

BELONGING

MUSEUMS & GALLERIES QUEENSLAND



2024 CONFERENCE

**museums
& galleries**
QUEENSLAND



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Welcome

On behalf of Museums & Galleries Queensland's (M&G QLD) Board and Staff, it is a great pleasure to welcome you to the Darling Downs' beautiful inland city of Toowoomba on the traditional lands of the Giabal, Jarowair and Western Wakka Wakka peoples, for our 2024 Conference, *Belonging*.

This year's Conference is particularly special as it marks the first time in five years that Queensland's public museum and gallery sector has come together, and significantly, it coincides with M&G QLD's 20th anniversary. It also takes place during Queensland Mental Health Week, shining a light on individual and community mental health and wellbeing, aligning strongly with this year's Conference themes.

Museums and galleries are dynamic cultural hubs and play a vital role in our communities. They inspire, tell stories and create meaningful experiences that reflect who we are, where we live, our pasts and futures. Through exhibitions, education programs and public outreach, they are able to navigate complex societal issues and actively engage our audiences in important conversations about the world in which we live.

This year's Conference theme, *Belonging*, has been carefully chosen to examine how our museums and galleries are embracing inclusivity and working with artists, collections, industry leaders and communities to drive positive change in areas of accessibility, diversity

and equity. We have assembled a program of esteemed state, national and international speakers to share their insights and experiences of creating inclusive and equitable cultural spaces that enrich, shape and benefit society.

I extend my sincere thanks to the Conference Planning Committee, supporters, sponsors and speakers for their invaluable contributions to the development and presentation of M&G QLD's 2024 Conference. Special acknowledgment goes to our Principal Sponsor International Art Services, Toowoomba Regional Art Gallery | Toowoomba Regional Council, the Gordon Darling Foundation, and the Australian Government's Community Heritage Grant Program, for their generous support.

I applaud M&G QLD staff for their unwavering dedication and work in bringing this program to life, and I express my gratitude to all our delegates for being part of this significant event. I encourage you to seize the opportunity to connect with industry colleagues, share information and experiences, and celebrate the outstanding work within our sector.

Wishing you a memorable and enriching experience at M&G QLD's 2024 Conference, *Belonging*.

Rebekah Butler

Executive Director
Museums & Galleries Queensland

Acknowledgement of Country

We respectfully acknowledge the Traditional Custodians, the Giabal, Jarowair and Western Wakka Wakka peoples, of the land where we meet for M&G QLD's 2024 Conference, *Belonging*. It is a privilege to be on Country.

We pay our respects to Elders past, present and future, for they hold the knowledge, rich traditions and hopes of Australia's First Peoples.

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

20 years

CELEBRATING 20 YEARS: GALLERY AND MUSEUM ACHIEVEMENT AWARDS

For 20 years, the GAMAA have aimed to:

Encourage continuous improvement and development of galleries, museums and related cultural organisations;

Enhance the profile of galleries, museums and related cultural organisations in local and wider communities;

Inspire and recognise best practice; and

Recognise and encourage the contribution made by individuals to their organisations and to the gallery and museum sector.

The 2024 Gallery and Museum Achievement Awards (GAMAA) are proudly supported by the Queensland Museum.

The 2024 GAMAA trophies are proudly supported by Brian Tucker. This year's exquisite GAMAA trophies have been created by Monique Burkhead.

The 2024 GAMAA are also supported by Public Galleries Queensland and Australian Museums and Galleries Association Queensland.

**QUEENSLAND
MUSEUM**

**AMaGA
Queensland**

pgQ
Public Galleries Queensland

Image: 2024 Gallery and Museum Achievement Award trophies by Monique Burkhead.
Photograph by Andrea Higgins, courtesy of Museums & Galleries Queensland.



About Museums & Galleries Queensland

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

Our purpose and vision are to advance, support and provide services to foster understanding, knowledge and excellence in museums, galleries and keeping places. We strive to ensure a future where museums, galleries and keeping places are relevant, accessible and valued by their communities.

M&G QLD delivers a range of programs and services in the key areas of:

- Sector Development
- Training & Professional Development
- Exhibition Development & Touring
- Information & Communication

Sector Development

Initiatives delivered under M&G QLD's Sector Development program include our State Conference, Gallery and Museum Achievement Awards, Advocacy, Research and Evaluation.

Training & Professional Development

M&G QLD coordinates and delivers a diverse range of training and professional development opportunities informed by the needs of volunteers and paid professionals in the sector. This includes the Standards Review Program which supports museums and galleries through the process of Self Review and external Feedback.

Exhibition Development & Touring

M&G QLD's Exhibition Program includes touring, exhibition development and support services. Our high-quality touring programs provide metropolitan regional and remote communities with access to contemporary visual arts practice. The program showcases the work of Queensland, Australian and international artists.

Find a museum or gallery

The Queensland Museum & Gallery Finder is a directory of museums, galleries and cultural organisations throughout Queensland. Listing in the directory is free for public/non-commercial galleries, museums and other cultural organisations in Queensland that are open to the public. If you would like to add your organisation to the directory, please visit www.magsq.com.au

M&G QLD eNews

Sign up to M&G QLD's free weekly eNews to receive the latest information about our events, workshops, touring exhibitions, sector news, funding, jobs and other opportunities available in the sector.

M&G QLD Staff




Rebekah Butler, Stephen Coppard, Andrea Higgins, Sharna Baker, Janelle Byrne, Madeleine Green, Ben O'Dwyer, Michele Pickering (AMaGAQ / PGQ Membership Officer).

Contact Museums & Galleries Queensland

Phone: 07 3059 9740 (free call: 1800 866 101)

Email: information@magsq.com.au

Address: 122 Gerler Road Hendra Qld 4011

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Sponsors and Supporters

The 2024 M&G QLD Conference could not happen without the generous support of our sponsors and funding partners. Thank you to the following supporters:

Principal sponsor



Conference partner



The Regional Arts Development Fund (RADF) is a partnership between the Queensland Government and Toowoomba Regional Council to support local arts and culture in regional Queensland.

International keynote supporter



Skills development supporter



This activity is supported by the Community Heritage Grants program. The Community Heritage Grants program is funded by the Australian Government through the National Library of Australia; the Department of Infrastructure, Transport, Regional Development, Communications and the Arts; the National Archives of Australia; the National Film and Sound Archive of Australia and the National Museum of Australia.

Trade sponsor



Conference program sponsor



Coffee cart sponsor



Lanyard sponsor



Supporters



Venue supporters



Thank you

Thank you to our Toowoomba colleagues, especially those at The Empire Theatres, Toowoomba Regional Art Gallery, and Queensland Museum Cobb+Co. Your advice and support have been instrumental in assisting us with the organisation and planning of this year's Conference.

Conference Planning Committee

Special thanks to M&G QLD's 2024 Conference Planning Committee:

- Danielle Harvey
- Deannah Vieth
- Paul Brinkman
- Michelle Blair
- Olivia Robinson

General Conference Information

Conference Information Desk

For the duration of the conference, M&G QLD will be staffing an Information Desk, located in the foyer of the Armitage Centre, Empire Theatre.

If you have any questions, please see the staff at this Information Desk.

Delegate Name Tags

Name tags are to be worn to all Conference activities.

Wi-Fi Access

Free wi-fi is available at 'Empire Theatre FreeWiFi'

Social Media – #MGQ24

We encourage delegates to post on Facebook and Instagram throughout the conference using #MGQ24

Luggage

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

Evaluation

There is an evaluation form in your Conference satchel. Please fill in this form before you leave at the conclusion of the Conference, and place it in the 'Evaluation Box' on the Information Desk.

Your feedback will assist us in planning future professional development activities for the Queensland museum, gallery and heritage sector.

Disclaimer

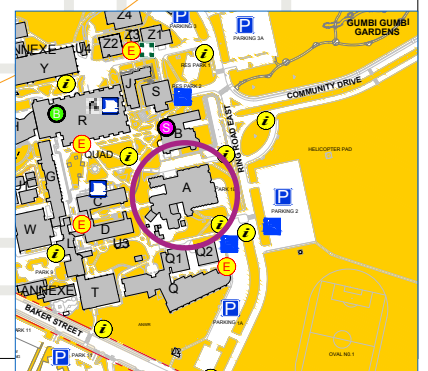
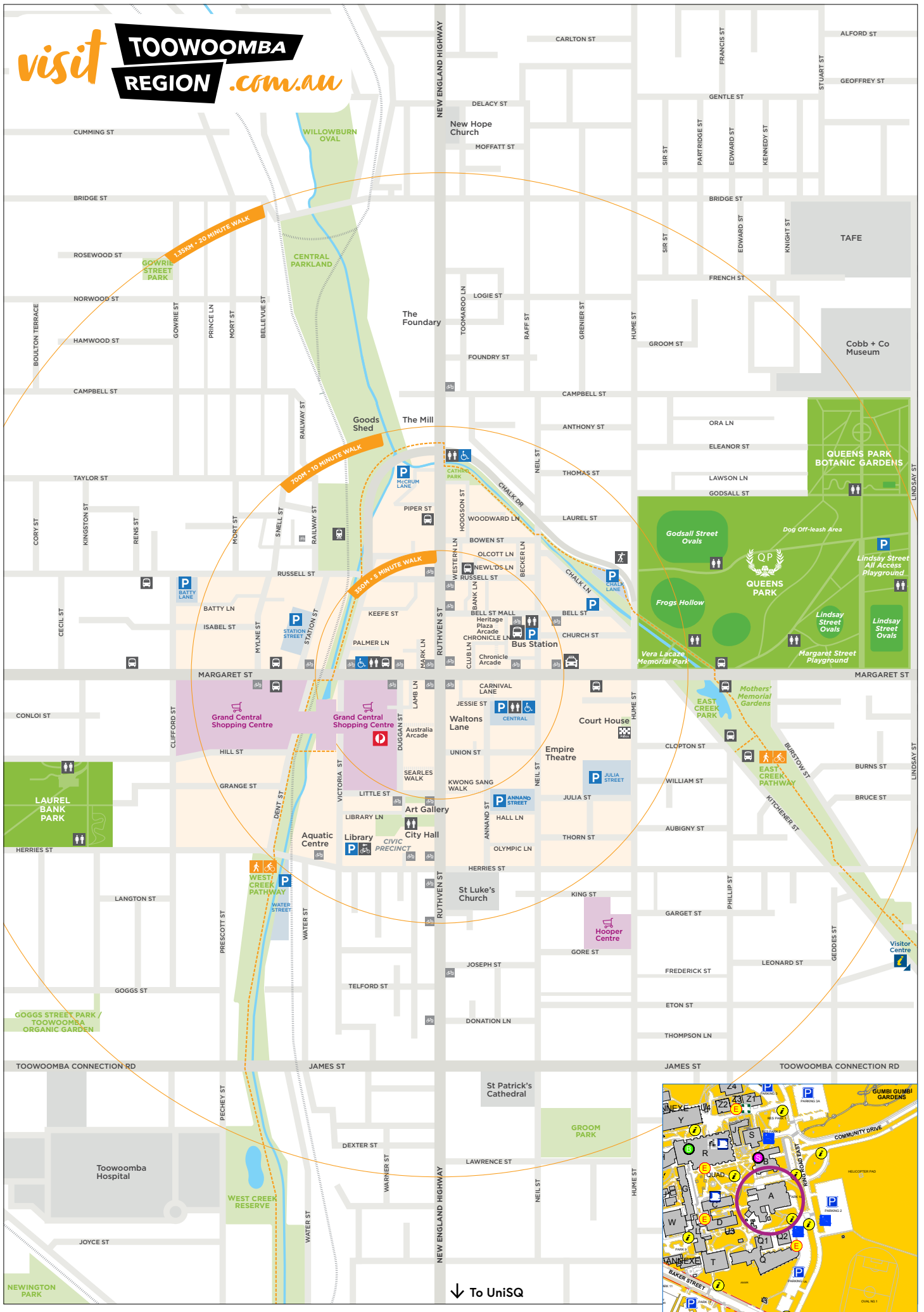
Information in this publication is correct at the time of printing. M&G QLD reserves the right to change the program or details if required.

**QUEENSLAND
MUSEUM**
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**100 YEARS SINCE
COBB & CO. CRACKED
THE LAST WHIP**

Celebrate with us in the centenary year.
museum.qld.gov.au/cobbandco



Location of A Block Theatre, UniSQ

Join in the Social Activities and Fun at M&G QLD's 2024 Conference, *Belonging*

Network with colleagues and immerse yourself in the various social activities taking place at this year's Conference in Toowoomba!

Welcome Drinks

Queensland's oldest regional gallery, Toowoomba Regional Art Gallery, will host welcome drinks on Wednesday 9 October. Here you are invited to experience this beautiful space and exhibitions on display. These include *POSTWORLD*, an intriguing exhibition developed by Umbrella Studio Contemporary Arts, Townsville, and toured by M&G QLD, that invites audiences to explore the playful, sublime, poetic and cautionary worlds of alternate time and space; and *Time of the Signs* by Henri van Noordenburg, an exhibition of works on paper that reveal fragile layers that mirror our own vulnerability.

Networking Dinners

Register for one of the themed networking dinners at Toowoomba's local eateries. These will take place following welcome drinks on Wednesday 9 October 2024.

Queens Park, Botanic Gardens

Stroll through Toowoomba's State heritage-listed Queens Gardens and experience the thousands of blooms that make up part of this year's beautiful Carnival of Flowers. Celebrating its 75th year, it's bound to be spectacular!

The Shape of Music, special Queensland Premiere

Join us for *The Shape of Music* at the Empire Theatres' Armitage on Thursday 10 October from 7-8:30pm. *The Shape of Music* is a captivating contemporary classical musical performance that sheds light on the mysteries of the creative process. Born from award-winning artist/composer Matt Ottley's condition of synaesthesia, this special Queensland premiere features live improvised music based on drawings Matt will create on stage, performed by internationally acclaimed pianist Ayesha Gough, joining forces with Matt for the first time in this compelling performance.

Other special musical guests, including conductor/violinist Marco Bellasi, will help Matt explore the cross-wiring of creativity, through Matt's unique live compositional techniques showcasing how



neurodiversity can lead to diverse approaches to creativity. Audiences will also be treated to a selection of well-known classical/contemporary pieces from the repertoire as well as original compositions by Matt.

For further information about Matt Ottley visit www.mattottley.com or visit 'The Sound of Picture Books' exhibition at The Write Gallery, Toowoomba.

This project is supported by the Queensland Government through Arts Queensland.

Queensland Museum Cobb+Co

Immerse yourself in the region's history by visiting the Queensland Museum Cobb+Co. On display is a new exhibition celebrating 100 years since Cobb & Co.'s last coach journey; *Ellis Rowan: Colonialism and Nature Painting*, an exquisite exhibition of original watercolour paintings depicting plants and flowers, paired with First Nations objects from the Queensland Museum Collection; demonstrations of traditional trades and lots more.

Historic Walks

Learn the story of Toowoomba by taking a leisurely stroll through the town's historic precincts. For details of these self-guided walking tours the Visit Toowoomba Region's website [Historic walks in Toowoomba City \(tr.qld.gov.au\)](http://Historic walks in Toowoomba City (tr.qld.gov.au))

Street Art

Toowoomba is filled with more than 100 large-scale murals by nationally and internationally acclaimed artists. These amazing artworks are thanks to the First Coat International Art Festival that has brought outdoor artists to Toowoomba over many years. Grab a hot drink and go for a stroll and find your favourite mural! To download the interactive street art map, head to the Interactive Street Art Map on the Visit Toowoomba Region website.



BELONGING

MUSEUMS & GALLERIES QUEENSLAND
2024 CONFERENCE

*Belonging – noun:
to feel safe, happy
or comfortable in a
place, situation or
group because you are
welcomed and accepted.*

*Belonging – noun:
a possession.*

*Belonging is the title and overarching theme
for M&G QLD's 2024 Conference.*

*How can we, as a sector, foster inclusion
and belonging? How do we build empathy
and understanding in our communities?
How can arts, culture and heritage bridge
divides and bring people together?*

*Museums and galleries are dynamic cultural
hubs in our communities that tell stories and
create meaningful experiences about who we are,
where we live, our pasts and futures. As trusted
organisations, museums and galleries can navigate
complex societal issues and actively engage
our audiences in important conversations about
the world in which we live through exhibitions,
education programs, and public outreach.*

*From 9-11 October, M&G QLD's 2024 Conference
will explore what it means to belong in all its many
facets. We will examine how museums and galleries
are embracing inclusivity and working with artists,
collections, industry leaders and communities
to drive positive change in areas of accessibility,
diversity and equity. We will also unpack the real or
perceived disparities that exist in society and how
we, as a sector, can work smarter to overcome these
and be truly inclusive and equitable cultural spaces
that enrich, shape and benefit our communities.*

Tues 8 Oct 2024 Pre-Conference Day

	Delegates arrive, Toowoomba
05:00pm–8:15pm	<p>M&G QLD's 2024 Gallery and Museum Achievement Awards (GAMAA) Venue: Queensland Museum Cobb+Co, 27 Lindsay Street, Toowoomba</p> <p>The GAMAA are presented by M&G QLD to honour the achievements of individuals and organisations in striving towards excellence.</p> <p>This is a ticketed event by invitation only.</p>

Wed 9 Oct 2024 Conference Day One The Empire Theatres, Toowoomba

Time	Heritage Bank Auditorium, the Armitage Centre, the Empire Theatres
08:00am–09:00am	Registration
09:00am–09:40am	<p>Welcome Session</p> <p>Adrian Bauwens, Traditional Custodian</p> <p>Rebekah Butler, Executive Director, Museums & Galleries Queensland</p> <p>Tahnee Pearse, Manager Library & Cultural Services, Toowoomba Regional Council</p>
09:40am–10:40am	<p>International Keynote Speaker</p> <p><i>How do the 'belongings' in our collections create or dismantle a sense of belonging for our visitors? How can we use a more expansive understanding of what should be on our walls to help visitors see themselves more reflected in our spaces?</i></p> <p>Regan Pro Deputy Director of Public Programs and Social Impact, Lucas Museum of Narrative Art, USA Regan Pro's participation at M&G QLD's 2024 Conference is supported by the Gordon Darling Foundation.</p>
10:40am–10:55am	<p>Principal Sponsor Presentation – International Art Services</p> <p>Speaker: Alison Guthri, Business Development Manager</p>
10:55am–11:20am	Morning Tea in Foyer/Garden
11:20am–12:20pm	<p>National Keynote Speakers</p> <p><i>Truth-telling</i></p> <p>Dr Bianca Beetson Distinguished Kabi Kabi and Wiradjuri woman, artist and Director of First Nations, Queensland Museum</p> <p>Dr Jim Thompson Chief Executive Officer, Queensland Museum Network</p> <p>Simon Elliott Deputy Director, Collection and Exhibitions, Queensland Art Gallery Gallery of Modern Art</p>
12:20pm–01:10pm	<p>National Keynote Speaker</p> <p><i>Key insights about investment into and benefits of arts, culture and creativity</i></p> <p>Dr Sari Rossi Researcher, A New Approach</p>

Wed 9 Oct 2024 Conference Day One The Empire Theatres, Toowoomba

Time	Heritage Bank Auditorium, the Armitage Centre, the Empire Theatres	Breakout Room 1, Lounge Bar, the Empire Theatres	Breakout Room 2, Supper Room, The Empire Theatres
01:10pm-02:00pm	Lunch in Foyer/Garden		
02:00pm-02:30pm	<p>Parallel Speaker Sessions</p> <p><i>Everyone is welcome a case study of breaking down barriers to arts participation for neurodivergent audiences through co-design</i></p> <p>Pia Robinson, founder of @TheCultureCrusader, and Amy Wockner, Team Leader, Exhibitions and Programs, City of Moreton Bay Galleries</p>	<p>Parallel Speaker Sessions</p> <p><i>This was not a nice place</i></p> <p>Chris Stannard, Curator, Cairns Regional Council</p>	<p>Parallel Speaker Sessions</p> <p><i>Junior Curators Exhibitions by and for young people</i></p> <p>Claire Sourignes, Director, Ipswich Art Gallery</p>
02:30pm-03:00pm	<p><i>Making an Impact Through Design</i></p> <p>Angela Golding, Creative Director, Goldi Design</p>	<p><i>Uncomfortable Conversations in Public Places – Floating Land: Us and Them</i></p> <p>Michael Brennan, Gallery Director, Noosa Regional Gallery</p>	<p><i>Engaging with Teachers and Schools</i></p> <p>Chrissy Dwyer, Curriculum Leader – Arts, Visual Arts Teacher</p>
03:00pm-03:30pm	<p><i>Cultivation Through Connection: Arts Project Australia's Practices of Belonging</i></p> <p>Jo Salt, Curator and Gallery Manager, Arts Project Australia</p>	<p><i>The artist, the archaeologist, and the uncovering of truths: Story of the Burnett River Petroglyph</i></p> <p>Rebecca McDuff, Gallery Director, Bundaberg Regional Galleries, and Dylan Sarra (Gooreng Gooreng peoples), artist</p>	<p><i>Artist as Activist: Why We All Need a Kingdom of Kindness</i></p> <p>Jodi Ferrari, Curator Children's Gallery, HOTA</p>
03:30pm-04:00pm	Afternoon Tea in Foyer/Garden		
04:00pm-04:30pm	<p>Parallel Speaker Sessions</p> <p><i>Unlocking the power of technology to engage with museum and gallery audiences</i></p> <p>Alice-Anne McRobbie, Director, Alice-Anne Writes</p>	<p>Parallel Speaker Sessions</p> <p><i>Enhancing Indigenous Language Data: Insights from the Language Data Commons of Australia (LDA) and The University of Queensland Library Collaboration</i></p> <p>Desmond Crump (Gamilaroi Nation), Industry Fellow, The University of Queensland, and Robert dthurwain McLellan (Gureng Gureng descendant), Industry Fellow, The University of Queensland</p>	<p>Parallel Speaker Sessions</p> <p><i>Sharing Art Across Australia</i></p> <p>Tracy Cooper-Lavery, Head, Art Across Australia, National Gallery of Australia</p>
04:30pm-05:00pm	<p><i>Bankfoot House Heritage Precinct Case Study</i></p> <p>Claudia Little, Museum Officer, Sunshine Coast Council</p>	<p><i>Collection digitisation examples, engagement and outcomes</i></p> <p>Michael O'Neill, Manager Collection Imaging, Te Papa Tongarewa, New Zealand</p>	<p><i>YAYOI IN THE OUTBACK: Bringing Contemporary Art to Remote Communities in Queensland</i></p> <p>Sarah Johnson, Senior Curator, Qantas Founders Museum, Longreach</p>
06:00pm-07:30pm	<p>Welcome Drinks at the Toowoomba Regional Art Gallery 531 Ruthven Street, Toowoomba</p> <p>This is a ticketed event – delegates must register to attend.</p>		
07:30pm Onwards	<p>Networking Dinners</p> <p>Network with colleagues over dinner and try the culinary delights that Toowoomba has to offer. Restaurants will be within walking distance of the Conference venues.</p> <p><i>Delegates are to pay for their own dinner and drinks on the night.</i></p> <p>Networking dinners are grouped by area of interest:</p> <ul style="list-style-type: none"> • Public Program / community engagement / visitor experience • Exhibition / curatorial / interpretation • Australian Museums and Galleries Association Queensland • Open to all delegates <p>Check the ticket in your lanyard or ask at the Conference Information Desk to find out which restaurant you are going to.</p>		

Thurs 10 Oct 2024 Conference Day Two

The Empire Theatres, Toowoomba

Time	Heritage Bank Auditorium, the Armitage Centre, the Empire Theatres	Breakout Room 1, Lounge Bar, the Empire Theatres	Breakout Room 2, Supper Room, The Empire Theatres
08:00am–09:00am	Registration		
09:00am–09:50am	<p>National Keynote Speaker <i>Absolutely Queer: Designing with Inclusivity</i> Hugh O'Connor Senior Exhibition Designer Powerhouse Museum, NSW</p>		
09:50am–10:05am	<p><i>Trade Sponsor Presentation – ERCO lighting</i> Speaker: Yvette Linton-Smith ERCO Cluster Manager</p>		
10:05am–10:30am	Morning Tea in Foyer/Garden		
10:30am–11:20am	<p>National Keynote Speaker <i>Co-designing Care in Museums and Galleries</i> Associate Professor Janice Rieger Head of Architecture, Design and Planning, School of Engineering and Built Environment, Griffith University</p>		
11:20am–12:10pm	<p>National Keynote Speaker <i>How to build a meaningful Access, Equity and Inclusion (ADEI) Plan</i> Morwenna Collett Morwenna Collett Consulting</p>		
12:10pm–01:10pm	Lunch in Foyer/Garden		
01:10pm–02:00pm	<p>National Keynote Speaker <i>Finding common ground: engendering a sense of belonging in museum exhibition spaces</i> Dr Moya McFadzean Senior Curator, Migration & Cultural Diversity, Museums Victoria</p>		
02:00pm–02:30pm	Afternoon Tea in Foyer/Garden		
02:30pm–03:00pm	<p>Parallel Speaker Sessions <i>Customs, Culture and Country – Queensland Museum's First Nations strategy</i> Dr Bianca Beetson, Distinguished Kabi Kabi and Wiradjuri woman, artist and Director of First Nations, Queensland Museum</p>	<p>Parallel Speaker Sessions <i>The Power of Contemporary Art to Bring People Together</i> Gill Nicol, Consultant</p>	<p>Parallel Speaker Sessions <i>An Epistemology of Belongingness: Dreaming a First Nations Ontology of Hope</i> Dr Hope O'Chin, Kabi-Kabi, Wakka-Wakka, Guugu-Yimithirr educator and artist</p>
03:00pm–03:30pm	<p><i>Empathy in Action: Creating Inclusive Museums</i> Leanne Butterworth, Founder/Director Empathy First Pty Ltd</p>	<p><i>To Affinity and Beyond!</i> Joe Hextall, Director/Curator, Eumundi Museum</p>	<p><i>Empowering Inclusivity and Accessibility: Deaf in Dance Showcase at the State Library of Queensland</i> Serene Fernando, First Nations Curator, State Library of Queensland, and Sophie Chapman, Exhibitions Producer, State Library of Queensland</p>
03:30pm–04:00pm	<p><i>Audio Describing 500,000 Years of Human History</i> Sarah Empey, Museum and Gallery Consultant, Sarah Barron, PhD Student, Griffith University, and Associate Professor Janice Rieger, Head of Architecture, Design and Planning, School of Engineering and Built Environment, Griffith University</p>	<p><i>From Dusty Archives to Digital Communities: Unlocking Heritage Through Storytelling</i> Caylie Jeffery and Kerry Forsythe, Community Engagement Historians</p>	<p><i>CREATE EXCHANGE on Quandamooka Country</i> Kerryanne Farrer, Galleries Manager, Redland Art Gallery, Leigh Lynam, Programs and Projects Officer, Redland Art Gallery, and Emma Collerton, Curatorial Officer, Redland Art Gallery</p>
04:00pm–04:30pm	Closing Session		
07:00pm–8.30pm	<p><i>The Shape of Music</i>, special Queensland Premiere, The Armitage, The Empire Theatres Performance by award-winning artist/composer/author Matt Ottley with internationally acclaimed pianist, Ayesha Gough, and other special guests including conductor/violinist Marco Bellasi. www.mattottley.com This project is supported by the Queensland Government through Arts Queensland.</p> <p>This is a ticketed event – delegates must register to attend.</p>		

Friday 11 Oct 2024 Conference Day Three

Skills Workshops (The Empire Theatres, Rooms 1-3); Masterclasses (Queensland Museum Cobb+Co & A Block Theatre, UniSQ, Toowoomba)

Time	Skills Workshop Room 1, Lounge Bar	Skills Workshop Room 2, Supper Room	Skills Workshop Room 3, the Studio	Masterclass, A Block Theatre, The University of Southern Queensland, Toowoomba (UniSQ)	Masterclass, Queensland Museum Cobb+Co Lecture Theatre
09:00am–09:30am	Registration	Registration	Registration	Registration	Registration
09:30am–11:00am	<p>CHG Skills Workshop <i>Capturing your collection, digitising in a museum environment</i> Michael O'Neill Manager of Collection Imaging, Te Papa Tongarewa Museum of New Zealand</p>	<p>CHG Skills Workshop <i>First Nations collections and community museums</i> Olivia Robinson A proud Bidjara woman and Museum Consultant</p>	<p>CHG Skills Workshop <i>Preservation of paper-based collections</i> Lydia Egunnike Paper and Photograph Conservator at LE Conservation Services</p>	<p>Masterclass <i>Who are your communities? Neighbours as museums</i> Regan Pro Deputy Director of Public Programs and Social Impact, Lucas Museum of Narrative Art, USA</p>	<p>Masterclass <i>Unpacking co-design with audio description</i> Sarah Barron PhD student, Griffith University Renaë Belton Engagement Coordinator, QUT Galleries and Museums Sarah Empey Museum and Gallery Consultant Associate Professor Janice Rieger Head of Architecture, Design and Planning, School of Engineering and Built Environment, Griffith University</p>
11:00am–11:30am	Morning Tea				
11:30am–01:00pm	<p>CHG Skills Workshop – continued <i>Capturing your collection, an overview of collection object photography</i></p>	<p>CHG Skills Workshop – continued <i>First Nations collections and community museums</i></p>	<p>CHG Skills Workshop ccontinued <i>Preservation of paper-based collections</i></p>	<p>Masterclass – concludes 1:00pm <i>Who are your communities? Neighbours as museums</i></p>	<p>Masterclass – concludes 1:00pm <i>Unpacking co-design with audio description</i></p>
01:00pm–02:00pm	Lunch in Foyer/Garden				
02:00pm–04.00pm	<p>CHG Skills Workshop – continued <i>Capturing your collection, an overview of collection object photography</i></p>	<p>CHG Skills Workshop – continued <i>First Nations collections and community museums</i></p>	<p>CHG Workshop – continued <i>Preservation of paper-based collections</i></p>		

** The CHG Skills Workshops are supported by the Community Heritage Grants program. The Community Heritage Grants program is funded by the Australian Government through the National Library of Australia; the Department of Infrastructure, Transport, Regional Development, Communications and the Arts; the National Archives of Australia; the National Film and Sound Archive of Australia and the National Museum of Australia.

Session Details

09:40am–10:40am

International Keynote Speaker

AUDITORIUM

How do the belongings in our collections create or dismantle a sense of belonging for our visitors?

How can we use a more expansive understanding of what should be on our walls to help visitors see themselves more reflected in our spaces?

How do works of art tell us who we are and where we belong?

The Lucas Museum of Narrative Art is a new institution being built in Los Angeles California, with the mission and moon-shot belief that the art of storytelling helps create a more just society. Exploring the peril and promise of building a new museum, this keynote will examine how museums can foster belonging and allegiance through narrative objects in our collections, while still holding ourselves responsible for the complex way images shape visitors' stories about themselves and their worlds. Blending theory, practice and examples from the field, this keynote will ask participants to explore how their institutions' foundational objects might reflect the lived and learned experiences of their audiences.

Regan Pro's participation at M&G QLD's 2024 Conference is supported by The Gordon Darling Foundation.



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Regan Pro

Deputy Director of Public Programs and Social Impact, Lucas Museum of Narrative Art, US

Regan Pro is currently the Deputy Director of Public Programs and Social Impact at the Lucas Museum of Narrative Art. She was formerly the Kayla Skinner Director of Education & Public Engagement at the Seattle Art Museum (SAM) where she developed creative learning opportunities for all audiences focused on equity, relevancy and curiosity. She joined the team at SAM in December 2009 as a Museum Educator and then Manager of School & Educator Programs, working to develop access programs for K-12 students, teachers and families. Prior to SAM, Regan worked at the Frye Art Museum and the Addison Gallery of American Art. She also held positions at several arts and education organisations including Project Zero, University of Washington, Path with Art, and the National Arts Learning Collaborative. Born in New York and raised in Seattle, Regan graduated with her Bachelors in Art History from Wesleyan University and her Masters in Arts Education from Harvard University.

...how museums can foster belonging and allegiance through narrative objects in our collections...

11:20am–12:20pm

National Keynote Speakers

AUDITORIUM

Truth-telling

***'Truth-telling is critical to reframing the relationship between First Nations Peoples and non-Indigenous Queenslanders. At the heart of a truth-telling process is the promotion of healing through the understanding of our collective past, including how past laws, policies and practices that have, and continue to impact First Nations Peoples.'*¹**

This keynote presentation features industry leaders Dr Bianca Beetson, artist and Director of First Nations at the Queensland Museum, Dr Jim Thompson, CEO of the Queensland Museum Network, and Simon Elliott, Deputy Director of Collection and Exhibitions at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA). The speakers will share insights into their roles in contributing to truth-telling, by openly discussing the perspectives of our state's statutory bodies in addressing past practices and the legacies of colonialism; decolonising collections; and the impact of the Interim Truth Telling Board and First Nations Treaty Institute.

This presentation aims to encourage Queensland's museums, galleries and collecting organisations to contemplate their roles in the process of truth-telling and how this can encourage reconciliation and healing.



Dr Bianca Beetson

Distinguished Kabi Kabi and Wiradjuri woman, artist and Director of First Nations, Queensland Museum

Dr Bianca Beetson, a distinguished Kabi Kabi and Wiradjuri woman, serves as the Director of First Nations at the Queensland Museum. With over 30 years of extensive experience in the arts and cultural sector, she has excelled as a practising artist, curator, community arts worker, cultural heritage coordinator, and academic. Dr Beetson holds esteemed positions on several boards and advisory groups, including the board of trustees of the Queensland Art Gallery | Gallery of Modern Art and its Aboriginal and Torres Strait Islander advisory panel. She is also the Chair of the Cairns Indigenous Art Fair and a member of the Arts Queensland First Nations Arts and Cultures Advisory panel.

Photograph by Chloë Callistemon, courtesy of QAGOMA

¹ <https://www.truthandtreatyqld.org.au/about/truth-telling>



Dr Jim Thompson
Chief Executive Officer,
Queensland Museum Network

Jim was appointed Chief Executive Officer and Director, Queensland Museum in December 2018. Prior to this appointment Jim was Queensland's Chief Biosecurity Officer and officer-in-charge of Biosecurity Queensland within the Department of Agriculture and Fisheries. He has an extensive and distinguished career that includes leadership roles in research, policy and the public sector. Jim has been a member and chair of many state and national committees focussed on science, policy and organisational leadership. He is currently a sitting member of the Council of Australasian Museum Directors Executive and an Executive Fellow of the Australian and New Zealand School of Government.



Simon Elliott
Deputy Director, Collection and Exhibitions,
Queensland Art Gallery | Gallery of Modern Art

Simon is the Deputy Director, Collection and Exhibitions at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) and Member of the National Cultural Heritage Committee (NCHC) – Office for the Arts, Australian Government. Previously, he held the role of Assistant Director, Curatorial and Educational Services at the National Gallery of Australia (NGA) for 10 years. Prior to employment at the NGA, Simon was Assistant Director of the National Portrait Gallery (NPG) in Canberra, for seven years.

Having been born in Brisbane, Simon commenced his museum career at the Queensland Art Gallery for 13 years and was a key member of the first and second Asia Pacific Triennials, the Gallery's signature exhibition series. His employment has spanned professional roles in local, state and commonwealth galleries, and is supported by a Bachelor of Arts (Hons) degree and a Master of Business Administration (MBA).

12:20pm–01:10pm

National Keynote Speaker

AUDITORIUM

Key insights about investment into and benefits of arts, culture and creativity

A New Approach (ANA), Australia's national arts and culture think tank, understands that a rich cultural life is a fundamental part of living in a vibrant democracy like Australia. ANA's research and analysis shows that Australians from every walk of life participate in and benefit from arts, culture and creativity. This presentation focuses on key insights from ANA's recent research and policy work which has explored the following questions:

- How do we amplify and extend our cultural confidence and leadership, locally and globally, before, during and after Brisbane 2032?
- How has government investment for arts, culture and creativity in Australia changed over time and how does Australia compare with other countries in this area of investment?
- What are the demonstrated impacts of arts, culture and creativity on prosperity, cohesion, sustainability, security and health?

Synthesising recent findings, the presentation will illustrate that belonging to a place, a group or a cultural activity itself is one of the benefits of creative and cultural engagement. Drawing on international case studies from the Olympics and Paralympics, the presentation shows this benefit can be enhanced through good planning and policy.



Dr Sari Rossi

Researcher,

A New Approach

Dr Sari Rossi joined A New Approach in 2022 and is a mixed methods researcher with competencies in quantitative, qualitative and practice-led approaches. Recently, Sari completed a PhD examining fiscal arts support at QUT's Faculty of Business and Law. Prior to delving into a research career, Sari worked professionally as an artist and arts worker specialising in contemporary art. With diverse educational qualifications across accountancy, fine arts and performance studies, Sari finds strength in applying an interdisciplinary approach to both research and life. Sari is particularly passionate about using her proficiencies in business, law and accountancy to increase the financial acumen for individuals and organisations working within arts and culture.

ANA's research and analysis shows that Australians from every walk of life participate in and benefit from arts, culture and creativity.

02:00pm–02:30pm

Parallel Speaker Sessions

AUDITORIUM

Everyone is welcome | a case study of breaking down barriers to arts participation for neurodivergent audiences through co-design

In 2023/24 City of Moreton Bay Galleries presented the exhibition *All the best, from Martin Edge* at Pine Rivers Art Gallery. With the aim of providing an inclusive arts experience specifically for young neurodivergent audiences, the galleries' team worked in collaboration with local artist and Autism Queensland Ambassador Martin Edge, cultural producer Pia Robinson, Founder of @TheCultureCrusader, people with lived experience, and various industry professionals to co-design every element of the project – from marketing text, exhibition design, public programming and staff training.

In addition to the exhibition, City of Moreton Bay supported Martin and Pia to deliver inclusive arts programming outside and beyond the gallery walls which enabled strong foundations to break down the barriers to arts participation through portable programming and increasing the benefits of arts participation to new and diverse audiences.

This presentation will share the approach used, key learnings, and outcomes of the project and will inspire and empower others in developing inclusive, creative experiences.

Amy Wockner

Team Leader, Exhibitions and Programs, City of Moreton Bay Galleries

Amy Wockner is the Team Leader of Exhibitions and Programs at City of Moreton Bay's three art galleries – Caboolture Regional Art Gallery, Redcliffe Art Gallery and Pine Rivers Art Gallery.

Amy's experience developing contemporary gallery

programming paired with her background in cultural and community development drives her passion for creating innovative and engaging exhibitions and programs that enrich, inspire and strengthen regional communities.



Pia Robinson

Founder of @TheCultureCrusader

Pia Robinson, founder of @TheCultureCrusader, has a wealth of experience in multiple sectors including GLAM, government and education.

She is committed to making the world a better place by increasing access to cultural engagement through Placemaking, Public Art, Outreach, Community

Engagement, Education, Widening Participation, Partnerships, Innovative, Accessibility, and Cultural Tourism opportunities. @TheCultureCrusader was born during the pandemic when Pia lost one of her part-time jobs in the arts sector/gig-economy. This gave her the time and head space to distil her many years of experience into self-initiated projects with strategic partnerships and co-designing with communities. As The Culture Crusader, Pia works with communities to make arts engagement more accessible through community-led initiatives.



Photograph by Haline Ly

02:00pm–02:30pm

Parallel Speaker Sessions

BREAKOUT ROOM 1, LOUNGE BAR

This was not a nice place

When it was a courthouse, it was not a good place for Indigenous people. When it was a pub, it was not a good place for children. In February 2021, the newly renovated Court House Gallery, Cairns, launched with high community expectations. It opened with three First Nations shows, addressing the sensitivities surrounding the historical purpose of the building and its impact on Indigenous communities. This was a statement of acknowledgment and intent, to establish the Court House Gallery as an inclusive space, unafraid to confront its own history. Then in May, it was filled with children's art.

Having run an annual children's festival for the previous five years, the programming team already knew how to mount a children's exhibition – and that this new gallery needed to be included in the growing number of festival venues. Now, having mounted four annual children's exhibitions, and after four years of curating an increasing number of First Nations exhibitions, can we yet overcome the narrative of this building and the way it is perceived? With the weight of so much baggage, everything is intentionally inclusive. From presentation to marketing, to event planning, and especially whose stories are told.

Chris Stannard

Curator, Cairns Regional Council

Chris Stannard is one half of the curatorial team at Cairns Regional Council. Together with First Nations Curator, Peggy Lane, he programs exhibitions and projects across three gallery venues: Tanks Arts Centre, The Court House Gallery, and Mulgrave Gallery. Chris cut his teeth in the arts, screen printing community and political posters in Brisbane in the 1990s and went on to become Executive Officer of the Queensland Community

Arts Network. Then, after ten years freelancing in community cultural development, he landed the position of Curator at Cairns Regional Council in 2006, where he remains, happy and busy.



BREAKOUT ROOM 2, SUPPER ROOM

Junior Curators | Exhibitions by and for young people

In a groundbreaking initiative for Ipswich City Council, the Junior Curators program introduced an unconventional approach to curation, showcasing an exhibition crafted entirely by the minds of young creatives. Featuring carefully selected pieces from the Ipswich Art Gallery Collection, this exhibition transcended traditional curatorial practices by embracing the fresh perspectives of the young curators involved.

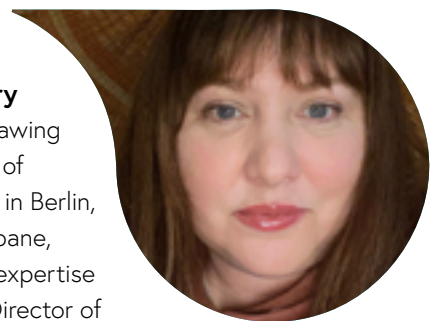
'Mysterious Realms', the captivating theme chosen by these vibrant minds, guided viewers through six immersive storytelling realms, each unveiling a unique and imaginative perspective. The young curators' reinterpretation of the Collection breathed new life into the showcased artworks, spanning diverse mediums like painting, sculpture, heritage objects, and ceramics.

This youth-driven exhibition not only transported audiences into imaginative dimensions but also underscored the Ipswich Art Gallery's commitment to empowering young voices in the arts. By entrusting artistic direction to the youth of Ipswich, this initiative celebrated the invaluable contributions of young people to the local art scene and fostered a culture of creativity and innovation.

Claire Sourgnès

Director, Ipswich Art Gallery

Claire Sourgnès, drawing from over 20 years of cultural experience in Berlin, Canberra, and Brisbane, brings a wealth of expertise to her role as the Director of the Ipswich Art Gallery. As the former CEO of Artisan, a not-for-profit organisation dedicated to contemporary craft and design, Claire is deeply committed to advancing the arts. Her vision always centres on delivering an innovative and diverse visual arts program that engages First Nations artists, contemporary creators, and young individuals. Claire's unwavering passion for art and culture drives her mission to create a powerful platform for learning, conversation, and evolution within Ipswich.



2:30pm–03:00pm

Parallel Speaker Sessions

AUDITORIUM

Making an Impact Through Design

How can we harness the transformative power of design to foster inclusivity and belonging? Join Angela as she delves into five key strategies that can help us create environments and experiences that truly promote a sense of inclusivity, belonging, and connection.

Drawing from a wealth of real-life case studies accumulated over 19 years as Creative Director of Goldi Design, Angela will share how the studio has made an impact on inclusivity, understanding, and community. Through working with a diverse range of organisations and exhibitions, including Museum of Brisbane, Queensland Museum and Ipswich Art Gallery, Goldi has implemented innovative solutions that can be applied to the wider industry.

By designing in a way that is well informed and intentional, we can reinforce a sense of identity and belonging, ensuring a ripple effect that positively impacts not just end users, but also clients, staff, organisations, and the wider community.

Join us for an insightful session that promises to inspire and equip you with practical tools to integrate inclusivity into your design, ultimately fostering a more inclusive world.

Angela Golding
Creative Director,
Goldi Design

Angela Golding has nearly three decades of interdisciplinary design experience and is the Creative Director of Goldi Design; a graphic design studio specialising in exhibitions, signage and branding.

Goldi intentionally works with arts, culture and built environment clients to fuel Angela's passion for bringing ideas to life and making a positive impact in the lives of others. Her practice is driven by the belief that good design goes beyond aesthetics and is truly about creating memorable and meaningful experiences that resonate.

Photograph by Alanna McTiernan.



BREAKOUT ROOM 1, LOUNGE BAR

Uncomfortable Conversations in Public Places – Floating Land: Us and Them

Floating Land seeks to position itself as one of Australia's most critically engaged art in the environment events, taking in sites across Noosa. Conceived in 2001 as a biennial outdoor sculptural program, *Floating Land* sees artists responding to and working collaboratively with the environments in which their projects sit.

Responding to contemporary ideas and concerns, the *Floating Land* biennale shifts its frame of reference with each new occurrence. In 2023, *Floating Land* took up the somewhat abrasive theme of 'Us and Them', curating a program of projects in public spaces that explored ideas of difference, identity, inclusion and exclusion. Projects actively revealed different perspectives, sharing stories and experiences from other points of view. The artistic program set out to challenge assumptions, check prejudice and revel in discomfort, with leading contemporary artists initiating sometimes difficult conversations around identity, ability, politics, pandemics, homelessness, community, authority and voice. The Program did all this in atypical and unmediated public spaces, leaving nowhere for audiences to hide. This presentation looks at a selection of the projects presented as part of *Floating Land: Us and Them*, discussing some of the challenges and opportunities wrapped up in having these difficult dialogues with unsuspecting audiences.

Michael Brennan
Gallery Director, Noosa Regional Gallery

Michael Brennan is the Gallery Director at Noosa Regional Gallery. Prior to this, he has worked as the Artistic Director of La Trobe University Museum of Art; co-founding Director of artist-run spaces Trocadero Art Space and Shifted; and a range of other positions across University Art Museums, Local Government Galleries and Community Art Spaces. He has also been the curator of the past three *Floating Land* biennales and is currently working towards his fourth.

Photograph by Warwick Gow.



02:30pm–03:00pm

Parallel Speaker Sessions

BREAKOUT ROOM 2, SUPPER ROOM

Engaging with Teachers and Schools

This presentation will be from a high school teacher's perspective of how teachers engage in the excursion process and how students participate within the gallery space. I hope to provide insight into things that teachers consider when planning excursions such as student backgrounds, their learning challenges and awareness of disability. This may help attendees become more aware when planning exhibitions aimed at school audiences, when engaging with schools and the type of questions to ask teachers when preparing for an exhibition tour. I hope to cover a range of things galleries may not have considered when pitching their public programs and this information may be helpful to know for holiday programs when targeting teens.

This presentation would be suitable for those who do not have an education background and is also applicable to primary schools.

Chrissy Dwyer
Curriculum Leader –
Arts, Visual Arts
Teacher

Chrissy Dwyer is a Curriculum Leader for the Arts and has been working as a Visual Arts Teacher for 9 years. She has volunteered as the Darling Downs South-West Regional Coordinator for the Queensland Art Teachers Association (QATA) for the last 4 years. Through this role she has networked to connect teachers with organisations such as UniSQ and Toowoomba Regional Art Gallery. Prior to teaching, Dwyer worked at Flying Arts Alliance for 2.5 years as the Program Coordinator working with schools and connecting artists and organisations through their education program.



03:00pm–03:30pm

Parallel Speaker Sessions

AUDITORIUM

Cultivation Through Connection: Arts Project Australia's Practices of Belonging

This presentation considers how galleries can be sites of belonging, and more specifically, connection, by looking at the strategies and practices of Arts Project Australia (APA). Now in its 50th year, APA is a leader in the Arts and Disability Sector, having cemented itself as a best practice role model in supporting artists with intellectual disabilities. APA fosters inclusion, diversity, equity, and a sense of belonging in a myriad of ways, empowering artists to develop their professional practice and to exhibit alongside their contemporaries. The organisation also brokers a raft of opportunities through public engagement and professional development.

Meaningful connection is at the heart of the organisation. Arts professionals are invited to develop projects with APA artists and their work. Institutions, galleries, and peak organisations are engaged to present, collect and promote APA artists. These strategies serve to increase awareness and understanding, providing the opportunity to influence attitudinal change. Most importantly, it enables APA artists to work within the cultural sector, levelling up the playing field, shifting invisibility to visibility and reshaping perceptions of who can participate in professional contemporary art practice.

In a milestone year for APA as an organisation, this presentation focuses on projects and initiatives that speak to the shift in recent years toward a more reciprocal and collaborative way of operating, providing spaces in the contemporary art sector to meaningfully connect to all of society.

Jo Salt
Curator and Gallery Manager,
Arts Project Australia

Jo Salt is the Curator and Gallery Manager of Arts Project Australia, a gallery and studio based in Melbourne, VIC, that supports artists with intellectual disabilities, advocating for their inclusion in contemporary art.



With 20 years of experience in the arts sector, Jo has held curatorial, administrative, project management, and program development positions in not-for-profit organisations and commercial galleries, and has worked independently and within institutions to scope, develop and deliver projects with contemporary artists.

Jo holds a Bachelor of Arts, a Postgraduate Certificate of Art History, a Master of Arts Curatorship and a Master of Arts and Cultural Management from the University of Melbourne.

BREAKOUT ROOM 1, LOUNGE BAR

The artist, the archaeologist, and the uncovering of truths: Story of the Burnett River Petroglyph

In the early 1970s, a significant sacred site of engraved rocks on the banks of the Burnett River, Bundaberg, became the focus of one of the great cultural heritage cover-ups of our time. Join Bundaberg Regional Galleries Director, Rebecca McDuff, and Gooreng Gooreng artist, Dylan Sarra, as they take listeners on a journey that speaks to the role of artists and institutions in amplifying First Nations stories and the importance of facing difficult conversations.

The Burnett River Petroglyph was excavated in 1971 by the then Bjelke-Petersen Government ahead of an irrigation project that flooded the area. At the time it was a female archaeologist who identified the importance of this site for the Traditional Owners and with limited time and finances, attempted to record the story of the 3.5km petroglyph prior to it being fragmented into 92 stone blocks that were distributed to multiple locations across Queensland under the provisions of the then *Aboriginal Relics Preservation Act 1967*.

It was not until 2019 when Gooreng Gooreng artist and Traditional Owner, Dylan Sarra, happened across a symbol of the Three Boomerangs, taken from the River Rocks, and held by the Queensland Museum that a re-awakening of the story began.

Dylan recognised the symbol as that of an initiation symbol carved on his great, great grandfather's chest, and endeavoured to find out more about the Petroglyph.

What he has uncovered has repercussions for all working in the museums and galleries sector, and his continued work through his arts practice and fellowship with Queensland Museum is integral to the continuation of this narrative.

Rebecca McDuff
Gallery Director,
Bundaberg Regional Galleries

Rebecca McDuff is the Gallery Director for Bundaberg Regional Galleries located on the lands of the Taribelang Bunda, Gooreng Gooreng, Gurang and Bailai peoples. Rebecca is passionate about regional arts and has a particular interest in curating exhibitions that exemplify the rich cultural tapestry that influences artistic practice. Rebecca's background as a psychologist, also means that she has a keen interest in the arts/ health intersect, and its potential for building stronger communities. Rebecca is also a member of the Australian Museums and Galleries Association (QLD) Branch Committee and has presented at State and National Conferences on a variety of topics, including the importance of authentic gallery experiences for young children and collaborative curatorial projects.



Dylan Sarra
(Gooreng Gooreng
peoples), artist

Dylan Sarra is a Brisbane-based artist who originates from the Bundaberg region and belongs to the Gooreng Gooreng peoples. Dylan's artistic journey is deeply entwined with the transformative power of Indigenous art and how it contributes to written language. His arts practice pays homage to the ancestral voices etched into the rocks along the shores of the Burnett River in Queensland. Beyond this, he draws inspiration from the initiation markings that adorned his great, great grandfather, bridging generations through symbolism and shared heritage.



Photograph by Josef Ruckli

03:00pm–03:30pm

Parallel Speaker Sessions

BREAKOUT ROOM 2, SUPPER ROOM

Artist as Activist: Why We All Need a Kingdom of Kindness

In 2021 HOTA Gallery reached out to Muslim-Australian artist Abdul Abdullah to collaborate on a new project for its dedicated Children's Gallery. In 2024 HOTA opened its *Kingdom of Kindness*, an interactive and immersive exhibition experience for children (and their adults). The key messaging – 'Belonging here is for everyone' – resonates now more than ever, and this special project prioritises diversity and inclusion, inspired by the artist's practice. Supported by an outreach project with local school students, the voices of children are literally embedded into the exhibition – and have seeded ideas about co-creation for future HOTA audience development projects. This presentation will unpack the project and highlight why a *Kingdom of Kindness* is the perfect place to spark activism – as well as creativity – in visitors of all ages.

Jodi Ferrari, Curator Children's Gallery, HOTA

Jodi Ferrari completed a Bachelor of Arts (Art History) at The University of Queensland and a Master of Education (Visual Arts) at University of Technology Sydney. Since 2000 she has held professional roles in education/public programs at regional galleries including SH Ervin Gallery, Gosford Regional Gallery, Gold Coast City Gallery and Tweed Regional Gallery. She brings her understanding of immersive art experiences and the importance of play to her current role as Curator Children's Gallery at HOTA, Home of the Arts. In 2023 she delivered a TEDx talk 'Unlocking meaningful art experiences In Real Life' at The University of Queensland.

Photograph by David Kelly, courtesy of The University of Queensland.



04:00pm–04:30pm

Parallel Speaker Sessions

AUDITORIUM

Unlocking the power of technology to engage with museum and gallery audiences

Drawing on her work with Art Processors, Alice-Anne McRobbie will highlight ways museums and galleries could use technology to forge more engaging and equitable connections with audiences.

Learn about multimedia exhibition design, including film animation, sound design, interactivity and virtual reality. Discover how emerging technologies can be used to unearth stories from within local communities and to share them in ways that create a greater sense of belonging.

Alice-Anne will focus on three case studies (spanning AUS and USA) that highlight both the challenges and opportunities of integrating technology with exhibition design for museums and galleries.

- (1) For the Melbourne Holocaust Museum, *Hidden: Seven Children Saved* is an Art Processors' permanent exhibition that is keeping young audiences (aged 11-to-14yrs) engaged.
- (2) Two of the most recent art exhibitions at the Art Gallery of New South Wales used sound design and mobile technology to increase audience engagement with visitors of all ages and cultures.
- (3) In Kansas City (USA) *A Beautiful Disruption: Experiencing the Bloch Galleries* showcases the power of technology to create an immersive experience design that gives the audience a greater sense of belonging.

Alice-Anne McRobbie Director, Alice-Anne Writes

Alice-Anne McRobbie has more than three decades of experience as a Museum and Gallery Director. She excelled in inaugural directorship roles with Museum of Brisbane, the Judith Wright Centre of Contemporary Arts and the Cairns Regional Gallery.

Alice-Anne is the Director of Alice-Anne Writes. Most recently she was Group Director of Business Development at Art Processors — Australia's leading multimedia experiential design studio. Notably, Art Processors invented Mona's O, the technology revolutionising Australian gallery and museum mobile experiences. Art Processors works closely with large and small museums, galleries and cultural institutions — helping them attract and engage larger audiences across Australia and internationally.

Photograph by Tilly Mykat.



BREAKOUT ROOM 1, LOUNGE BAR

Enhancing Indigenous Language Data: Insights from the Language Data Commons of Australia (LDA CA) and The University of Queensland Library Collaboration

In 2023, the Language Data Commons of Australia (LDA CA) and The University of Queensland Library collaborated to assess Indigenous language data quality within UQ collections and to showcase its integration within the LDA CA portal. Using a harvesting method akin to the National Library of Australia's Trove, the project enhanced metadata with additional annotations. A joint working group from LDA CA and UQ Library derived key insights for future metadata enrichment of Indigenous language materials in GLAM collections.

Key recommendations for LDA CA's 2024-28 program include engaging Indigenous language communities and preserving data with their involvement. The Oni portal, utilising RO-Crate format and REMS facilitated metadata transformation and resource access management. The pilot focussed on rich cultural data successfully enriching the metadata of the Caroline Tennant-Kelly papers, highlighting catalogue discrepancies.

The project emphasises the importance of Indigenous community participation in accurately describing historical language materials, improving their findability, accessibility, and reusability. Future initiatives will prioritise Indigenous-led metadata enrichment, using Traditional Knowledge (TK) labels and comprehensive digitisation and preservation efforts to protect at-risk resources.

This presentation will explore opportunities to build upon the current work of the GLAM sector through coordinated systems approach that engages community with language collections.

Robert dhurwain McLellan
(Gureng Gureng descendant),
Industry Fellow, The
University of Queensland

Robert, a Gureng Gureng descendant from the Wide Bay region, is a community researcher, director and governance practitioner. He is an Industry Fellow at The University of Queensland and Project Manager for Language Data Commons of Australia (LDA CA), and a strong advocate for truth-telling and speaking up for Aboriginal rights, justice, and economic advancement. Dedicated to authentic inclusion of First Nations voices, Robert is passionate about revitalising Indigenous languages, cultures and building culturally inclusive, honourable and cohesive communities.

Photograph by ARDC, Anthony McKee

Desmond Crump
(Gamilaroi Nation), Industry
Fellow, The University of
Queensland

Desmond's family and cultural links are from South-West Queensland, which is the top end of the Gamilaroi Nation – he has an extensive background in education and community language revival. Currently, Desmond is employed as the Industry Fellow (Indigenous Languages) for The University of Queensland support activities under the UQ Indigenous Languages Strategy as well as working part-time at the Queensland State Archives as part of their First Nations Languages Project. Desmond is also a member of the Office of the Arts National Directions Group for the International Decade of Indigenous Languages and the AIATSIS Languages Advisory Committee.



04:00pm-04:30pm

Parallel Speaker Sessions

BREAKOUT ROOM 2, SUPPER ROOM

Sharing Art Across Australia

A deep dive into the reimagined touring and loans programs of the National Gallery of Australia under the new umbrella banner of Art Across Australia. This presentation will include a recap of the first 12 months of the Sharing the National Collection initiative funded through the Albanese Government's *Revive Cultural Policy* and detail the various opportunities to partner with the National Gallery through loans and exhibitions.

Tracy Cooper-Lavery

Head, Art Across Australia, National Gallery of Australia

Tracy Cooper-Lavery is the newly appointed Head, of Art Across Australia, incorporating Sharing the National Collection, Touring and Regional Initiatives at the National Gallery of Australia. She is an arts museum leader with a focus on regional galleries and collections including her role as the inaugural Director, Gallery & Visual Arts at HOTA, Home of the Arts, Gold Coast, Director of Rockhampton Art Gallery and Senior Curator at Bendigo Art Gallery. Tracy was also Chair and committee member for Public Galleries Queensland for more than six years.



Photograph by Risen Films

04:30pm-05:00pm

Parallel Speaker Sessions

AUDITORIUM

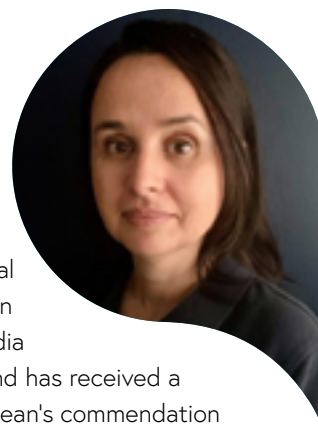
Bankfoot House Heritage Precinct | Case Study

This presentation will focus on incorporating accessibility in a state heritage-listed property and house museum, which was originally built in 1868. The case study will consider the balance between maintaining the heritage values of the precinct, whilst also seeking creative ways to provide access to all.

Claudia Little

Museum Officer, Sunshine Coast Council

Claudia Little has been managing Bankfoot House Heritage Precinct for 2.5 years and has worked in various roles within the heritage sector of local government for 18 years between Queensland and Tasmania. Claudia holds a Masters in Museology and has received a student of the year award, the dean's commendation and membership to the Golden Key International Honor Society.



BREAKOUT ROOM 1, LOUNGE BAR

Collection digitisation examples, engagement and outcomes

When it comes to collection digitisation there is no one-size-fits-all approach, each collection has its own cultural considerations and opportunities for community engagement. This presentation will demonstrate the digitisation process at the National Museum of New Zealand Te Papa Tongarewa, New Zealand. It will touch on 'tikanga' the unique considerations when working with Taonga Māori and Pacifica objects, the value of asking the right questions and how this can enhance online engagement.

Michael O'Neill

Manager Collection Imaging, Te Papa Tongarewa, New Zealand

Michael O'Neill is one of Aotearoa New Zealand's most experienced collection photographers with expertise gained over more than two decades at the country's National Museum, Te Papa Tongarewa where he leads a team of photographers and imaging specialists. His work spans 2-D photography, video production and 3-D digital imaging, and includes a visit to the British Museum in 2019 to assist in photogrammetry of te Ra, the only surviving Māori sail. He also presented at the 2024 Rijksmuseum 2 and 3D conference and helps facilitate and lead the New Zealand Photographers of Cultural Collections forum and annual conference.



We'll explore the following:

- **Impact:** What are the immediate and long-term impacts of regional/remote communities having access to works from the national collection? Are there measurable changes in cultural engagement, tourism, and community cohesion?
- **Sustainability:** What strategies can be implemented to sustain community engagement with the arts even after the programs have ended?
- **Innovation:** What are the opportunities and challenges of bringing together 'traditional' venues like aircraft museums and contemporary art exhibitions?
- **Audience Engagement:** How do audiences inform programming decisions, and how can we embrace community involvement to foster greater engagement, inclusion, and satisfaction?

BREAKOUT ROOM 2, SUPPER ROOM

YAYOI IN THE OUTBACK: Bringing Contemporary Art to Remote Communities in Queensland

Having access to a diversity of high-quality arts and cultural experiences enriches our lives, provides meaningful opportunities for learning, and builds stronger, healthier communities. This is especially true for people in regional and remote Australia. The launch of the Art Across Australia program, particularly the Yayoi Kusama installation, and Art Cases program from the National Gallery of Australia at the Qantas Founders Museum, Longreach in early 2024, has undoubtedly had a positive effect on our local community. This presentation explores the impacts of these programs and addresses key questions concerning their sustainability and community benefits.

Sarah Johnson
Senior Curator, Qantas Founders Museum, Longreach

With 27 years of experience in the arts, gallery, and museum sector, Sarah Johnson is the Senior Curator at Qantas Founders Museum in Longreach, Queensland. Managing a vast collection of over 10,000 objects, she oversees a robust visual arts program and in 2024, secured Yayoi Kusama's installation *THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS* (2017) exclusively from The National Gallery of Australia. Sarah has worked with Newcastle Art Gallery, Powerhouse Museum, Manly Art Gallery & Museum, and the National Museum of Singapore. She holds a Master of Art Administration from UNSW, a Bachelor of Arts from Newcastle University, and a Diploma in Art and Law from the Institute of Art & Law, London.



Photograph by Aaron Skinn, Satisfaction Photos

09:00am-09:50am

National Keynote Speaker

Absolutely Queer: Designing with Inclusivity

The making of the exhibition *Absolutely Queer* (which opened for Sydney World Pride 2023) was a truly collaborative and interdisciplinary process. In this keynote I will discuss my role and process as designer, in which I was invited to work closely with each of the 8 LGBTQUIA+ artists featured in the show. I will touch upon key aspects of the design and production processes, focusing specifically on the way that queer voices, thinking and approaches were centred throughout, covering: the curatorial and programmatic goals of the project; the process of determining the project's ethical and dramaturgical foundation; the consultation and collaborative process that was involved in working with each artist; the design and curatorial strategies that were used through the exhibition; the challenges and solutions of working in an atypical presentation space; and the technical and creative approaches that were used in building, producing and delivering the project.



Hugh O'Connor

**Senior Exhibition Designer
Powerhouse Museum, NSW**

Hugh is a performance maker, creative director and designer who is currently working as the Senior Exhibition Designer at Powerhouse Museum, NSW. In addition to overseeing and designing multiple exhibitions and projects at the museum, Hugh will be instrumental in the opening of the Parramatta Powerhouse as well as the renewal of the Ultimo site. Working across a diverse range of artforms and performance modes including theatre, musicals, cabaret, immersive, experimental and interactive performance, film, large-scale events, art installation and exhibitions, Hugh's work centres on an exploration of identity, time, transformation and the role of the observer. Hugh's process is interdisciplinary and highly collaborative, having worked with artists and creatives including Jenny Kee and Linda Jackson, Elizabeth Gadsby, Kim Seung Young, Harriet Gillies, Laura Murphy, Beth Yen, Ursula Yovich and Lucas Jervies, and has created work for companies including Sydney Opera House, Vivid Sydney, Bell Shakespeare and Sydney Mardi Gras.

...Hugh's work centres on an exploration of identity, time, transformation and the role of the observer.

10:30am-11:20am

National Keynote Speaker***Co-designing Care in Museums and Galleries***

This presentation explores the tensions and opportunities for co-designing care in a more-than-human world, and how to further explore these care entanglements to collaborate on new inclusive models of practice. A reimagining of duty of care is more than just care for people or artefacts, rather a more holistic ecology of care, that invokes embodied and embedded relations with all things. Expanding upon national co-design research, four recommendations for co-designing will be discussed—focus on abilities not disabilities; employing expertise; the value and importance of creative practice; and inclusive ecologies. This work highlights how through care and care-based methods, interventions can be co-designed to confront spatial injustices to create inclusive experiences and design for all. 'Care-ful' museology draws from an ethics of care towards an orientation in the recent health and wellbeing agenda, care aesthetics, and care towards decolonisation, inclusion and allyship. This presentation will examine how museums and galleries are co-designing inclusivity and working with communities and people with lived experience to enact positive change for accessibility, diversity and equity. Key takeaways for the sector will be discussed, as well as highlighting future trajectories through nationally funded studies across Australia, the UK, Europe and the USA.



Associate Professor Janice Rieger
Head of Architecture, Design and Planning, School of Engineering and Built Environment, Griffith University

Janice Rieger has worked across the cultural sector in Australia, Canada and the USA since 1996 and is the Head of Architecture, Planning and Design at Griffith University. Janice is currently an Australian Research Council Fellow conducting research for Co-creating Cultures of Inclusion: Redefining Access to Cultural Heritage. This is a world-first study to create an innovative co-design model of practice and education for the GLAM sector. She is also working with Creative Australia and Arts Access to create the first national disability arts archive through an Australian Research Council grant. Janice is committed to increasing access and inclusion across the cultural sector in Australia and internationally.

'Care-ful' museology draws from an ethics of care towards an orientation in the recent health and wellbeing agenda, care aesthetics, and care towards decolonisation, inclusion and allyship.

11:20am-12:10pm

National Keynote Speaker

How to build a meaningful Access, Equity and Inclusion (ADEI) Plan

Our museums and galleries should be spaces that everyone can participate and engage in, and that reflect our diverse society. To do this effectively takes planning, consultation, commitment and resourcing. Morwenna will share insights into how to develop a meaningful Access, Diversity, Equity and Inclusion (ADEI) Plan that creates positive change for your organisation – for artists, audiences and your workforce.

Through this session, participants will learn about the benefits of inclusion, why planning is important, and relevant legislation and standards. Morwenna will share case studies from Plans she has designed for leading cultural institutions and potential pitfalls and learnings from other organisations. By sharing a roadmap of how to develop a plan for your organisation and what it should include, this session will equip participants with some foundational, practical tools to develop and implement ADEI plans for their own spaces.



Morwenna Collett

Morwenna Collett Consulting

Morwenna Collett's mission is to build an accessible, diverse, equitable and inclusive arts industry. She had started her career as a musician, when she became a person with disability. Since then, she's been actively shifting the arts landscape across Australia to make it a place where everyone belongs.

She now runs a national consultancy, working with arts organisations to make improvements and create positive change. She has been a CEO, Board Director and senior leadership member, with organisations including Accessible Arts and the Australia Council (now Creative Australia). In 2020, she completed a Churchill Fellowship, exploring inclusive music programs, venues and festivals across the USA and UK.

Photograph by Julia Loersch.

Our museums and galleries should be spaces that everyone can participate and engage in, and that reflect our diverse society.

01:10pm-02:00pm

National Keynote Speaker***Finding common ground:
engendering a sense of belonging
in museum exhibition spaces***

A central tenet of many museums, and certainly of Melbourne's Immigration Museum, is to engender a sense of belonging in all our visitors and collaborators. But what does that actually mean? The term 'belonging' can become a truism, meaningless if not regularly revisited in the context of our own spaces, collections and engagement practices. An aspiration of inclusivity and reciprocity is laudable and desirable, but wishing doesn't make it so.

We can equate belonging in a museum context with welcome, trust, inclusion, and safety; with providing audiences and collaborators with moments of acknowledgement and opportunities for self-recognition. Can belonging also have space for the uncomfortable, which is often about seeing some peoples' 'unbelonging,' and which then instigates challenges to people's own assumptions about, or comfort in, their own belonging?

Through a selection of recent exhibitions at the Immigration Museum in Melbourne, VIC, I will offer some candid reflections on our endeavours to create individual and collective belonging visitor experiences – our successes, stumbles and ongoing challenges.

**Dr Moya McFadzean****Senior Curator, Migration & Cultural Diversity
Museums Victoria**

Dr Moya McFadzean is Senior Curator Migration & Cultural Diversity at Museums Victoria. Her curatorial work focuses on the application of material culture and memory of migration and cultural diversity to interpretations of Australian migration, refugee and asylum seeker narratives, as well as museums as sites of social activism and their potential for developing relationships of genuine engagement and reciprocity with communities and creatives. Moya has widely published and presented on these subjects in national and international forums; and she has been the lead curator for many long-term and temporary exhibitions at Melbourne's Immigration Museum.

Photograph courtesy of AMaGA.

***An aspiration of inclusivity and
reciprocity is laudable and desirable,
but wishing doesn't make it so.***

02:30pm-03:00pm

Parallel Speaker Sessions

AUDITORIUM

**Customs, Culture and Country
– Queensland Museum's
First Nations strategy**

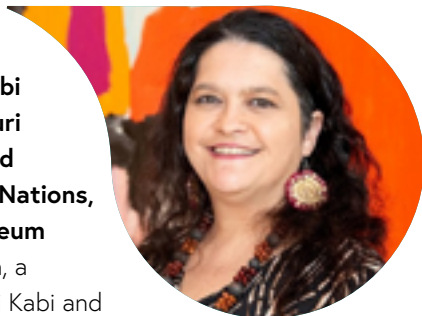
Customs, Culture, and Country is the Queensland Museum's First Nations strategy, launched in April 2024. The strategy highlights how the Queensland Museum will reframe its relationship with First Nations peoples. This presentation will drill down on key aspects of the strategy, including Truth-telling and Healing, Reconciliation, Repatriation, Engagement, Cultural Safety, First Nations workforce development, Cultural awareness, First Nations leadership and Co-design principles. Furthermore, this presentation is an opportunity for the Director of First Nations to share with museums and galleries across Queensland practical ways to work better with First Nations peoples, cultures, and country and include and embed First Nations voices and perspectives in all aspects of the Museum's business.

**Dr Bianca
Beetson**

**Distinguished Kabi
Kabi and Wiradjuri
woman, artist and
Director of First Nations,
Queensland Museum**

Dr Bianca Beetson, a distinguished Kabi Kabi and Wiradjuri woman, serves as the Director of First Nations at the Queensland Museum. With over 30 years of extensive experience in the arts and cultural sector, she has excelled as a practising artist, curator, community arts worker, cultural heritage coordinator, and academic. Dr. Beetson holds esteemed positions on several boards and advisory groups, including the board of trustees of the Queensland Art Gallery | Gallery of Modern Art and its Aboriginal and Torres Strait Islander advisory panel. She is also the Chair of the Cairns Indigenous Art Fair and a member of the Arts Queensland First Nations Arts and Cultures Advisory panel.

Photograph by Chloë Callistemon, courtesy of QAGOMA



BREAKOUT ROOM 1, LOUNGE BAR

**The Power of Contemporary Art
to Bring People Together**

This presentation looks at how art and the spaces for art can build and strengthen communities – and create new ones; to find common ground between diverse sets of people; potentially forging new friendships, combating loneliness and creating a sense of belonging.

I have seen time and time again how specific programs bringing contemporary art and audiences together can create transformative experiences. This idea I am talking about is very relevant to the context in which many of us find ourselves today – still feeling rather 'flat' after COVID, bushfires and floods. Many people are struggling emotionally and there is huge potential for museums and galleries especially in regional towns to work with their assets to bring people together.

Taking part in a creative experience with others can lead to an impact on:

- Emotional wellbeing: increased joy, happiness, feeling uplifted, a sense of 'flow', increased meaning-making and the potential for transformation.
- Social capital (connecting people): forming connections, hearing different stories, increased empathy and combatting loneliness.

I will speak directly to at least one art and wellbeing program and how successful it was and why. I will also provide some 'ways in' for delegates to use in their own organisations.

Gill Nicol

Consultant

With over 30 years of experience working across the arts and cultural sector in the UK and Australia, including her role as Director, Audience Engagement, Museum of Contemporary Art (2015-2023), Gill is positioned as a global voice on working with contemporary art and audiences of all kinds. Across the past 6 years, she has spoken about access, diversity, wellbeing and the social role of museums at events and conferences in Naples, Barcelona, Hong Kong, Sydney and Melbourne. She is currently running her own consultancy, with a focus on art, creativity and wellbeing, access and inclusion.

Photograph by Anna Kucera.



BREAKOUT ROOM 2, SUPPER ROOM

An Epistemology of Belongingness: Dreaming a First Nations Ontology of Hope

An Epistemology of Belongingness: Dreaming a First Nations Ontology of Hope examines Australia's truth, voice, recognition, diversity and respect. There is a need for a shift towards frameworks that centre on the relevance of Indigenous knowledge systems, philosophies, histories, cultures, ways of being, knowing thinking and doing. Our museums and galleries can contribute to creating this shift.

Predictions for future relationships of Indigenous and non-Indigenous people's sense of place in contemporary Australian society have deteriorated by a range of variables that depend on prevailing attitudes, present legislation and policy and procedures. These variables must and should allow access and participation for and by Aboriginal people. If Indigenous Australians continue to be marginalised, their hopes and aspirations for Australia's future could be lost in their inability to successfully access and participate in Australian society. In other words, the pendulum has swung, the clock is ticking, a united voice in an Australian Identity is constituted by what we should have as national icons, emblems and symbols of significance of what is uniquely Australian.

What do Australians hope for the future? For thousands of years Indigenous people have invested themselves in this continent, their vision was understood through their relationships to each other, their communities, their lands, and their home in 'Our Australia'.

Dr Hope O'Chin Kabi-Kabi, Wakka- Wakka, Guugu-Yimithirr educator and artist

Dr. Hope O'Chin is a Kabi-Kabi, Wakka-Wakka, Koa, Guugu-Yimithirr educator and artist, born into dormitory systems of Cherbourg Mission who has exhibited as a professional artist in over forty-five local, national and international exhibitions since 1993. Driven by the need to document the intensities of attitudes and values that prevailed in the historic treatment of Cherbourg residents, and other Indigenous Australians, she has been an educator since the 1980s. As a senior executive in Queensland education, she was responsible for curriculum, staffing, and resourcing schools, and a consultant of Indigenous Education to the Director-General, and Minister for Education Queensland.



03:00pm-03:30pm

Parallel Speaker Sessions

AUDITORIUM

Empathy in Action: Creating Inclusive Museums

When seeking to foster empathy within museums and galleries in Australia, we often face a significant challenge: the lack of a common language for understanding and practicing empathy in a healthy and sustainable way. This absence can lead to confusion, misinterpretation, and even avoidance of empathetic interactions. However, by acknowledging this barrier and actively working to overcome it, we can unlock the potential of healthy empathy to create inclusive and welcoming cultural spaces.

This presentation will explore healthy empathy within museums and galleries, emphasising its three key types: cognitive, emotional, and compassionate empathy. A common language for healthy empathy enables teams to communicate effectively and build empathetic relationships with themselves, peers and visitors alike. By nurturing cognitive empathy, which allows us to grasp others' perspectives; emotional empathy, which fosters shared emotions and boundaries; and compassionate empathy, which motivates action, museums can cultivate environments where everyone feels heard, valued, visible and safe. Through empathy training, self-reflection, and efforts to understand and challenge unconscious biases, museums can work towards creating more inclusive and welcoming spaces. By integrating empathy into all aspects of museum practices, museums and galleries can become beacons of empathy, fostering much-needed unity and positive change in their community.

Leanne Butterworth Founder/Director Empathy First Pty Ltd

Leanne Butterworth is an empathy educator, TEDx speaker, author and university lecturer. As the founder of social enterprise Empathy First, she is dedicated to fostering happy, healthy, connected workplaces and communities through memorable, accessible Empathy Training.



Leanne holds degrees in Exercise Physiology (UQ) and Business (Nonprofit and Philanthropy – QUT). Her accolades include a George Alexander Foundation Scholarship, membership in the Australian Social Impact Fellowship, recognition by His Royal Highness, the Duke of York, and winner of the 2023 Women Changing the World People's Choice Social Enterprise Award. She is also a contributing author in the anthology *Women Making a Difference*.

Photograph by Renee Shea.

03:00pm-03:30pm

Parallel Speaker Sessions

BREAKOUT ROOM 1, LOUNGE BAR

To Affinity and Beyond!

A museum's potential for encouraging and assisting 'belonging' is massive. This can be done at both an individual and community level simultaneously and can become existential and philosophical. Firstly, however, the visitor needs to feel comfortable in the space – that they belong in the museum. When Eumundi Museum overhauled its exhibitions a couple of years ago, this initial comfort or sense of belonging was considered in several ways for its initial local history displays, including the adoption of the Smithsonian's IPOP exhibition framework, which appeals to a broader audience and enhances visitors' sense of belonging through diverse learning experiences. This long-term exhibition is displayed thematically with large titles to help those who skip through museums and only want to engage with things that immediately strike a chord with their sense of belonging. It is also displayed roughly chronologically, in a clockwise direction, to help the narrative build for those who like to read everything (and in large type to help those with dwindling vision). The objects and didactics are accompanied by (thematically and temporally relevant) large photos for further illustration which also assists those who do not want to or cannot read. All visitors are greeted with a friendly but simple "hello" so that they know they can engage with staff for conversation if they wish.

Joe Hextall

**Director/Curator,
Eumundi Museum**

Joe Hextall grew up in Launceston, Tasmania. He has worked in museums and galleries for over twenty years, including time at the Queen Victoria Museum and Art Gallery, TAS, Melbourne's Shrine of Remembrance, VIC, the Caboolture Art Gallery, QLD, and more recently he led the renovations and reinvigoration of the Eumundi Museum. Joe's new book, *A History of Eumundi Vol 1, 1873-1919*, was published in June 2024.



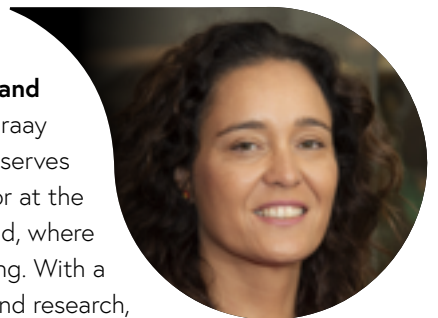
BREAKOUT ROOM 2, SUPPER ROOM

Empowering Inclusivity and Accessibility: Deaf in Dance Showcase at the State Library of Queensland

State Library of Queensland is dedicated to preserving Queensland's literary, artistic, and cultural heritage through its extensive collection. Collaborating with Queenslanders, the library curates public exhibits that highlight various sections of the collection. In this presentation, insights into the production and curation process of a newly unveiled showcase entitled *Deaf in Dance* inspired by the Deaf Indigenous Dance Groups (DIDG) collection will be shared. This showcased material focuses on promoting public accessibility and inclusivity by incorporating features like integrated Australian Sign Language (Auslan) videos, audio descriptive tours, and custom tactile artwork for sensory interaction. To enhance engagement, regular Auslan tours are scheduled, and a public launch was held that featured performances by the dance group with skilled interpreters proficient in Indigenous Sign Languages. The launch, inclusive of live captioning, provided a platform to discuss the group's advocacy for cultural access for young deaf and hard of hearing First Nations communities. Through this exhibition, the State Library of Queensland showcases an applied co-design method by creating culturally diverse and accessible public displays in partnership with Deaf and hard of hearing First Nations communities.

Serene Fernando
**First Nations Curator,
State Library of Queensland**

Serene Fernando, a Gamilaraay woman based in Brisbane, serves as the First Nations Curator at the State Library of Queensland, where her role involves truth-telling. With a background in education and research, she has developed a deep understanding of historical Indigenous research, and utilising cultural interpretive frameworks to decolonise historical materials. Serene has overseen projects that embed Indigenous perspectives on the past through storytelling and cultural worldviews. Within the State Library of Queensland, Serene focuses on establishing the curatorial guidelines for selecting historical content and constructing narratives from a First Nations standpoint.



Photograph courtesy of State Library of Queensland.

Sophie Chapman
Exhibition Producer,
State Library of
Queensland



Sophie Chapman brings a wealth of experience from the arts and cultural sector. Currently serving as an Exhibition Producer at the State Library of Queensland, she has previously held positions such as Exhibitions Officer at Logan Art Gallery and Queensland Program Coordinator at the National Association for the Visual Arts. Sophie's extensive knowledge encompasses policy developments, best practices, and contemporary issues affecting the arts and culture sectors in Queensland and nationwide. Her expertise lies in creating engaging visitor experiences in gallery and cultural settings, showcasing her track record of delivering successful projects and achieving award-winning results through collaborations with communities and organisations.

Sarah Barron
PhD Student, Griffith University



Sarah Barron is an arts worker with over 15 years of experience in the visual arts sector in Queensland. Currently a PhD student at Griffith University,

Sarah is passionate about accessibility, inclusion and engagement. Her research project focuses on co-designed audio descriptions in galleries and museums, particularly for people who are blind or have low vision.

Sarah Empey
Museum and Gallery Consultant



Sarah Empey is legally blind and is currently working as a consultant with art galleries and museums. With lived experience and background in accessible and inclusive design, Sarah has set her "sights" on audio descriptions to bring the world of art to the blind and low-vision community. Sarah has worked with Verge Gallery at the University of Sydney, Queensland University of Technology Art Museum, William Robinson Gallery, Museum of Brisbane, The University of Queensland Art Museum and The Abbey Museum of Art and Archaeology. Having grown up in Calgary, Canada, Sarah is currently living in Brisbane, Australia.

03:30pm-04:00pm

Parallel Speaker Sessions

AUDITORIUM

Audio Describing 500,000
Years of Human History

This presentation delves into the ambitious project of enhancing accessibility through audio descriptions of objects spanning 500,000 years at the Abbey Museum of Art & Archaeology, in Caboolture. This endeavour was a first for the Museum and our team and included broader accessibility initiatives, as well as the expansion of audio descriptions into the new art gallery. This project aims to launch towards the end of 2024. We co-designed verbal descriptions of the visual information for every object in all 28 displays, rather than a selection. Starting with a pointed hand axe found in England, dated circa 480,000 BCE and finishing with a monkey-shaped effigy vase from Peru, dating circa 300–800 CE, we sought to improve accessibility for all visitors, particularly those who are blind or have low vision. This comprehensive approach, to our knowledge, makes the Museum the only one in Australia with an entirely audio-described display.

03:30pm-04:00pm

Parallel Speaker Sessions

**Associate Professor Janice Rieger,
Head of Architecture, Design and Planning,
School of Engineering and Built
Environment, Griffith University**

Janice Rieger has worked across the cultural sector in Australia, Canada and the USA since 1996 and is the Head of Architecture, Planning and Design at Griffith University. Janice is currently an Australian Research Council Fellow conducting research for Co-creating Cultures of Inclusion: Redefining Access to Cultural Heritage. This is a world-first study to create an innovative co-design model of practice and education for the GLAM sector. She is also working with Creative Australia and Arts Access to create the first national disability arts archive through an Australian Research Council grant. Janice is committed to increasing access and inclusion across the cultural sector in Australia and internationally.



BREAKOUT ROOM 1, LOUNGE BAR

***From Dusty Archives to Digital
Communities: Unlocking Heritage
Through Storytelling***

Imagine the millions of hidden stories and forgotten photographs, locked away on dusty shelves. Our presentation explores how history groups, museums and galleries are transforming these treasures through the power of digital storytelling. We'll delve into how digitisation is breathing new life into the past, allowing us to share it on social media and create vibrant online communities. We will share examples of the magic of collaboration (e.g. projects like *Under the Lino*; *Paddington Then & Now*), as we show how these platforms connect people – sparking conversations, shared memories, and a sense of belonging. We will share how digital storytelling fosters an inclusive space where history becomes a living dialogue, engaging a wider audience than ever before.

**Caylie Jeffery and
Kerry Forsythe
Community Engagement
Historians**

Caylie Jeffery and Kerry Forsythe are the faces behind the popular digital history organisation, Paddington Then & Now, and have been contracted as the Marketing team at Brisbane Living Heritage for the past 15 months. They have been working together as a team since the Covid pandemic, after realising that the future of our past needs to move from dusty shelves and into the digital world, where sharing the past is caring for our seniors and helping future generations connect with their elders. Kerry and Caylie are passionate about helping other groups learn about the powers of online communication and collaboration, and are both trained facilitators, storytellers and social media marketing professionals.



BREAKOUT ROOM 2, SUPPER ROOM

***CREATE EXCHANGE on
Quandamooka Country***

A generous philanthropic gift has enabled Redland Art Gallery (RAG) to devise and support a program of exhibitions and lifelong learning activations within the Redlands Cultural Precinct. The CREATE EXCHANGE project has prioritised collaborating with Quandamooka artists to initiate and extend meaningful cultural, artistic and community dialogue over three years, 2024-2026.

This rare and unique opportunity has enabled RAG to expand standard exhibition and program offerings, reconsider the position of being in a supporting role and why it is important to strengthen and build knowledge, understanding and collaborations with First Nations artists and people on Quandamooka Country... to "create an exchange".

The inaugural CREATE EXCHANGE project featured proud Ngugi women, mother and daughter artists, Sonja Carmichael and Elisa Jane Carmichael.

Activations included the collaborative artist-led exhibition, *CREATE EXCHANGE: Ngumpi*, displayed over two venues, with engagement activities that facilitated participation on both the mainland and Minjeribah/ Stradbroke Island at multiple venues with internal and external partners.

Documentation has enabled a more substantial exhibition catalogue including writing from the artists and experts to enhance visitors' appreciation of the artists' practice, cultural heritage and environmental concerns.

A short documentary captured the importance of intergenerational knowledge to Elders and the community, through the artist-led community weaving project resulting in a collaborative artwork installed as part of the exhibition.

This three-year project is an opportunity for the gallery team to reflect on process, challenge ways of engaging, deepen understanding and influence programming and public engagement beyond the CREATE EXCHANGE project.

Kerryanne Farrer
Galleries Manager,
Redland Art Gallery

Kerryanne is a results-focused arts leader and manager with 37 years' experience and practice in the creative industries. With a background in visual arts development, festivals and events, large performing arts and collecting institutions, regional arts organisations, small business, education, and local government across Queensland, Kerryanne's expertise encompasses executive management, producing and project management, sole trader start-ups, classroom teaching and facilitating. Her experience extends across multiple art forms, with a passion for producing contemporary arts and cultural experiences for state, national and international audiences with a flair for pulling off "impossible" projects, while fostering positive relationships and partnerships across the arts ecosystem. Kerryanne was the CEO of Flying Arts Alliance from 2015-2022 and is delighted to be currently leading the team at Redland Art Gallery since July 2023.



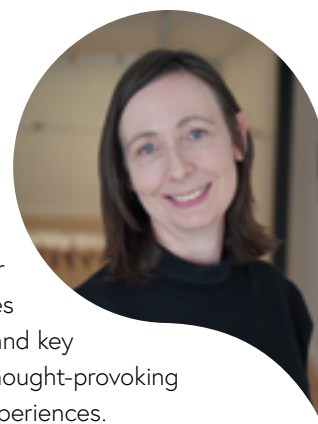
Leigh Lynam
Programs & Projects Officer,
Redland Art Gallery

Leigh specialises in designing innovative creative engagement opportunities, collaborating with artists and key stakeholders to develop and deliver inclusive programs connecting community with gallery exhibitions and initiatives. Leigh joined Redland Art Gallery after gaining valuable regional experience tailoring cultural and learning opportunities for creative communities as By Request Program & Membership Lead with Flying Arts Alliance. Before this, Leigh ran her own art school in Brisbane acquiring many years of experience in arts education, community engagement and business administration. Leigh is also a practicing artist, completing her Master of Arts (Visual Arts) with Queensland College of Art, Griffith University in 2021.



Emma Collerton
Curatorial Officer,
Redland Art Gallery

Emma is the project curatorial lead for CREATE EXCHANGE, alongside other exhibition programs at Redland Art Gallery. Her curatorial approach involves collaborating with artists and key stakeholders to develop thought-provoking and meaningful cultural experiences. She has worked closely with collections and exhibitions at the Art Gallery of NSW, Brett Whiteley Studio and three regional art galleries. Exhibitions curated include *Antonio Dattilo-Rubbo* (2011), *The Three Os: Orban, Olsen & Ogburn* (2013), *Signs of the Times* (2017), *Threads Through Art: Australian tapestries* (2019), *Adrienne Doig: It's All About Me!* (2020) and *CEL: The Artist as Animator* (2022). She graduated from University of Sydney with Master of Art History and Museum Studies.



09:30am–04:00pm

CHG Skills Workshops

SKILLS WORKSHOP ROOM 1, LOUNGE BAR,
THE EMPIRE THEATRES

Capturing your collection, an overview of collection object photography.

Presenting a practical approach with tricks and tips around object digitisation, this workshop will provide participants with the following skills to assist in capturing their collection items including:

- an understanding of the basics of photography.
- an understanding of how to work with and manipulate lighting.
- knowledge of how to develop consistency while documenting collection items.
- help guide you on the appropriate approach/level of digitisation for your collection.
- suggestions on how to photograph tricky collection items; including items that are reflective or large.

Michael O'Neill

**Manager of Collection Imaging,
Te Papa Tongarewa Museum
of New Zealand**

Michael O'Neill is one of Aotearoa New Zealand's most experienced collection photographers with expertise gained over more than two decades at the country's National Museum, Te Papa Tongarewa where he leads a team of photographers and imaging specialists. His work spans 2-D photography, video production and 3-D digital imaging, and includes a visit to the British Museum in 2019 to assist in photogrammetry of te Ra, the only surviving Māori sail. He also presented at the 2024 Rijksmuseum 2 and 3D conference and helps facilitate and lead the New Zealand Photographers of Cultural Collections forum and annual conference.



SKILLS WORKSHOP ROOM 2, SUPPER ROOM,
THE EMPIRE THEATRES

First Nations collections and community museums

Being a custodian of First Nations cultural heritage can be a privilege and a challenge for many community museums. Seeking to understand cultural meaning and navigating relationships and responsibilities is an ongoing journey that we all need to commit to as practitioners working with memory collections. How do we apply protocols, frameworks, policies, and best practice principles for community engagement to our everyday management and interpretation of First Nations collections in ways that are respectful and meaningful? Join this workshop for insightful discussion and practical tips for community museums.

Olivia Robinson

**A proud Bidjara woman
and Museum Consultant**

With a love of collections and storytelling, Olivia Robinson has worked in cultural heritage and community engagement for more than 25 years. Olivia's experience is as a manager, strategist, curator, creator, researcher, and facilitator across libraries and museums. She has contributed her knowledge and expertise to multiple leadership bodies advising government at all levels and across disciplines. Olivia is a former Queensland-Smithsonian Fellow with qualifications in history and public relations and works across memory institutions to connect people, stories, and collections. Olivia is a proud Bidjara woman whose traditional country is in southwest Queensland.



This activity is supported by the Community Heritage Grants program. The Community Heritage Grants program is funded by the Australian Government through the National Library of Australia; the Department of Infrastructure, Transport, Regional Development, Communications and the Arts; the National Archives of Australia; the National Film and Sound Archive of Australia and the National Museum of Australia.

SKILLS WORKSHOP ROOM 3, THE STUDIO,
THE EMPIRE THEATRES

Preservation of paper-based collections

The workshop will provide participants with the following skills to assist in the effective short- and long-term care of paper-based collections:

- A basic understanding of common causes of damage and deterioration;
- Safe handling and use of collection items;
- Creating a safe storage and display environment (including understanding environmental conditions, Integrated Pest Management and selection of safe storage and display materials and methods); and
- Surface cleaning practical – flat paper and bound volumes.

Lydia Egunnike
Paper and Photograph
Conservator at LE
Conservation Services



Lydia Egunnike is an experienced paper and photographic conservator who has worked in Australia, the UK and the USA. She was head of the Conservation Unit at State Library of Queensland from 1998-2011. Lydia then worked for Queensland Museum as the Museum Development Officer for Southern Inland Queensland based in Toowoomba. In this role, she developed a comprehensive understanding of the challenges and practical complexities of preserving Queensland's regional and remote heritage collections. Lydia set up her own conservation practice, LE Conservation Services in mid-2020. She is a Professional Member of the Australian Institute for the Conservation of Cultural Materials (AICCM).



Toowoomba Regional Art Gallery - 531 Ruthven Street, Toowoomba.
Open Wednesday to Sunday
10.30am - 3.30pm. Entry free.

Toowoomba

Established in 1937, Toowoomba Regional Art Gallery is the first public art gallery in regional Queensland.

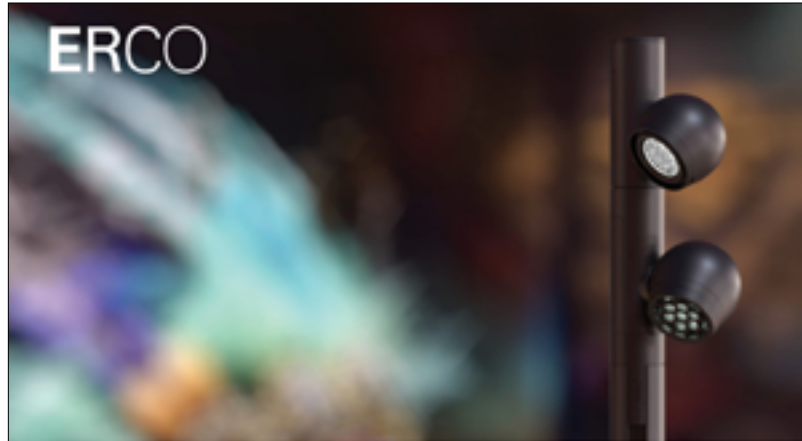
Home to the nationally significant Lionel Lindsay Gallery and Library Collection, the Fred and Lucy Gould Art Collection and the Toowoomba Regional Art Gallery – Toowoomba City Collection.

 Follow us on Instagram @trartgalleries

 www.tr.qld.gov.au/galleries



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Dynamic Exhibition Lighting

Join ERCO at our trade display booth at *Belonging*. Meet experts in the technical nuance of lighting for museums and galleries, and discuss the creative use of new technologies in response to demand for improved sustainability outcomes and conservation lighting policies. Look at the use of motion sensors and iBeacon to integrate exhibition interactivity and responsiveness.

Hear Cluster Manager **Yvette Linton-Smith** speak at the Conference, or scan the QR Code to register for a dedicated post-conference webinar on 22nd October, 11am AEST.



09:30am–04.00pm

Masterclass

A BLOCK THEATRE, THE UNIVERSITY OF SOUTHERN QUEENSLAND, TOOWOOMBA (UNISQ)

Who are your communities? Neighbours as museums

What is a cultural institution's obligation and opportunity to understand the complexities of their neighborhood? How can museums best understand the needs, assets, and histories of people, places and communities that surround it? Through a series of mapping exercises, reflection activities, and action planning this workshop will give participants new tools for both understanding their neighborhood and how their neighborhood is understanding them.

Regan Pro

Deputy Director of Public Programs and Social Impact, Lucas Museum of Narrative Art, USA

Regan Pro is currently the Deputy Director of Public Programs and Social Impact at the Lucas Museum of Narrative Art. She was formerly the Kayla Skinner Director of Education & Public Engagement at the Seattle Art Museum (SAM) where she developed creative learning opportunities for all audiences focused on equity, relevancy and curiosity. She joined the team at SAM in December 2009 as a Museum Educator and then Manager of School & Educator Programs, working to develop access programs for K-12 students, teachers and families. Prior to SAM, Regan worked at the Frye Art Museum and the Addison Gallery of American Art. She also held positions at several arts and education organisations including Project Zero, University of Washington, Path with Art, and the National Arts Learning Collaborative. Born in New York and raised in Seattle, Regan graduated with a Bachelors in Art History from Wesleyan University and her Masters in Arts Education from Harvard University.



Regan Pro's participation at M&G QLD's 2024 Conference is supported by The Gordon Darling Foundation.



09:30am–04.00pm

Masterclass

QUEENSLAND MUSEUM COBB+CO
LECTURE THEATRE

Unpacking co-design with audio description

Join us as we share our approach to co-design with audio description for the public museum and gallery sector in Queensland. In this Masterclass we will share case studies of co-design undertaken in our professional practice, and with accessibility consultant Sarah Empey, we will provide practical opportunities to engage with art and objects through the participatory medium of audio description.

Unpacking questions on disability-led and artist-led practice alongside the fundamentals of how to audio describe, this Masterclass will provide participants with the essentials for embarking upon best practices in audio description for their own collections, arts and cultural venues. From funding, to planning, to QR codes and technical set-up, this Masterclass will provide you with the tools to get you started on the path to co-design with audio description and a more accessible engagement with your audience.

In the spirit of the theme of the Conference and how we, as a sector, can foster inclusion and belonging we will also explore cultural safety, further resources and the support we can provide each other as we explore the principle at the heart of codesign of nothing about us without us.

This Masterclass is suitable for museum and gallery professionals, artworkers and educators attending the Conference. Case studies will include object-based learning and audio descriptions undertaken in both gallery and museum settings. Collaborative and accessible in nature, the Masterclass will also provide an opportunity for participants to share their own professional practice, challenges and experiences unique to their current settings and backgrounds.

Sarah Barron

PhD student, Griffith University

Sarah Barron is an arts worker with over 15 years of experience in the visual arts sector in Queensland. Currently a PhD student at Griffith University,

Sarah is passionate about accessibility, inclusion and engagement. Her research project focuses on co-designed audio descriptions in galleries and museums, particularly for people who are blind or have low vision.

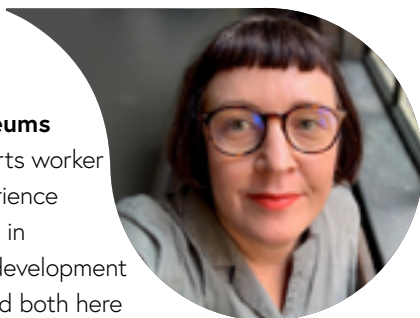


Renae Belton

Engagement Coordinator, QUT Galleries and Museums

Renae Belton is an arts worker with extensive experience across art forms and in community cultural development and education gained both here and in the UK. Renae has been working professionally in the arts sector since 2002 with posts at Liverpool Biennial of Contemporary Art, as an invited cotutor on England's flagship creativity program for arts in schools, Creative Partnerships, as a Producer at Melbourne Fringe Festival, an educator and programmer at La Trobe University Art Museum, Board Member of Rawcus Theatre Company and manager of ACCA's inaugural Multicultural Arts Program (MAP) successfully delivered for three years with partners Chunky Move, Malthouse Theatre and Saint Martin's Youth Arts Centre. Renae has held posts at Brisbane's Institute of Modern Art (IMA) as Education and Public Programs Officer, as a Program Officer at Redland Art Gallery, Cleveland, and as Education Coordinator at HOTA (Home of the Arts), Gold Coast.

Renae is passionate about co-design, access, inclusion and creativity for learning. Communities and engagement are at the heart of her working practice. Her current role is Engagement Coordinator at QUT Galleries and Museums.



Sarah Empey

Museum and Gallery Consultant

Sarah Empey is legally blind and is currently working as a consultant with art galleries and museums. With lived experience and background in accessible and inclusive design, Sarah has set her "sights" on audio descriptions to bring the world of art to the blind and low-vision community. Sarah has worked with Verge Gallery at the University of Sydney, Queensland University of Technology Art Museum, William Robinson Gallery, Museum of Brisbane, and The Abbey Museum of Art and Archaeology. Having grown up in Calgary, Canada, Sarah is currently living in Brisbane, Australia.



Associate Professor Janice Rieger

Head of Architecture, Design and Planning, School of Engineering and Built Environment, Griffith University

Janice Rieger has worked across the cultural sector in Australia, Canada and the USA since 1996 and is the Head of Architecture, Planning and Design at Griffith University. Janice is currently an Australian Research Council Fellow conducting research for Co-creating Cultures of Inclusion: Redefining Access to Cultural Heritage. This is a world-first study to create an innovative co-design model of practice and education for the GLAM sector. She is also working with Creative Australia and Arts Access to create the first national disability arts archive through an Australian Research Council grant. Janice is committed to increasing access and inclusion across the cultural sector in Australia and internationally.



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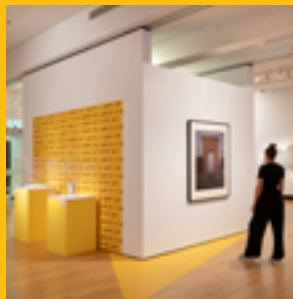
MUSEUMS & GALLERIES QUEENSLAND
2024 CONFERENCE



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Thank you to the many people and organisations we have worked with over the years, in helping us to deliver an extraordinary number of programs and activities to advance Queensland's public museum and gallery sector, and to share our unique arts, culture and stories.



3,987 artists showcased
2.5M audience reach
459 training & professional development programs delivered
26,000 sector inquiry responses
196 national & international exhibitions
248 GAMAA winners and finalists celebrated



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