the Queensland Government through Arts Queensland and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. The exhibition is touring to ten venues in Queensland and interstate until early 2013.



Ron McBurnie, *A Lady of Elephants*, 1988. From the *Suburban* series. Hard ground etching and aquatint, 20 x 31cm, edition of 20. Photo Michael Marzik. From *Metal As Anything: Ron McBurnie*.

- *Tour De Force: In Case Of Emergency Break Glass* highlights the work of eight progressive Australian artists who have made work that breaches the traditional ideas, methods and materials of glass making. The exhibition brings new focus to the medium of glass, particularly the conceptual branch of the practice. Masterfully crafted and exquisitely realised, this provocative exhibition is a celebration of genuine artistic integrity, and as such both challenges and inspires a new generation of studio glass artists. Artists include: Timothy Horn, Deb Jones, Jacqueline Gropp, Nicholas Folland, Neil Roberts, Tom Moore, Ian Mowbray and Patricia Roan. It is curated by renowned glass rebel Megan Bottari. Developed by Artisan and Wagga Wagga Art Gallery. The exhibition tour is supported by Visions of Australia, an Australian Government program, and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. The exhibition is touring to twelve venues in Queensland and interstate until early 2013.



Tim Horn, *White Death*, 2009. Crystallised rock sugar, shellac, 40 x 63 x 40cm. Photo Addison Doty. From *Tour De Force: In Case Of Emergency Break Glass*.



Anna Davern, *Brooch for Madame Brussels*, 2011. Sublimate printed steel and copper, 1.4 x 0.7 x 0.5cm. Photo Rod Buccholz. From *Tinker Tailor Soldier Sailor: 100 Women 100 Brooches 100 Stories*.

The following exhibitions continued to tour to regional and interstate venues during 2011:

- *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland*
- *Talking Tapa: Pasifika Bark Cloth in Queensland*
- *Recycled Library: Altered Books*
- *Colliding Islands*
- *Desert Psychedelic: Jimmy Pike*
- *Industrial Desire: Detroit Concept Cars*
- *KURU ALALA: eyes open*
- *Replant: a new generation of botanical art*
- *Creative Generation Excellence Awards in Visual Art and Design 2010–2011 Touring Exhibition*

Exhibitions in development for 2012 include:

- *Tinker, Tailor, Soldier, Sailor: 100 Women 100 Brooches 100 Stories* celebrates the centenary of International Women's Day on 8 March 2011 and features 100 stories of great Australian women who have broken the barriers in arts, sciences, humanities and sports, and 100 brooches, made in response to these stories by 100 of Australia's most talented women jewellers. With a mix of amazing, enthralling and entertaining tales of women aviators, explorers, activists, spies and artists and 100 extraordinary brooches, *Tinker, Tailor, Soldier, Sailor* is an engaging way to acknowledge the achievements of Australian women as well as showcasing a brilliant collection of contemporary jewellery. The exhibition commences touring in February 2012 and continues to another eleven venues until 2014.

- *Insight: The Hermannsburg Potters Collection of the Moreton Bay Region* presents terracotta pots with hand-moulded figures of animals, bush tucker or historical themes on the lids. Created by a group of unique and talented artists, the works celebrate the diversity of art practice taking place in contemporary Indigenous communities. Thirty-seven pots were collected over a ten year period by a private collector and generously donated to the Moreton Bay Regional Council in 2009. The collection features works by Irene Mbitjana Entata, Carol Panangka Rontji, Judith Pungkarta Inkamala, Clara Ngala Inkamala, Ester Ngala Kennedy, Lindy Panangka Rontji, Rona Panangka Rubuntja, Dawn Ngala Wheeler and Rahel Kngwarria Ungwanaka and new works created during a residency at Redcliffe City Art Gallery in March 2011. *Insight* commences touring in February 2012 and continues to another ten venues until late 2013.



Carol Panangka Rontji, *Budgies*, 1999. Terracotta with underglaze, 18 x 12 x 12cm. From *Insight: The Hermannsburg Potters Collection of the Moreton Bay Region*.

## Queensland Regional Galleries Collections Project

M&GSQ's major touring initiative, *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland*, focuses on how and why Queensland's regional collections began, their historical roles within their communities, the role of patronage and donor support in their growth and development, and the strength of our State-wide regional gallery culture. The exhibition features more than 130 works drawn from 27 of Queensland's regional gallery and university art collections.

In 2011, *Twelve Degrees of Latitude* toured to ten regional venues (two venues spanning the November 2010–January 2011 period). In three locations the exhibition was split across venues (Winton/Ingham; Bundaberg/Hervey Bay; Redcliffe/Redland). The regional tour concluded at the Redcliffe City Art Gallery and the Redland Art Gallery in November 2011.

M&GSQ is proud of the success of *Twelve Degrees of Latitude*. This touring initiative has been a monumental undertaking and achievement for the Company, developed in addition to our suite of core programs within existing staffing resources. The exhibition affirms M&GSQ's ongoing commitment to meet the needs of the sector as well as to encourage wide access to, engagement with and appreciation of arts, culture and heritage.

A key success of this project has been the high level of support and collaboration M&GSQ was able to generate to realise this major project. It is the first collaboration of its kind for Queensland's public gallery sector to present a combined exhibition and catalogue of this magnitude.

From August 2009 to November 2011, *Twelve Degrees of Latitude* was displayed at 18 venues for 735 exhibition days with a total of 58,720 visitors.

Each venue was asked to rate the exhibition using two key criteria – 'Aesthetic/Curatorial Approach/Exhibition Content'; and 'Responses from the Public':

94% of venues rated the Aesthetic/Curatorial Approach and Exhibition Content of the exhibition at the two highest levels, *Above Average* and *Good*.

Responses from the Public to the exhibition were rated by venues as: 59% at the highest level, 35% *Above Average* and the remaining 6% *Average*.

A sample of visitor comments is listed below:

- *Informative view of Australia's recent 50 years.* (Gold Coast)
- *... how privileged we are to host an exhibition of this calibre.* (Ingham)
- *Great variety of quality work.* (Bundaberg)
- *So glad I didn't miss it.* (Hervey Bay)
- *Glorious selection of stellar artists.* (Redland)

The exhibition's Education Kit was downloaded from the M&GSQ website:

- Primary Education Kit – 2,745 times
- Secondary Education Kit – 1,587 times
- Teachers' Notes – 1,844 times

The exhibition also provided a professional development opportunity for staff from several regional venues who were available to courier the exhibition, allowing them an opportunity to visit other regional centres in a professional capacity and fulfilling the indemnity requirements for the exhibition. For venues unable to spare staff, M&GSQ staff have acted as couriers for the exhibition.

The exhibition received 202 print and online media mentions.

*Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland* is a Museum and Gallery Services Queensland travelling exhibition. M&GSQ acknowledges the assistance of the Queensland Government Exhibition Indemnification Scheme, administered by Arts Queensland. The regional tour of *Twelve Degrees of Latitude* is proudly supported by the Tim Fairfax Family Foundation, The John Villiers Trust, International Art Services and the Regional Galleries Association of Queensland and has received financial assistance from the Queensland Government through Arts Queensland. The exhibition has received development funding from the Queensland Government's Q150 Community Funding Program. Q150 gives Queenslanders the opportunity to celebrate and commemorate our state's 150th anniversary. *Twelve Degrees of Latitude* is supported by the Gordon Darling Foundation, Philip Bacon Galleries and the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.

## **Visual Arts and Craft Strategy (VACS)**

In 2011, M&GSQ's multi-year VACS funding continued to support the tour of M&GSQ's landmark exhibition, *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland*, which concluded in November 2011. See detailed report on page 41.

M&GSQ also partnered with the Regional and Public Galleries New South Wales (RPG NSW) to commission a *Technical Industry Report on Museum and Gallery Lighting and Air Conditioning*. This was a timely initiative designed to inform galleries and museums on future options for economical and environmentally sustainable display and lighting environments, and the preservation and storage of art and cultural material, using appropriate technology, products and systems which comply with recent government legislation.

The report was produced by the firms Steensen Varming and International Conservation Services. M&GSQ's contribution to commissioning the report was supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. The project also received support from Museums and Galleries NSW and Museums Australia.

### **The GEO Project ([www.geoproject.org.au](http://www.geoproject.org.au))**

The GEO resources website continued to support the exhibition, *Replant: a new generation of botanical art*.

Online audiences for the GEO project are as follows:

2008–2009: 12,083 visits  
2010: 26,444 visits  
2011: 25,075 visits

*The GEO Project* is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments, and has received financial assistance from the Gordon Darling Foundation and the Queensland Government through Arts Queensland.

## **Basics of Gallery Lighting Workshop Dogwood Crossing @ Miles**

A workshop on the *Basics of Gallery Lighting* was held at Dogwood Crossing, Miles on 15 June 2011, presented by Museum & Gallery Services Queensland in partnership with Western Downs Regional Council.

Volunteers and staff working in galleries and museums from Miles, Dalby, Chinchilla, Toowoomba and Roma joined M&GSQ Exhibition Program staff, Fiona Marshall and Donna Davis, for an informative and hands-on presentation by Gordon Craig, Exhibitions Coordinator at the UQ Art Museum, The University of Queensland.

Gordon took participants through a basic understanding of the physical properties of light and shared his lighting experience of installing exhibitions at both UQ and QUT Art Museums. He discussed how to best utilise existing gallery light fittings and gave participants the opportunity to discuss their own lighting concerns, including the advantages and limitations of fittings currently available; techniques for effective lighting; and the importance of keeping abreast with new technology and policy in relation to energy efficiency in the gallery sector.

Gordon demonstrated the use of Australian-made spots in the exhibition space at Dogwood Crossing and discussed options for more efficient energy use of existing systems and fittings. Participants learned how to focus spots and eliminate lighting and shadow issues such as scalloping. At the conclusion of the workshop, participants felt encouraged and excited to experiment with their existing lighting using their new skills.

## **M&GSQ Education and Public Programs E-tree**

The Education and Public Programs E-tree is a subscription list that invites subscribers to submit short posts to the group – these may be announcements, questions or comments and may include electronic links to more extensive articles, events or information. In 2011, 64 interested Education and Public Program staff were subscribed to the E-tree. M&GSQ staff have continued to post

education resources to the list and have regularly encouraged subscribers to do the same.

### **National Exhibitions Touring Support (NETS)**

Representatives of the NETS agencies met in Adelaide and via teleconference in August. Topics for discussion included potential VACS funding for a touring initiative across the network. The idea of a 'secure server' or net-based new media touring model was discussed. There will be further discussion when/if an offer is made and acceptance guidelines are published. There was some agreement that to have a

project grounded in Broadband policy would be a strategic move for the NETS network as a whole and for its profile into the future.

Also for discussion was the NETS response to the draft National Cultural Policy document issued by the Federal Government; and a revisit of the issue of standardising Facilities reports.

Georgia Cribb (NETS VIC) and Michael Rolfe (MGNSW) met with funding bodies during the year in their capacity as Chair of the network (Georgia was on maternity leave for the second half of 2011).

## Funding Partners and Financial Support

M&GSQ's operations and programs have been made possible through the generosity and support of many individuals and organisations (acknowledged on pages 47–50 of this report), and by the continued support of its funding partners:

### QUEENSLAND GOVERNMENT



Museum and Gallery Services Queensland Limited received triennial funding (2011–2013) from the Queensland Government through Arts Queensland under the *Small to Medium Organisations Program (s2m)*.

Museum and Gallery Services Queensland delivered the pilot 2011 Mentorship, Exchange and Fellowship Program for which funding of \$60,000 was received in 2010 from Arts Queensland through the Regional Arts Development Fund (RADF).

In May 2011, Museum and Gallery Services Queensland received \$60,000 from Arts Queensland through the Regional Arts Development Fund (RADF) to deliver the Mentorship, Exchange and Fellowship Program again in 2012.

### AUSTRALIA COUNCIL FOR THE ARTS



Museum and Gallery Services Queensland Limited received funding from the Australia Council under the *Key Organisations* multi-year funding program (2008–2011) to support the organisation's National Exhibition Touring Support (NETS) activities.

In May 2011, Museum and Gallery Services Queensland was awarded funding of \$20,000 from the Australia Council for the Arts towards its *Strategic Audience Evaluation and Development Study for Queensland Galleries*, to be delivered in partnership with Museums and Galleries New South Wales in 2012.

Museum and Gallery Services Queensland Limited was awarded funding of \$9,090 from the Australia Council for the Arts' Visual Arts Board, International Strategy (International Visitors) Program to invite an international speaker to present at M&GSQ's 2011 State Conference in Mackay in August. Richard Gagnier presented the Conference keynote address and also presented a Masterclass. He also visited institutions in Sydney and Adelaide.

Museum and Gallery Services Limited presented Gail Davitt as the international keynote speaker at its 2011 M&GSQ | UQAM Seminar, *Advancing Visitor Engagement in Museums and Galleries*. Funding of \$8,465 for Gail's visit was awarded in July 2010 from the Australia Council for the Arts' Visual Arts Board, International Strategy (International Visitors) Program. Gail also visited institutions in Sydney and Melbourne.

In November 2011, Museum and Gallery Services Queensland was awarded funding of \$8,450 from the Australia Council for the Arts' Visual Arts Board, International Strategy (International Visitors) Program to invite Professor Susanne Kuchler as an international speaker to present at M&GSQ's 2012 M&GSQ | UQAM Seminar. Professor Kuchler will also visit institutions in Sydney and Melbourne.

## VISUAL ARTS AND CRAFT STRATEGY



Museum and Gallery Services Queensland Limited was awarded funding of \$48,000 per year under a multi-year agreement for 2011/2012 to 2014/2015 through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

## VISIONS OF AUSTRALIA



Funding from Visions of Australia supported the 2011 itineraries of the touring exhibitions:

- *Desert Psychedelic: Jimmy Pike;*
- *Kuru Alala – eyes open;*
- *Recycled Library: Altered Books;*
- *Talking Tapa: Pasifika Bark Cloth in Queensland;*
- *Tour De Force: In Case of Emergency Break Glass.*

## TIM FAIRFAX FAMILY FOUNDATION



Throughout 2011, Museum and Gallery Services Queensland Limited continued to tour the exhibition, *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland*, for which philanthropic funding of \$100,000 was received from the Tim Fairfax Family Foundation in 2009. The tour concluded in November 2011.

## THE JOHN VILLIERS TRUST



Throughout 2011, Museum and Gallery Services Queensland Limited continued to tour the exhibition, *Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland*, for which philanthropic funding of \$25,000 was received from The John Villiers Trust in 2009. The tour concluded in November 2011.

## COMMUNITY HERITAGE GRANT

Museum and Gallery Services Queensland Limited was awarded a Community Heritage Grant of \$10,300 in September 2010 for delivery of Skill Development Workshops in Collection Management and Preventive Conservation in Far North Queensland in 2011.

The Community Heritage Grant program is managed by the National Library. It is funded by the Australian Government through the Department of the Environment, Water, Heritage and the Arts; the National Archives of Australia; the National Film and Sound Archive; the National Museum of Australia and the National Library.

## 381 BRUNSWICK STREET

381 Brunswick Street, Fortitude Valley is an initiative of Arts Queensland. In 2011, arts accommodation was provided for the following organisations:

- Artisan
- Brisbane's Living Heritage Network
- Museum and Gallery Services Queensland (including Regional Galleries Association of Queensland and Museums Australia Queensland)
- Queensland Music Festival

M&GSQ participated in meetings of the tenancy group for 381 Brunswick Street throughout the year. M&GSQ expresses appreciation to the State Government for the facilities provided at 381 Brunswick Street including the Seminar, Board and Meeting rooms.

# Sponsors, Industry Partners and In-kind Support

Museum and Gallery Services Queensland's 2011 programs and events were partnered by or received support from the following individuals, organisations and businesses:

## **GALLERY AND MUSEUM ACHIEVEMENT AWARDS (GAMAA)**

Deborah Miles, Director, Creative Communities, Arts Queensland  
Griffith University Art Gallery, Griffith University  
Simon Wright, Director, Griffith Artworks and Griffith University Art Gallery  
Karen La Rocca, Administrator, Griffith Artworks  
Brian Tucker Accountant  
Brandi Projects: Conrad, Paul, Jane, Chris, Nik  
Archival Survival: Angela Henricksen and Geoff McIntyre  
Pacific Data Systems: Mr George Porter  
Regional Galleries Association of Queensland  
Museums Australia Queensland  
Glen Skien, artist  
Mark Crocker, photographer  
See Appendix 3 for 2011 GAMAA Advisory Committee and Judging Panel

## **MENTORSHIP, EXCHANGE AND FELLOWSHIP PROGRAM**

Deborah Miles, Director, Creative Communities, Arts Queensland  
Angela Renshaw and Ingrid Meharg Fernandes, Principal Arts Development Officers, Creative Communities, Arts Queensland  
Lisa Jones, Curator, Queensland Police Museum  
Andrew Moritz, Director, The Workshops Rail Museum, Queensland Museum, Ipswich  
John Waldron, Cultural Heritage & Collections Manager, Creative Communities, Sunshine Coast Regional Council  
Pamela Whitlock, Director, Gladstone Regional Art Gallery and Museum  
Jane Alexander, Gallery Director, Mornington Peninsula Regional Gallery  
Caroline Andrieux, Artistic Director, Fonderie Darling, Canada  
Roger Butler, Senior Curator, Australian Prints and Drawings, National Gallery of Australia  
Michael Cassin, Director, Center for Education in the Visual Arts, The Sterling and Francine Clark Art Institute, USA  
Peter Connell, Director, Mercy Heritage Centre  
Belinda Cotton, Head of Travelling Exhibitions, National Gallery of Australia

Victoria Esson, Manager Museum Development, National Services Te Paerangi, Te Papa, NZ  
Andrew Gill, Manager Cultural Services, Bundaberg Regional Council  
Rebecca Pinchin, Regional Services Coordinator, Powerhouse Museum, NSW  
Amanda Pontifex, Curator, Army Museum of North Queensland, Townsville  
Graeme Potter, Director, Queensland Museum South Bank  
Jeff Powell, Curator, Cobb+Co Museum, Queensland Museum, Toowoomba  
Marj Sullivan, Director, Hervey Bay Regional Gallery  
David Turnbull, Exhibition Coordinator, National Gallery of Australia  
Megan Williams, Curator Public Programs, QUT Art Museum, Queensland University of Technology, Brisbane

## **AUDIENCE EVALUATION AND DEVELOPMENT STUDY FOR QUEENSLAND GALLERIES**

Michael Huxley, General Manager, Finance and Administration, Museums and Galleries New South Wales  
Australia Council for the Arts  
Arts Queensland, Visual Arts and Craft Strategy

## **M&GSQ PUBLICATIONS AND COMMUNICATIONS**

Robert Whyte and Toadshow  
John Newcombe, Mac1, Fortitude Valley  
Wesley Mission Brisbane

## **TRAINING AND PROFESSIONAL DEVELOPMENT PROGRAM**

Museum Development Officers, Queensland Museum  
Nicole Schellback, Coordinator, Brisbane's Living Heritage Network

## **MAKING A DIFFERENCE: M&GSQ State Conference 2011**

Artspace Mackay  
Mackay Regional Council  
Mackay Entertainment and Convention Centre  
Silje Eales, Mackay Tourism Bureau  
Australia Council for the Arts, Visual Arts Board, International Strategy, International Visitors Program

Judy Kean, Conference coordination support  
 Richard Gagnier, Head of Conservation,  
 Montreal Museum of Fine Art, Canada  
 Hon. Rachel Nolan MP, Minister for Finance,  
 Natural Resources and the Arts  
 Cr Col Meng, Mayor of Mackay Region  
 Blanche Sutherland, Yuibera Aboriginal  
 Corporation  
 Gold Coast City Gallery  
 University of Queensland Art Museum  
 Archival Survival  
 Friends of the Gympie Regional Gallery  
 International Art Services  
 Museums Australia Queensland  
 Regional Galleries Association of Queensland  
 The Australian Showcase & Hardware  
 Company| Tashco Systems Pty Ltd  
 Bosco Storage Solutions  
 Designcraft  
 Education Creations  
 Eyeline Publishing Limited  
 Information Services & Technology Pty Ltd  
 Maxus Australia  
 Rebul Packaging Pty Ltd  
 ToadShow Pty Ltd  
 Vernon Systems Ltd  
 Erco Lighting  
 Philips Strand Selecon  
 Sylvania Australasia  
 See Appendix 5 for Conference Planning  
 Committee

#### **M&GSQ Standards Program**

Atherton Chinatown  
 Elizabeth Bates, Senior Collections and  
 Archive Manager, Museum of Brisbane  
 (MoB)  
 Ken Brooks, Curator/Manager, Brennan &  
 Geraghty's Store  
 Steve Chaddock, Director, Timeline Heritage  
 Consultants  
 Cook Shire Council  
 Cooktown History Centre  
 Maria Friend, Museum Development Officer,  
 Far North Queensland  
 Herberton Mining Museum  
 Christine Ianna, Manager, Publications  
 Reformatting, State Library of Queensland  
 James Cook Museum  
 Ian Jempson, CEO, Queensland Maritime  
 Museum  
 Lisa Jones, Curator, Queensland Police  
 Museum  
 Leanne Kelly, Project Manager, Curatorial and  
 Exhibition Team, Museum of Brisbane (MoB)  
 Helen Kindt, Mareeba Historic Society  
 Louise Knol, Coordinator Tourism and  
 Culture, Tablelands Regional Council  
 Mareeba Heritage Centre  
 Mareeba Historic Society  
 Michael Marzik, A/Museum Development  
 Officer, Far North Queensland  
 Museums and Galleries New South Wales  
 Nature's Powerhouse  
 Gwyneth Nevard, Tablelands Regional Council  
 Queensland Police Museum  
 Ross Searle, Art Museum Consultant

Bev and John Shay, Cooktown and District  
 Historical Society  
 Tableland Regional Gallery  
 Tablelands Regional Council

#### **Griffith University Social Enterprise Program**

Beaudesert Historical Museum  
 Commissariat Store Museum  
 Gold Coast & Hinterland Historical Museum  
 Gold Coast City Gallery  
 Griffith Artworks, Queensland College of Art  
 Logan Historical Museum  
 Jock McLeod, Head of Humanities, Griffith  
 University  
 Miegunyah – Queensland Women's Historical  
 Association  
 Museum of Brisbane  
 Old Beenleigh Town  
 Queensland Performing Arts Centre Museum  
 Shirley Pugsley and Miranda Pugsley, Social  
 Enterprise Coordinators, Griffith University  
 Queensland Police Museum  
 Royal Brisbane Hospital Nursing Museum/  
 Diamantina Health Care Museum

#### **M&GSQ | UQAM Seminar**

Australia Council for the Arts, Visual Arts  
 Board, International Strategy, International  
 Visitors Program  
 Gail Davitt, Chair of Learning Initiatives and  
 the Dallas Museum of Art League Director of  
 Education, Dallas Museum of Art, USA  
 Dr Campbell Gray, Director, University of  
 Queensland Art Museum  
 Donna McColm, Head of Public Programs,  
 Children's Art Centre and Membership,  
 Queensland Art Gallery | Gallery of Modern  
 Art  
 Kate Ravenswood, Head of Access, Education  
 & Regional Services, Queensland Art Gallery  
 | Gallery of Modern Art  
 Tony Bennetts, Chief Information Officer,  
 Australian Communication Exchange  
 Gillian Ridsdale, Curator Public Programs,  
 University of Queensland Art Museum  
 University of Queensland Art Museum  
 Dr Graeme Were, Convenor, Museum Studies  
 Postgraduate Programme, School of English,  
 Media Studies & Art History, University of  
 Queensland

#### **Peer Talk | International Museum Day**

Peter Connell, Director, Mercy Heritage  
 Centre  
 Bryon Cunningham, Director, Cunningham  
 Martyn Design  
 Anne Hetherington RSM, Chair, Mercy  
 Heritage Centre Management Committee  
 Dr Judith McKay, Museum curator, historian  
 and heritage consultant  
 Peter Marquis-Kyle, Conservation architect  
 Mercy Heritage Centre  
 Caolán Mitchell, Director, Thylacine  
 Dr Graeme Were, Convenor, Museum Studies  
 Postgraduate Programme, School of English,

Media Studies & Art History, University of Queensland

### **Securing Funding Workshop**

Gavin Bannerman, Acting Manager, Original Content, Queensland Memory, State Library of Queensland  
Steve Chaddock, Timeline Heritage Consultants  
Edith Cuffe and Suesann Vos, Abbey Museum of Art and Archaeology  
Dianne Dahlitz, Coordinator, Community Heritage Grants Program, National Library of Australia  
Fiona Maxwell, Queensland Manager, Artsupport Australia  
Marika Perrow, Julian Conaghan, Robyn Daw, Arts Queensland  
Louise Rollman, Curator, Contemporary Projects, Museum of Brisbane  
Deannah Vieth, Social History Program Officer, Museum of Brisbane

### **Preventive Conservation Workshop**

Brisbane City Archives  
Brisbane City Council  
Deannah Vieth, Social History Program Officer, Museum of Brisbane

### **National Standards Taskforce**

Arts Tasmania  
History Trust of South Australia  
Museum and Art Gallery of the Northern Territory  
Museums and Galleries New South Wales  
Museums Australia (Victoria)  
Western Australian Museum

### **EXHIBITIONS PROGRAM**

Debbie Abraham and The Regional and Public Galleries Association of New South Wales (RPG NSW)  
Brett Adlington  
Lynne Adams, Manager Arts Business Operations, Arts Queensland  
Australia-China Council, Department of Foreign Affairs and Trade  
Australian National Couriers  
Artback NT Touring  
Emma Bain, Redland Art Gallery  
Philip Bacon, Philip Bacon Galleries  
Balnaves Foundation  
Allison Bateman, Hervey Bay Regional Gallery  
Megan Bottari, Curator  
Kylie Bourne and Western Downs Regional Council  
Marg Bowman, Artback NT Touring  
Brisbane Airport  
Brisbane City Council  
Brisbane Multicultural Arts Centre  
Colour Chiefs  
Alison Clouston, Artist  
College for Creative Studies, Detroit  
Gordon Craig, Exhibitions Coordinator, University of Queensland Art Museum

Designer Rugs  
Maria Fernanda Cardoso, Artist  
Byron Fitzpatrick  
Kirsten Fitzpatrick, Artisan  
Ngaio Fitzpatrick  
Jo Foster and Tjanpi Desert Weavers  
Brett Geoghegan, The Brand Garage  
Gordon Darling Foundation  
Grain Furniture  
Simon Hartas, TED Fine Art  
Jak Henson, Perc Tucker Regional Gallery, Townsville  
John Hook, Conservator  
International Art Services, Ross Hall  
Simone Jones, Artisan  
Daryl Kime, Personalised Freight Management  
Amy Kwok, AON Risk Services Australia Ltd  
Pamela Lane, Perc Tucker Regional Gallery, Townsville  
Trudie Leigo, Bundaberg Regional Art Gallery  
Pat Lowe  
Tim Lynch, Moreton Bay Regional Council  
Bettina MacAulay, MacAulay Partners  
Desmond MacAulay, MacAulay Partners  
Melina Mallos, Queensland Art Gallery | Gallery of Modern Art  
Fiona Maxwell, Queensland Manager, Artsupport Australia  
Ron McBurnie, Artist  
Odette Moore and Holley Wiles, Department of Education and Training  
Kingsley Munday, Managing Director, International Art Services  
Mackay Regional Council  
Nomad Art Productions  
Stephen Payne, Wagga Wagga Art Gallery  
Printcraft  
Qantas  
Virginia Rigney, Gold Coast City Art Gallery  
Louise Rollman, Curator  
Segue Art, Ross Brookes and Kerrie Ann Roberts  
Steensen Varming and International Conservation Services  
Alicia Stevenson, Artspace Mackay  
Craig Templeman, Outback Regional Gallery  
The John Villiers Trust  
Anna Thurgood, Artspace Mackay  
Tim Fairfax Family Foundation  
Toadshow  
Simon Turner  
Karen Tyler, Moreton Bay Regional Council  
Michael Wardell  
Joan Winter, Curator  
Michelle Young, Tjanpi Desert Weavers

### **National Exhibitions Touring Support (NETS) Australia**

Art on the Move, WA  
Artback NT Touring  
CAST Touring, Tasmania  
Country Arts SA  
Museums and Galleries New South Wales  
NETS Victoria  
NGA Travelling Exhibitions

**OTHER PROGRAMS**

Elizabeth Bates for participating on a M&GSQ recruitment panel

Julianne Lawson and Charlie Cush, Senior Advisors, Arts and Culture, Local Government Association of Queensland

**FINANCE AND AUDITING**

Ian W. Young CPA  
assisted by Debbie Berens  
Brian Tucker CPA

**LEGAL AND GOVERNANCE**

Arts Law Centre of Australia  
Elliott Dagleish, Barrister-at-Law  
Sue Fisher, ABaF

**381 BRUNSWICK STREET**

Arts Queensland  
Jennifer Burton, Senior Property Officer, Arts Property and Facilities, Arts Queensland Corporate Administration Agency

*M&GSQ thanks everyone who supported and contributed to our 2011 delivery. Our sincere apologies if anyone has been inadvertently omitted.*

## Appendix 1:

### **M&GSQ Company Member: Museums Australia Queensland**

#### **EXECUTIVE COMMITTEE**

Lisa Jones (President), Curator, Queensland Police Museum  
Brian Tucker CPA (Treasurer)  
Josh Tarrant (Secretary)  
Paul Brinkman, Director, Cairns Regional Gallery (to June 2011)  
Dawn Oelrich, Curator, University of the Sunshine Coast Gallery

## Appendix 2:

### **M&GSQ Company Member: Regional Galleries Association of Queensland**

#### **MANAGEMENT COMMITTEE**

John Walsh (President), Gallery Manager, Gold Coast City Gallery  
Michael Wardell (Vice President), Director, Artspace Mackay  
Brian Tucker CPA (Secretary/Treasurer)  
Tim Lynch, Coordinator Cultural Facilities, Cultural Services, Community and Cultural Services, Moreton Bay Regional Council | Redcliffe District  
Richard Baberowski, Consultant, Vantage Arts  
John Waldron, Cultural Heritage & Collections Manager, Creative Communities, Sunshine Coast Regional Council  
Karina Devine, Director, Warwick Art Gallery

## Appendix 3: Gallery and Museum Achievement Awards

### 2011 ADVISORY COMMITTEE

Justin Bishop, Exhibitions Manager, Cairns Regional Gallery  
Edith Cuffe, CEO, Abbey Museum of Art and Archaeology, Caboolture  
Andrew Moritz, Director, The Workshops Rail Museum, Ipswich  
Mary-Clare Power, Consultant  
Vicki Warden, Museum Development Coordinator and Museum Development Officer, Museum Resource Centre, Southern Inland Queensland, Toowoomba

### 2011 JUDGING PANEL

Gavin Bannerman, Oral History and Digital Storytelling Coordinator, Heritage Collections, State Library of Queensland  
Elizabeth Bates, Senior Collections and Archive Manager, Museum of Brisbane  
Judy Kean, Senior Museum Curator, Tweed Shire Council, NSW  
Marj Sullivan, Director, Hervey Bay Regional Gallery  
Michael Wardell, Director, Artspace Mackay



2011 GAMA trophies designed by Glen Skien.  
Photo: Mark Crocker

## Appendix 4:

# 2011 Pilot Mentorship, Exchange and Fellowship Program

### ASSESSMENT PANEL

Lisa Jones, Curator, Queensland Police Museum and President, Museums Australia Queensland

Andrew Moritz, Director, The Workshops Rail Museum

John Waldron, Cultural Heritage & Collections Manager, Creative Communities, Sunshine Coast Regional Council and Board Member, Regional Galleries Association of Queensland

Pamela Whitlock, Manager Arts & Heritage; Director, Gladstone Regional Art Gallery and Museum

M&GSQ Staff:

Rebekah Butler, Executive Director

## Appendix 5:

# Planning Committee

### ***M&GSQ 2011 Conference***

Richard Baberowski, Consultant, Vantage Arts  
Joanna Besley, Senior Curator, Museum of Brisbane  
Joolie Gibbs, Gallery Coordinator, Gympie Regional Gallery  
Christine Ianna, Manager, Publications Reformatting, Collection Preservation, Client Services and Collections, State Library of Queensland  
Billie-Jo Obst, Public Programs Officer, Artspace Mackay  
Bronwyn Roper, Museum Development Officer – Central Queensland, Queensland Museum Resource Centre Network  
Fe Skoufa, Exhibitions Registrar, Events and Exhibitions, State Library of Queensland  
Michael Wardell, Director, Artspace Mackay

#### M&GSQ Staff:

Rebekah Butler, Executive Director  
Debra Beattie, General Manager  
Ann Baillie, Manager Training and Professional Development  
Aimee Board, Training and Professional Development Coordinator (*until April 2011*)  
Leisha Lawrence, Program Officer, Training and Professional Development (*April – August 2011*)

#### Conference Coordination Support:

Judy Kean

## Appendix 6:

# Standards Program: 2011 Reviewers

*Standards Reviewers contributed a total of 456 unpaid hours of their expertise plus 540 travel hours to the 2011 program.*

### Elizabeth Bates



During 2011, Elizabeth was Senior Collections and Archive Manager at Museum of Brisbane (MoB) where she has also held the positions of Program Manager and Learning and Outreach Manager. Before joining MoB she was Travelling Exhibitions Officer and an Education Officer at the Queensland Art Gallery. One of Elizabeth's greatest adventures was to spend three years in Alice Springs as the Visual Arts Coordinator at Araluen Arts Centre.

Before embarking on a career in the museum industry, Elizabeth spent several years teaching art and physical education at secondary school level and held the position of Head of Art at the Anglican Church Grammar School, Brisbane and Miami State High School, Gold Coast.

As well as her Education training, Elizabeth has obtained tertiary qualifications in Art History, Australian History, Fine Art (majoring in print making) and Communication (Public Relations). Always keen to learn something new, she has recently qualified as a personal trainer (any sporty museums out there?).

Associated professional activities have included board positions on several visual arts organisations in Queensland, regular judging commitments and representation in several visual arts publications. Elizabeth is also a member of the Arts and Social Sciences Advisory Committee at the University of the Sunshine Coast. She will travel anywhere as long as there is a swimming pool.

### Ken Brooks



Ken Brooks has been involved in the museum industry since 1989, with heavy involvement in the work prior to and during the restoration of Brennan & Geraghty's Store in Maryborough. The store is now a museum operated by the National Trust of Queensland that contains in excess of 100,000 items that are all provenanced to the store.

Ken has been employed on a full-time basis at the museum as curator/manager since 1992 and attends to all of the collection needs, as well as the general operation of the property including visitor services.

Ken developed the National Trust digital collections register and has provided collection management assistance to other National Trust properties. He has also provided assistance to other small community-based museums within Queensland and New South Wales.

Ken has undertaken some work on in-house exhibitions as well as a touring exhibition based on the history of Brennan & Geraghty's Store. Much of this work involved research, text writing, documentation of collection items and needs of fragile objects used within the displays.

Ken was involved in the redevelopment of The Australian Stockman's Hall of Fame (HOF) at Longreach and undertook a variety of work including reviewing existing displays, reviewing the objects on display and those in storage, preparing the brief for the exhibition designers to tender on, developing the thematic framework for the new displays, preparing ideas on visitor needs and visitor flow throughout the displays and the entire building. He was also engaged to handle collection management needs of the large number of items held within the HOF Collection and he developed ways in which the objects in storage could be used.

Working in a small museum environment Ken is aware of the limitations of small museums, and the pressures placed on both paid and volunteer workers in charge of looking after collections.

### **Steve Chaddock**



Steve first worked in a museum in 1993 as assistant to the Curator of Archaeology at Salisbury & South Wiltshire Museum. In 1994 he completed an MA Diploma in Museum Studies at University College London.

From 1995 he served as archaeologist to the UK Ministry of Defence on a nationally heritage-listed gunpowder factory in Essex before moving into private practice heritage consultancy. Steve was involved in research-led and business-focused projects including new museum developments, relocations of museums and review of existing museum operations.

Since 2005, when he and his family immigrated to Sunshine Coast Hinterland, Steve has worked in the local government and private sectors. From 2006 to 2009 he developed several council/community heritage partnerships as part of his role as Heritage Project Officer for Sunshine Coast Council, including the historic Bankfoot House property in the Glass House Mountains.

Steve is director of Timeline Heritage Consultants which has a strong focus on heritage interpretation.

### **Christine Ianna**



Christine has worked in Materials Conservation in Queensland for the past twenty years. She has held varied positions in Conservation including Scientist (Materials Conservation) at the Queensland Museum; Manager, Preservation Services, Queensland State Archives; and Manager, Publications Reformatting at the State Library of Queensland. In addition, she has been involved in a variety of projects involving conservation including Expo 88 sculpture; the Big Rig, Roma; The Workshops Rail Museum, Ipswich; and the Bribie Island Precinct historical project.

Her early work focussed on the conservation treatment of waterlogged objects and metals from maritime archaeological sites and historic shipwrecks off the Queensland coast. Christine is an active member of the Australian Society of Archivists (Queensland Branch) and the Australian Institute for the Conservation of Material (AICCM) Inc., the peak body for Conservators in Australia.

Christine is an established and respected conservator who has developed considerable expertise in providing preventive conservation advice and training to a variety of differently resourced collections. Christine's success in this area has largely been attributed to her thorough knowledge, her lateral thinking and the relevant and practical, cost conscious advice she provides.

In 2007, Christine was awarded a Special Commendation in M&GSQ's Gallery and Museum Achievement Awards (GAMAA) in recognition of the generous contribution of her knowledge and skills to the museum community, and her significant long-term commitment to the sector.

### **Ian Jempson**



Ian is the CEO of the Queensland Maritime Museum. He was previously the General Manager for the Waltzing Matilda Centre in Winton and prior to this he was an Officer in the Royal Australian Navy. Ian has a strong interest in the operational aspect of museums and art galleries, in particular regional galleries and museums. Ian has been a Reviewer with M&GSQ's Standards Program since 2008.

### **Lisa Jones**



Lisa has more than 25 years' experience in the museum sector, which began when she volunteered at the Queensland Museum (QM), packing dinosaur bones for the move to their new building at South Bank in late 1985. She then began working as a QM Guide and volunteered in both the Anthropology and Social History sections.

In 1992 Lisa completed a Masters of Museum Studies at James Cook University. In 1994 she gained employment as Assistant Curator in the Social History Section of QM and in 1994 travelled to Calgary and gained skills in collection management as an intern at the Glenbow Museum. Between 1995 and 1998 Lisa worked as a freelance Curator, writing collection policies and business plans for small regional museums. In 1997 she was lucky enough to gain employment as Curator of the Queensland Police Museum where she is currently employed.

Lisa enjoys being involved with, and remains connected to the broader museum industry, through her involvement with Museum and Gallery Services Queensland, Brisbane's Living Heritage Network, the Brisbane History Group and Museums Australia. Lisa also works as a Museum Consultant and since 2005 she has been a Peer Reviewer for the M&GSQ Standards Program.

### **Leanne Kelly**



Leanne Kelly is the Project Manager in the Curatorial and Exhibition Team at the Museum of Brisbane (MoB) and brings a wealth of experience from an ever-evolving career in the arts. Since graduating from Queensland College of Art she has always worked in environments that combine her creative and management skills.

Before joining MoB, Leanne was at the State Library of Queensland as the Project Manager on *kuril dhagun* Indigenous knowledge centre. A city girl at heart, she still misses the years spent working in regional Queensland developing interpretive centres, museums and tourist attractions – especially the beautiful towns of Blackall and Charleville. Although now Brisbane-focussed, she enjoys digging deep into the history, stories and people of her beloved home city.

### **Ross Searle**



Ross Searle has worked in Australian art museums since 1982. He was the Curator of the Shepparton Art Gallery (1982–1986) where he developed an expert knowledge of Australian ceramics. In 1986 he was appointed as Director of Perc Tucker Regional Gallery, Townsville, a position he held for ten years, which saw the gallery rise to national significance due to its fine exhibition program and the consolidation of its collection, with many important new acquisitions.

In 1996 Ross returned to Brisbane as the first full-time Director of the University of Queensland Art Museum. In his eleven years in this position, the collection doubled in size with works by Australian and international artists. The University Art Collection is Queensland's second largest public art collection. Ross also had a lead role in the \$8 million transformation of the former Mayne Hall into a new home for the University of Queensland Art Museum, whose triple award-winning design made this a major Queensland's public building for 2006.

In 2008 Ross established a museum consultancy and specialises in the small to medium-sized museum and gallery sector. Ross holds post-graduate qualifications in Museum Studies.

## Appendix 7: Training and Professional Development Program: 2011 Events

DATE	EVENT	VENUE	SPEAKERS	NO.
February 19	Griffith University Social Enterprise: Collection management workshop	381 Brunswick St, Fortitude Valley, Brisbane	Lisa Jones	23
March 5	Griffith University Social Enterprise: Preservation workshop	381 Brunswick St, Fortitude Valley, Brisbane	Christine Ianna	21
March 12	Griffith University Social Enterprise: Collection management workshop	Queensland Police Museum	Lisa Jones	24
March 24	2011 Standards Program Briefing Session	Cooktown	Ann Baillie	13
March 25	2011 Standards Program Briefing Session	Atherton	Ann Baillie	14
April 7	Securing Funding Workshop: Day 1	381 Brunswick St, Fortitude Valley, Brisbane	Ann Baillie, Dianne Dahlitz, Marika Perrow, Julian Conaghan, Robyn Daw, Deannah Vieth	23
April 8	<i>Securing Funding</i> Workshop: Day 2	381 Brunswick St, Fortitude Valley, Brisbane	Debra Beattie, Steve Chaddock, Gavin Bannerman, Louise Rollman, Fiona Maxwell, Edith Cuffe, Suesann Vos	24
May 14	Preventive Conservation Workshop	Brisbane City Archives	Christine Ianna	22
May 18	<i>Peer Talk</i> : International Museum Day	Mercy Heritage Centre, Brisbane	Anne Hetherington RSM, Peter Connell, Caolán Mitchell, Dr Judith McKay, Peter Marquis- Kyle, Byron Cunningham, Dr Graeme Were	35
August 11-12	<i>MAKING A DIFFERENCE</i> : M&GSQ State Conference 2011	Mackay Entertainment and Convention Centre (MECC)	Liza Dale-Hallett, Grant Collins, Lydia Eggunike, Murray Massey, Jo Besley, Fiona Foley, Adriane Boag, Dr Adele Chynoweth, Deborah Tranter, Rick Baberowski, Guy Abrahams, Norman Richards, Steve Chaddock, Richard Crampton, Emrah Baki Ulas, Craig Walsh, mervin Jarman, Sarah Barns, Richard Gagnier, Liz Wild, Graeme Were, Grant Parker, Peter McKenzie,	102

<b>DATE</b>	<b>EVENT</b>	<b>VENUE</b>	<b>SPEAKERS</b>	<b>NO.</b>
	<i>(continued)</i>		Nathan Wilson-Rynell, Mark Hoppe, Bronwyn Roper, Christine Turner, Judy Rose, Elisabeth Gondwe and Petrina Walker, Brian Crozier, Christine Ianna, Hannah Perkins, Gillian Ridsdale, Justin Bishop, Karen Tyler, Andrew Gill	
August 13	Masterclass, M&GSQ State Conference 2011	MECC	Richard Gagnier	15
August 13	Masterclass, M&GSQ State Conference 2011	MECC	Brian Crozier	24
August 13	Masterclass, M&GSQ State Conference 2011	MECC	John Paul Fischbach	12
August 13	Masterclass, M&GSQ State Conference 2011	MECC	Adriane Boag	12
August 13	Masterclass, M&GSQ State Conference 2011	MECC	Jude Phippen	9
August 13	Masterclass, M&GSQ State Conference 2011	MECC	Colleen Tuxworth	9
August 25	Standards Field Visit	Atherton Chinatown	Reviewers: Lisa Jones, Christine Ianna, M&GSQ: Ann Baillie and Participants	2
August 26	Standards Field Visit	Mareeba Historic Society	Reviewers: Lisa Jones, Christine Ianna, M&GSQ: Ann Baillie and Participants	4
August 27	Standards Program Workshop: Collection Management	Atherton	Lisa Jones	11
August 27	Standards Program Workshop: Preventive Conservation	Atherton	Christine Ianna	11
August 29	Standards Field Visit	Nature's Powerhouse	Reviewers: Elizabeth Bates, Ross Searle, M&GSQ: Leisha Lawrence and Participants	14
August 30	Standards Field Visit	Cooktown History Centre	Reviewers: Leanne Kelly, Ken Brooks, M&GSQ: Leisha Lawrence and Participants	5
August 30	Standards Field Visit	James Cook Museum	Reviewers: Leanne Kelly, Ken Brooks, M&GSQ: Leisha Lawrence and Participants	3
August 30	Standards Field Visit	Tableland Regional Gallery	Reviewers: Ross Searle, Elizabeth Bates, M&GSQ: Ann Baillie and Participants	1
August 31	Standards Field Visit	Herberton Mining Museum	Reviewers: Steve Chaddock, Ian Jempson, M&GSQ: Ann Baillie and Participants	4
September 1	Standards Field Visit	Mareeba Heritage Centre	Reviewers: Ian Jempson, Steve Chaddock, M&GSQ: Ann Baillie and Participants	3
October 18	Standards On-Site Review	Tableland Regional Gallery	Reviewers: Ross Searle, Elizabeth Bates, M&GSQ: Ann Baillie and Participants	3
October 19	Standards On-Site Review	Nature's Powerhouse	Reviewers: Elizabeth Bates, Ross Searle, M&GSQ: Leisha Lawrence and Participants	6
October 19	Standards On-Site Review	Atherton Chinatown	Reviewers: Lisa Jones, Christine Ianna, M&GSQ: Ann Baillie and Participants	2

<b>DATE</b>	<b>EVENT</b>	<b>VENUE</b>	<b>SPEAKERS</b>	<b>NO.</b>
October 20	Standards On-Site Review	Cooktown History Centre	Reviewers: Leanne Kelly, Ken Brooks, M&GSQ: Leisha Lawrence and Participants	1
October 20	Standards On-Site Review	Mareeba Historic Society	Reviewers: Lisa Jones, Christine Ianna, M&GSQ: Ann Baillie and Participants	5
October 21	Standards On-Site Review	James Cook Museum	Reviewers: Leanne Kelly, Ken Brooks, M&GSQ: Leisha Lawrence and Participants	3
October 29	Standards On-Site Review	Mareeba Heritage Centre	Reviewers: Ian Jempson, Steve Chaddock, M&GSQ: Ann Baillie and Participants	11
October 30	Standards On-Site Review	Herberton Mining Museum	Reviewers: Steve Chaddock, Ian Jempson, M&GSQ: Ann Baillie and Participants	5
October 22	Standards Program Workshop: Preventive Conservation	Cooktown	Christine Ianna	9
October 23	Standards Program Workshop: Collection Management	Cooktown	Lisa Jones	7
November 2	M&GSQ   UQAM Seminar	University of Queensland, St Lucia, Brisbane	Gail Davitt, Donna McColm, Kate Ravenswood, Tony Bennetts	81
November 4	2010 One Year On Standards Program networking event	Queensland Police Museum	Ann Baillie, 2010 Standards organisations reps.	17
December 1	Standards Program 2011 Participant's Debrief and Celebration	Cooktown Council Chambers	Mayor Peter Scott, Bob Norris, Serge Petelin, Sian Nivison, Jacqui Sykes, Beverley Grant, David Barker	22
December 2	Standards Program 2011 Participant's Debrief and Celebration	Atherton Council Chambers	Mayor Tom Gilmore, Rhonda Micola, John Van Grieken, Louise Mabbutt, Helen Kindt, Deborah Godfrey	31

## Appendix 8:

# Training and Professional Development Program: 2011 Audio and Video Access

### **M&GSQ 2011 SECURING FUNDING WORKSHOP, BRISBANE**

#### *Powerpoints:*

- Brisbane City Council Grants: Presented by Deannah Vieth, Social History Program Officer, Museum of Brisbane
- Community Heritage Grants: Presented by Dianne Dahlitz, Coordinator Community Heritage Grants, National Library of Australia
- art+place grant program - Arts Queensland: Presented by Robyn Daw, Senior Program Officer, Public Art, art+place, Arts Queensland
- Arts Queensland Funding Programs: Presented by Marika Perrow, Acting Senior Arts Development Officer, Visual Arts, Craft & Design and Julian Conaghan, Arts Development Officer, Arts Queensland
- Case Study: 'My own private neon oasis', funded by Arts Queensland Development and Presentation Grant: Presented by Louise Rollman, Curator, Contemporary Projects, Museum of Brisbane
- Case Study: 'Biking Brisbane' funded by Creative Sparks: Presented by Gavin Bannerman, Oral History & Digital Storytelling Coordinator, Heritage Collections, State Library of Queensland
- Case Study: 'Miles Historical Village', funded by M&GSQ Standards Program Grant: Presented by Steve Chaddock, Timeline Heritage Consultants
- Fundraising Case Study: Abbey Museum of Art and Archaeology: Presented by Edith Cuffe and Suesann Vos, Abbey Museum of Art and Archaeology

### **2011 PEER TALK: AN EXHIBITION REVIEW**

#### *Powerpoints with audio:*

Presentations by the spokespeople for Mercy Heritage Centre:

- Anne Hetherington RSM, Chair, Mercy Heritage Centre Management Committee
- Peter Connell, Director, Mercy Heritage Centre
- Caolán Mitchell, Director, Thylacine
- Question and Answer Session

Presentations by the reviewers of Mercy Heritage Centre:

- Dr Judith McKay, Museum curator, historian and heritage consultant
- Peter Marquis-Kyle, Conservation architect
- Byron Cunningham, Director, Cunningham Martyn Design
- Panel Discussion

### **MAKING A DIFFERENCE: M&GSQ STATE CONFERENCE 2011**

#### *Slideshows and videos:*

Plenary session, *Dealing with Disasters*

- Liza Dale-Hallett, Senior Curator, Sustainable Futures, Museum Victoria: *Making Meaning from Ashes – Developing the Victorian Bushfires Collection*
- Mona Farr's Poem: *The 1919 Fire*
- Jo Besley's response to Liza Dale-Hallett
- Grant Collins, Manager Preservation Services, State Library of Queensland: *The Implementation of a Disaster Preparedness and Recovery Plan: What We Learned*
- Lydia Egunnike, Senior Conservator, Conservation Unit – Collection Preservation, State Library of Queensland: *A conservator's response to the South-East Queensland Flood*
- Murray Massey, Cardwell and District Historical Society: *Embracing Yasi*

Plenary session, *Agents of Social Change*

- Jo Besley, Senior Curator Social History, Queensland Museum, and Churchill Fellow 2009: *Closure? Or opening? Museums as 'crucibles' for identity, healing and recovery*
- Fiona Foley, Artist, Urban Art Projects | Mackay Bluewater Quay: *Public Art Laced with Memory*
- Adriane Boag, Educator, Youth and Community Programs, National Gallery of Australia: *Art and Alzheimer's Outreach Program case study*
- Dr Adele Chynoweth, Curator (ATSIP Team), National Museum of Australia: *Developing the exhibition, 'Inside: Life in Children's Homes'*

Plenary session, *Build it... reconceptualising museum and gallery spaces*

- Deborah Tranter, Director, Cobb+Co Museum and Regional Services, Queensland Museum: *Museums and Communities: Changing Dynamics: An analysis of the Cobb+Co Museum in Toowoomba*
- Richard Baberowski, Vantage Arts: *Planning for the unexpectedly special*

Plenary session, *Our Carbon Footprint*

- Guy Abrahams, Art and Environment Consultant: *Climate Change, Sustainability and the Arts*
- Norman Richards, building design + interiors and Steve Chaddock, Timeline Heritage Consultants: *Greening Museums and Galleries – Artspace Mackay case study*
- Emrah Baki Ulas, Associate Lighting Designer and Richard Crampton, Technical Director – Mechanical, Steensen Varming: *Key Findings, Technical Industry Report – Gallery and Museum Lighting and Air Conditioning*

Plenary session, *Beyond the Walls... new media, public art and heritage interpretation*

- Craig Walsh, Artist: *Digital Odyssey*
- mervin Jarman, Community art activist and a founding member of the UK's Mongrel Collective: *Repatriating Technology*
- Sarah Barns, Director, Sitelines: *Intangible presences: Re-locating archives for heritage interpretation using mobile media*

Plenary session, *Changing Nature of Collections*

- Richard Gagnier, Head of Conservation, Montreal Museum of Fine Arts, Canada: *The concept of integrity as the guiding framework to the preservation of time-based media art and installation*
- Liz Wild, Conservator, Sculpture Conservation Department, Queensland Art Gallery | Gallery of Modern Art: *Illustrated case study QAG | GoMA's Contemporary Art Collection*
- Graeme Were, Lecturer in Museum Studies, School of English, Media Studies and Art History, University of Queensland: *Extreme Collecting: archival legacies to collecting futures*

Parallel session, *Collaborations and Partnerships... success stories and lessons learned*

- Bronwyn Roper, Museum Development Officer, Central Queensland, Queensland Museum: *Object: Uncovering the significant objects held in the historical collections of the Central Highlands*
- Christine Turner, Artist: *Creative Insights: an innovative approach to reinvigorating collections in a regional context*
- Judy Rose, Artist and Health Worker: *Be Kind to Your Mind... get involved in the arts*

Parallel session, *New Initiatives in Collection Management and Preservation... challenges and successes*

- Elisabeth Gondwe and Petrina Walker, North Stradbroke Island Historical Museum: *Collaboration between the Walker Family and the North Stradbroke Island Historical Museum*
- Brian Crozier, Crozier Schutt Associates: *Linkages: Digital Connections between Collections*
- Christine Ianna, State Library of Queensland: *Q-DIS – The Queensland Disaster Information Network*
- Hannah Perkins, Assistant Curator, Queensland Museum: *Highlights of the history factory: community engagement through processing the unaccessioned backlog*

Parallel session, *Galleries and Audience Engagement... enhancing access and learning*

- Justin Bishop, Exhibitions Manager, Cairns Regional Gallery: *Get in the Van: Two approaches to collection access and audience development in Regional Queensland*
- Karen Tyler, Redcliffe City Art Gallery: *Generation X: taking the reins and engaging new/non traditional audiences*
- Andrew Gill, Manager Cultural Services, Bundaberg Regional Council: *Cultural learnings of America for make benefit glorious nation of Australia*

## **2011 STATE CONFERENCE MASTERCLASSES**

*Powerpoints:*

- Richard Gagnier, Head of Conservation, Montreal Museum of Fine Arts, Canada: *Tools and Principles for the Preservation of Time-based Media Artworks*
- Brian Crozier, Co-Principal, Crozier Schutt Associates museum consultants: *Developing an Exhibition: how do we go about it?*
- John Paul Fischbach, CEO and Founder, Auspicious Arts Incubator: *Smarter More Effective Marketing*
- Dr Jude Pippen, Co-Director, Creative Regions Ltd: *4 Keys to Confident Public Speaking*
- Colleen Tuxworth, Principal, Cultural Retail: *Retail in Museums and Galleries: Merchandise Planning, Purchasing and Production*

## **2011 M&GSQ | UQAM SEMINAR: ADVANCING VISITOR ENGAGEMENT IN MUSEUMS AND GALLERIES**

*Videos:*

- Gail Davitt, Chair of Learning Initiatives and Director of Education, Dallas Museum of Art, USA: *From Audience Research to Enhanced Engagement*
- Donna McColm, Head of Public Programs, Children's Art Centre and Membership, QAG | GoMA: *Artist/Museum/Audience: Making art for everyone*
- Gail Davitt, Chair of Learning Initiatives and Director of Education at the Dallas Museum of Art, USA: *SmART phone tours at the Dallas Museum of Art*
- Kate Ravenswood, Head of Access, Education and Regional Services, QAG | GoMA: *almost... but not quite... reflections upon audiences, art galleries and the promise of new technologies*
- Tony Bennetts, Chief Information Officer, Australian Communication Exchange: *Smart Auslan – bringing museums to life for deaf Australians*
- Panel Discussion chaired by Dr Graeme Were, Convenor, Museum Studies Postgraduate Programme, School of English, Media Studies and Art History, University of Queensland

## Appendix 9:

# 2011 Museums Australia Queensland Professional Development Bursary Recipients

Recipient	Grant	Purpose
Karen Barrett (Project Officer, Transport and Main Roads Heritage Centre, Toowoomba)	\$500	To attend the M&GSQ State Conference in Mackay in August.
Wendy Birrell (Manager, Discover Eumundi Heritage and Visitor Centre)	\$416	To attend the South East Queensland Small Museums Conference in October.
Ross Bower (President, Redland Museum)	\$208	To attend the South East Queensland Small Museums Conference in October.
Talisah Edwards (Oodgeroo Collection Assistant and Museum Trainee, North Stradbroke Island Historical Museum)	\$500	To attend the M&GSQ State Conference in Mackay in August.
Elisabeth Gondwe (Curator/Researcher, North Stradbroke Island Historical Museum)	\$500	To attend the M&GSQ State Conference in Mackay in August.
Susan Purnell (Volunteer, Gympie Regional Gallery)	\$500	To attend the M&GSQ State Conference in Mackay in August.
Peter Smith (Treasurer, Redland Museum)	\$208	To attend the South East Queensland Small Museums Conference in October.
Petrina Walker (Oodgeroo Collection Custodian and Committee Member, North Stradbroke Island Historical Museum)	\$500	To attend the M&GSQ State Conference in Mackay in August.

## Appendix 10:

# 2011 Regional Galleries Association of Queensland Professional Development Bursary Recipients

Recipient	Grant	Purpose
Diane Baker (Curator/Director, Toowoomba Regional Art Gallery)	\$1,000	To attend the M&GSQ State Conference in Mackay in August.
Justin Bishop (Exhibitions Manager, Cairns Regional Gallery)	\$1,000	To attend the M&GSQ State Conference in Mackay in August.
Kylie Bourne (Supervisor, Dogwood Crossing @ Miles)	\$1,000	To attend the M&GSQ State Conference in Mackay in August.
Dion Channer (Volunteer, Gympie Regional Gallery)	\$1,000	To attend the M&GSQ State Conference in Mackay in August.
Jak Henson (Collection/Exhibition Officer, Perc Tucker Regional Gallery, Townsville)	\$1,000	To attend the M&GSQ State Conference in Mackay in August.
Jenny Jones (Community Arts Officer, Rockhampton Regional Council)	\$500	To attend the M&GSQ State Conference in Mackay in August.
Joan Kelly (Venue Director, Redcliffe Museum)	\$1,000	To attend the M&GSQ State Conference in Mackay in August.
Pip Lean (Assistant Curator, Gold Coast City Gallery)	\$1,000	To attend the M&GSQ State Conference in Mackay in August.
Trudie Leigo (Exhibition Officer, Bundaberg Regional Art Gallery)	\$1,000	To attend the M&GSQ State Conference in Mackay in August.
Kathryn Sawyer (Curatorial and Collections Officer, Griffith Artworks, Griffith University)	\$859.09	To attend Preservation Australia workshops in Brisbane in September.

Marj Sullivan (Director, Hervey Bay Regional Gallery)	\$997	To attend the M&GSQ State Conference in Mackay in August.
Christine Turner (Artist, Gatakers Artspace, Maryborough)	\$893	To attend the M&GSQ State Conference in Mackay in August.
Karen Tyler (Venue Director, Redcliffe City Art Gallery)	\$1,000	To attend the M&GSQ State Conference in Mackay in August.

## Appendix 11:

# Queensland Regional Galleries Collections Project: Participating Collections

Artspace Mackay  
Bundaberg Regional Art Gallery  
Cairns Regional Gallery  
Caloundra Regional Gallery  
Central Queensland University Collection  
Dalby Regional Art Gallery  
Emerald Art Gallery  
Gladstone Regional Art Gallery and Museum  
Gold Coast City Gallery  
Ipswich Art Gallery  
KickArts Contemporary Arts, Cairns  
Logan Art Gallery  
Museum of Brisbane  
Outback Regional Gallery, Winton  
Perc Tucker Regional Gallery, Townsville  
Queensland College of Art, Griffith University, Brisbane  
QUT Art Museum, Queensland University of Technology, Brisbane  
Redcliffe City Art Gallery  
Redland Art Gallery  
Rockhampton Art Gallery  
SOCA Gallery, James Cook University, Townsville  
Stanthorpe Regional Art Gallery  
The University of Queensland Art Museum  
Toowoomba Regional Art Gallery  
TYTO Regional Art Gallery, Ingham (formerly Gallery Hinchinbrook)  
University of Southern Queensland, Toowoomba  
University of the Sunshine Coast Gallery

## Appendix 12: 2011 M&GSQ Touring Exhibition Program and Statistics

**NO. OF EXHIBITIONS: 12**

### **Creative Generation Excellence Awards in Visual Art and Design 2011–12 Touring Exhibition**

Venue	Venues	Days	Attendance	Artists	Curators
Tanks Arts Centre, Cairns		23	8850		
TYTO Regional Art Gallery, Ingham		28	370		
World Theatre Gallery, Charters Towers		21	1020		
	<b>3</b>	<b>72</b>	<b>10240</b>	<b>40</b>	

### **Colliding Islands**

Venue	Venues	Days	Attendance	Artists	Curators
Gympie Regional Gallery		35	1523		
Latrobe Regional Art Gallery, VIC		40	2200		
Lake Macquarie City Art Gallery, NSW		42	3167		
Artspace Mackay		25	2205		
	<b>4</b>	<b>142</b>	<b>9095</b>	<b>5</b>	<b>1</b>

### **Recycled Library: Altered books**

Venue	Venues	Days	Attendance	Artists	Curators
Wagga Wagga Art Gallery, NSW		67	3103		
Bathurst Regional Art Gallery, NSW		39	3239		
Hervey Bay Regional Gallery		26	1192		
The Centre Beaudesert		26	2673		
	<b>4</b>	<b>158</b>	<b>10207</b>	<b>17</b>	<b>1</b>

### **Talking Tapa: Pasifika Bark Cloth in Queensland**

Venue	Venues	Days	Attendance	Artists	Curators
Logan Art Gallery		31	1149		
	<b>1</b>	<b>31</b>	<b>1149</b>	<b>45</b>	<b>1</b>

### **Industrial Desire: Detroit Concept Cars**

Venue	Venues	Days	Attendance	Artists	Curators
Pine Rivers Heritage Museum		38	2427		
Logan Art Gallery		34	1911		
TYTO Regional Art Gallery, Ingham		15	438		
Wagga Wagga Regional Gallery, NSW		38	2825		
Mornington Peninsula Regional Gallery, VIC		30	2575		
Grafton Regional Gallery, NSW		15	4252		
	<b>6</b>	<b>170</b>	<b>14428</b>	<b>8</b>	<b>1</b>

### **Desert Psychedelic: Jimmy Pike**

Venue	Venues	Days	Attendance	Artists	Curators
Tableland Regional Gallery, Atherton		20	500		
Mundubbera Regional Art Gallery		45	210		
Horsham Regional Art Gallery, VIC		38	1287		
	<b>3</b>	<b>103</b>	<b>1997</b>	<b>1</b>	<b>1</b>

### **Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland**

Venue	Venues	Days	Attendance	Artists	Curators
Gold Coast City Art Gallery		42	6449		
Cairns Regional Gallery		58	6093		
Outback Regional Gallery, Winton		35	6585		
TYTO Regional Art Gallery, Ingham		24	617		
Bundaberg Regional Art Gallery		30	2485		
Hervey Bay Regional Gallery		37	2348		
Redcliffe City Art Gallery		25	1508		
Redland Art Gallery, Cleveland		31	1961		
	<b>8</b>	<b>282</b>	<b>28046</b>	<b>111</b>	<b>2</b>

### **Tour De Force: In Case Of Emergency Break Glass**

Venue	Venues	Days	Attendance	Artists	Curators
National Glass Art Gallery, Wagga Wagga, NSW		45	1248		
JamFactory, Adelaide, SA		39	6452		
Bega Valley Regional Gallery, NSW		30	822		
Craft ACT		27	764		
Gladstone Regional Art Gallery and Museum		32	2915		
Noosa Regional Gallery		25	2713		
Perc Tucker Regional Gallery, Townsville		10	9158		
	<b>7</b>	<b>208</b>	<b>24072</b>	<b>8</b>	<b>1</b>

**Creative Generation Excellence Awards in Visual Art and Design  
2010–11 Touring Exhibition**

Venue	Venues	Days	Attendance	Artists	Curators
Dogwood Crossing @ Miles		39	2408		
Australian Catholic University Gallery, Brisbane		29	600		
Hervey Bay Regional Gallery		20	1334		
Noosa Regional Gallery		35	3800		
	<b>4</b>	<b>123</b>	<b>8142</b>	<b>42</b>	

**Replant: a new generation of botanical art**

Venue	Venues	Days	Attendance	Artists	Curators
Hervey Bay Regional Gallery		32	1332		
Grafton Regional Gallery, NSW		33	2878		
Gladstone Regional Art Gallery and Museum		25	1705		
Mundubbera Regional Art Gallery		37	300		
Tableland Regional Gallery, Atherton		20	506		
Cowra Regional Art Gallery, NSW		26	539		
	<b>6</b>	<b>173</b>	<b>7260</b>	<b>7</b>	<b>1</b>

**Kuru Alala – Eyes Open**

Venue	Venues	Days	Attendance	Artists	Curators
Gosford Regional Gallery, NSW		35	27727		
Manly Art Gallery, NSW		25	2821		
Blacktown Arts Centre, NSW		35	6134		
Western Australian Museum, WA		30	7340		
Wanneroo Library and Cultural Centre, WA		28	347		
Geraldton-Greenough Regional Art Gallery, WA		15	1933		
	<b>6</b>	<b>168</b>	<b>46302</b>	<b>52</b>	<b>2</b>

**Metal As Anything: Ron McBurnie**

Venue	Venues	Days	Attendance	Artists	Curators
Tableland Regional Gallery, Atherton		20	491		
Gympie Regional Gallery		19	1025		
Stanthorpe Regional Art Gallery		25	824		
Toowoomba Regional Art Gallery		35	6235		
Wagga Wagga Art Gallery, NSW		35	3320		
	<b>5</b>	<b>134</b>	<b>11895</b>	<b>1</b>	<b>1</b>

<b>GRAND TOTAL</b>	<b>57</b>	<b>1764</b>	<b>172833</b>	<b>337</b>	<b>12</b>
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## VISION

To ensure a future where museums, galleries and keeping places are relevant, accessible and are valued by their communities.

## MISSION

To promote, support and provide services to foster excellence in museums, galleries and keeping places.

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