

STANDARDS

news : information : resources

Volume 8 Number 1 Autumn 2012



source is published four times a year by Museum and Gallery Services Queensland and provides updates on programs, events and services.

Front cover: Participants in M&GSQ's 2011 Standards Program: (Top right) Hou Wang Temple at night, Atherton Chinatown. (Bottom left) Mareeba and Dimbulah Bendigo Community Bank Tobacco Display, Mareeba Heritage Centre. (Bottom right) Original anchor from HM Bark Endeavour, James Cook Museum, Cooktown. To read more about all of the Standards participants, you can download the *Standards Community Directory 2012*, http://www.magsq.com.au/01_cms/details.asp?ID=199. For more information about 35 years of International Museum Day, see pages 10–11 of this issue.

**museum
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South East Queensland Small Museums Conference



19 – 21 October

The Times, they are a Changing



Glennie
ARCHIVES

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Hosted by
The Glennie Archive and
Historical Collection

To be held at
The Glennie School
Herries Street
Toowoomba, Qld



Glennie
THE
SCHOOL

calendar :

■ M&GSQ Touring Exhibitions

■ *Creative Generation Excellence Awards in Visual Art and Design 2011 – 2012 Touring Exhibition*

Grassland Art Gallery, Tambo
6 April – 27 May
Tableland Regional Art Gallery, Atherton
15 June – 23 July

■ *Desert Psychedelic: Jimmy Pike*

Cobb+Co Museum, Toowoomba
25 March – 9 May
Fremantle Prison, WA
1 June – 19 August

■ *Insight: The Hermannsburg Potters Collection of the Moreton Bay Region*

The Gallery @ Bayside Art and Cultural Centre, VIC
28 April – 3 June
Gladstone Regional Art Gallery and Museum
23 June – 18 August

■ *KURU ALALA eyes open*

Jam Factory, Adelaide, SA
19 April – 8 June
Araluen Arts Centre, NT
16 June – 15 July

■ *Metal As Anything: Ron McBurnie*

Tamworth Regional Gallery, NSW
31 March – 28 April
ANU School of Art Gallery, Canberra, ACT
10 May – 2 June

■ *Recycled Library: Altered Books*

State Library of NSW
9 June – 8 July

■ *Tinker, Tailor, Sailor, Soldier: 100 Women*

100 Brooches 100 Stories
Grafton Regional Gallery, NSW
15 April – 20 May
Wagga Wagga Art Gallery, NSW
8 June – 22 July

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

Tweed River Art Gallery, NSW
23 March – 6 May
Bunbury Regional Art Gallery, WA
29 June – 12 August

For further exhibition tour information, visit the M&GSQ website, www.magsq.com.au

■ M&GSQ Training and Professional Development | Sector Development

■ International Museum Day

18 May 2012

To mark International Museum Day, M&GSQ will launch an initiative to grow support for Queensland museums and galleries.

Details of the awareness campaign will be launched soon.

Keep an eye on the M&GSQ e-bulletin, our website (www.magsq.com.au) and your letterbox in the coming weeks.

See more information on International Museum Day, including how to enter this year's photographic competition – *Me in My Museum*, on pages 10–11 of this issue of *source*.

■ Peer Talk 2012

June 2012 (date tbc)

M&GSQ's *Peer Talk* exhibition review event will be returning in June 2012.

For more information, contact Ann Baillie or Deannah Vieth at M&GSQ on 07 3215 0820.

industry development :

■ M&GSQ 2012 Mentorship, Exchange and Fellowship Program

Museum & Gallery Services Queensland (M&GSQ) is proud to announce the recipients of its 2012 Mentorship, Exchange and Fellowship Program. The Program is funded by Arts Queensland through the Regional Arts Development Fund (RADF). RADF is a joint Queensland Government and Local Government partnership to support local arts and culture.

The program delivers great outcomes for the sector by offering professional development opportunities to gallery and museum staff and volunteers working in regional Queensland. It allows them to access expertise in cultural institutions within Australia and overseas, to learn from leading industry professionals and to build lasting networks.

Below is a list of successful applicants to the 2012 Program and their host organisations. More information on each of the recipients and their projects will be featured in the next issue of *source*.

Gallery and Museum Mentorships



Joolie Gibbs

Gallery Coordinator, Gympie Regional Gallery, is undertaking a Mentorship with Maitland Regional Art Gallery, NSW



Roana O'Neill

Public Programs Officer, Bundaberg Regional Art Gallery, is undertaking a Mentorship with the Art Gallery of New South Wales, NSW



Nina Pye

Exhibition Officer (now Venue Supervisor), Redcliffe City Art Gallery is undertaking a Mentorship with Grafton Regional Gallery, NSW

Co-Mentorship | Staff Exchange



Elisabeth Gondwe

Curator/Ethnographer, North Stradbroke Island Historical Museum, QLD

is undertaking a Co-Mentorship/ Staff Exchange with



Robyn Hofmeyr

Coordinator/Filmmaker/Educator, Ration Shed Museum, Cherbourg, QLD

International Fellowships



Geraldine Mate

Senior Curator, Transport and Energy, The Workshops Rail Museum, Queensland Museum, Ipswich is undertaking an International Fellowship with The California State Railroad Museum, USA



Virginia Rigney

Senior Curator, Gold Coast City Gallery is undertaking an International Fellowship with the Museum of Art Fort Lauderdale, USA



Bronwyn Roper

Museum Development Officer, Central Queensland, Queensland Museum is undertaking an International Fellowship with the Chicago History Museum, USA



Vicki Salisbury

Director, Umbrella Studio Contemporary Art, Townsville is undertaking an International Fellowship with the Aberystwyth Arts Centre, Wales, UK

Volunteer Internships



Xandra Eaton

Volunteer, The Museum of Australian Military Intelligence, Canungra is undertaking an Internship with the State Library of Queensland, QLD



Suzanne Gibson

Volunteer, Cairns Historical Society Museum is undertaking an Internship with The Workshops Rail Museum, Queensland Museum, Ipswich, QLD



Kristine Patterson

Volunteer, Zara Clark Museum, Charters Towers is undertaking an Internship with the Museum of Tropical Queensland, Queensland Museum, Townsville, QLD

M&GSQ thanks the industry assessment panel for the 2012 Mentorship, Exchange and Fellowship Program for the valuable input of their time and expertise:

- **Edith Cuffe**, CEO, Abbey Museum of Art and Archaeology, Caboolture
- **Chris Stannard**, Curator, Tanks Arts Centre, Cairns

- **John Waldron**, Cultural Heritage & Collections Manager, Creative Communities, Sunshine Coast Council
- **Michael Wardell**, Vice President, Regional Galleries Association of Queensland
- **Ann Baillie**, Manager Training and Professional Development, Museum and Gallery Services Queensland

M&GSQ is also grateful to Arts Queensland and RADF for their support of the Program for a second year.

Reports from recipients of M&GSQ's pilot 2011 Mentorship, Exchange and Fellowship Program continue on pages 13 to 17 of this issue of source.

■ M&GSQ 2012 Audience Evaluation and Development Study for Queensland Galleries

Museum & Gallery Services Queensland (M&GSQ) is delivering an exciting new initiative in 2012 in partnership with Museums and Galleries New South Wales (M&G NSW). The *Strategic Audience Evaluation and Development Study for Queensland Galleries* will be implemented by 18 regional galleries across Queensland.

The Queensland project follows on from M&G NSW's study of 41 galleries in the period 2008 to 2010, the findings of which culminated in the NSW State Report, ***Guess Who's Going to the Gallery?***

The Study will provide participating galleries with a regional and state-wide evaluation of gallery audiences against which they can measure their individual audiences. The survey covers the following areas:

- Frequency of visitation
- Who they visit with
- How long they visit for
- How people find out about the gallery
- If they participate in public programs
- Motivations for their attendance
- Satisfaction levels
- Gender, age, place of residence
- Cultural and linguistic diversity

- Education, income
- Internet use
- Tourist information
- Other cultural pursuits

M&GSQ Acting Executive Director, Debra Beattie, and Information Officer, Leisha Lawrence, have been working with Michael Huxley, General Manager, Finance and Administration, M&G NSW who is leading the training of gallery staff and volunteers in administration of the survey.

During March, training was delivered in Cairns (attended by staff and volunteers from 5 galleries from Cairns, Townsville and Mackay); in Brisbane (attended by staff and volunteers from 9 galleries from Redcliffe, Redland, Logan, Gold Coast, Caloundra, Noosa, Ipswich, Toowoomba and Stanthorpe); and in Hervey Bay (attended by staff and volunteers from 4 galleries from Bundaberg, Hervey Bay, Gladstone and Gympie).

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

M&GSQ also acknowledges the substantial in-kind support being contributed to the project by Michael Huxley and Museums and Galleries NSW.



Some of the participants from nine galleries in the South-East Queensland region working on an exercise at the Audience Evaluation and Development Study training session.



Top: Participants from five galleries from Cairns, Townsville and Mackay attend the training session hosted by Cairns Regional Gallery.

Above: Participants from four galleries from Hervey Bay, Bundaberg, Gympie and Gladstone attend the training session hosted by the Hervey Bay Information and Visitors Centre.

■ Regional visits by M&GSQ Staff

- Donna Davis (Exhibition Development Coordinator) attended the exhibition and artist talk, *Remote & Wild: photographic works by Richard Green*, at the Ipswich Art Gallery on 27 November 2011.
- Donna Davis visited the exhibitions, *Size Matters II* at the SWICH Contemporary Art Space and *Curious Colours* at the Drawing Point Gallery, Ipswich on 1 December 2011.
- Ann Bailie (Manager Training and Professional Development) and Leisha Lawrence (Information Officer) visited Nature's Powerhouse, Cooktown on 1 December 2011.
- Leisha Lawrence visited the exhibition, *serenity is...* at Caloundra Regional Gallery on 17 December 2011.

- Donna Davis visited Tweed River Art Gallery on 8 January 2012 to view Toowoomba Regional Art Gallery's touring exhibition, *Contemporary Wearables '11*.
- Debra Beattie (Acting Executive Director), Fiona Marshall (Exhibition Program Manager), Donna Davis and Leisha Lawrence attended the opening of *Recycled Library: Altered Books* and the exhibition floor talk by Anna Thurgood, Acting Director, Artspace Mackay at Logan Art Gallery on 18 January 2012.
- Debra Beattie, Fiona Marshall and Ann Baillie attended *California Dreaming*, a talk by Senior Curator, Virginia Rigney on her recent visit to museums in the United States, held at the Gold Coast Arts Centre on 30 January.
- Donna Davis visited the Stanthorpe Regional Art Gallery on 11 February.
- Ann Baillie visited the *Sons of Beaches* exhibition at the Gold Coast City Gallery on 12 February.
- Debra Beattie, Fiona Marshall and Leisha Lawrence attended the opening of *Insight: The Hermannsburg Potters Collection of the Moreton Bay Region* at Redland Art Gallery on 14 February.
- Debra Beattie and Leisha Lawrence visited Tanks Arts Centre and KickArt Contemporary Arts in Cairns on 9 March, accompanied by Amber Church from Perc Tucker Regional Gallery, Townsville.
- Ann Baillie visited the Landsborough Museum on 11 March.
- Leisha Lawrence visited the *Revhead* exhibition and other displays at the Ipswich Art Gallery on 18 March.
- Debra Beattie and Leisha Lawrence visited Hervey Bay Regional Gallery on 19 March.
- Ann Baillie and Deannah Vieth (Training and Professional Development Program Officer) visited Bundaberg Regional Art Gallery and the Hinkler Hall of Aviation on 22-23 March.



M&GSQ Training and Professional Development Program Officer, Deannah Vieth tests the 'Glides like Bert' interactive on a tour with Colleen Foglia, Team Leader, Hinkler Hall of Aviation.



A visit to Tanks Arts Centre in Cairns by M&GSQ Acting Executive Director, Debra Beattie (left), Amber Church from Perc Tucker Regional Gallery in Townsville (right) and M&GSQ Information Officer, Leisha Lawrence (taking photo).

information and referral :

■ Have you returned your 2011 Visitor Statistics to M&GSQ?

At the end of January 2012, M&GSQ sent out a survey to our Queensland constituents asking for your help to collect statistics about your gallery/museum for the 2011 calendar year.

Collecting these statistics is important to M&GSQ. We use them for a number of purposes:

- To build a 'snapshot' of visitation trends across regions.
- To analyse trends between groups of galleries and museums – eg. small, medium, large.
- To compare these trends from year to year.
- To allow M&GSQ to build an accurate picture of the sector to inform our current and future programs, services, policies and directions – to better service Queensland galleries and museums.
- To advocate to all levels of government about the value of museums and galleries locally, state-wide and nationally – as vital institutions within their communities, as tourism destinations within the State, etc.

If you haven't returned your survey, please contact Leisha Lawrence, Information Officer on 07 3215 0820, freecall 1800 680 433 or email information@magsq.com.au

training and professional development program :

■ M&GSQ 2012 Standards Review Program commences

2012 Participants

Museum and Gallery Services Queensland has welcomed nine organisations from Bundaberg and surrounding regions to participate in M&GSQ's 2012 Standards Review Program.

Partnering with Museums and Galleries New South Wales (M&G NSW) to deliver the Standards Review Program for the eighth consecutive year, M&GSQ has been delighted with the results from previous years and is looking forward to another successful program for 2012.

M&GSQ would like to acknowledge the support of Andrew Gill from Bundaberg Regional Council and Lydia Eggunike, Museum Development Officer, for this year's program.

The Standards Review Program is an opportunity for participating museums and galleries to assess their practices and policies against *National Standards*, with the aim of becoming valuable and sustainable community assets. The 'health check' for museums/galleries will result in each of the organisations developing a plan for the future.

The 2012 Standards Review Program participants are:

- Australian Sugar Cane Railway
- Bundaberg and District Historical and Museum Society
- Eidsvold Museum
- Hervey Bay Regional Gallery
- Hinkler Hall of Aviation
- Monto Historical and Cultural Complex
- Mt Perry Museum
- Portside Centre
- The Old Pharmacy

Committing to the year-long Standards Review Program requires significant dedication from participant organisations. Assisting in this process are the Standards Reviewers, who volunteer their time and professional expertise to the program. Reviewers are very familiar with the day-to-day operations of the small to medium museums/galleries that the Standards Review Program has been targeting since 2005, and act as an ongoing reference group for the program. The review process is an invaluable opportunity for participants to learn from experienced and accomplished museum practitioners through onsite visits and the provision of feedback.

M&GSQ is anticipating a productive year working with the 2012 participants to develop action plans that can shape sustainable futures.



Left: 2012 Standards Review Program participants at the recent Briefing Session in the Bundaberg Regional Council Function Room.

Throughout 2012, M&GSQ and M&G NSW will be using the *National Standards for Australian Museums and Galleries v1.2*, which is a set of principles, guidelines and benchmarks that all organisations can use for developing best practice across core areas of: Managing the Museum; Involving People; and Developing a Significant Collection. Version 1.2 (November 2011) of the *National Standards* has updated resources and links, and was produced collaboratively by members of the National Standards Taskforce from Arts Tasmania, History SA, Museum & Gallery Services Queensland, Museums & Galleries NSW, Museums Australia (Victoria) and the Western Australian Museum. The release of this latest version continues the Taskforce's commitment to continually review the document so that it remains relevant to the needs of Australian museums and galleries. *National Standards* is available from the M&GSQ website and http://www.collectionsaustralia.net/sector_info_item/107

To start or join discussions about the Standards with others in the museum sector, sign up to <http://manexus.ning.com> and join the *National Standards for Australian Museums and Galleries* Group, <http://manexus.ning.com/group/NSFAMG>

Briefing Session

The Briefing Session for M&GSQ's Standards Review Program was held in Bundaberg on 23 March. Bundaberg Regional Council kindly provided their function room for both the Information Session on 10 February and the Briefing Session on 23 March. Ann Baillie, M&GSQ Manager Training and Professional Development

and Deannah Vieth, Training and Professional Development Program Officer, travelled to Bundaberg on both occasions to

facilitate the sessions and welcome participating organisations into the 2012 program.

The purpose of the full-day Briefing Session was to introduce participants to details of the program schedule and to begin the important task of completing the Self Review Survey. The session allowed organisations to ask specific questions and to learn how to access relevant resources for completing the Self Review Survey.

The Briefing Session also provided the opportunity for participants to highlight their achievements and aspirations and discuss expectations. At the Information Session, participants heard via Skype from past participant Ross Bower, President of Redland Museum, about the value of the Standards Program and the success that Redland Museum has had in fundraising over 1 million dollars! Lisa Jones, Curator of the Queensland Police Museum and Kylie Bourne, Cultural Development Coordinator at Western Downs Regional Council spoke at the Briefing Session via Skype with their tips for participants just starting out in the program. The fact that Lisa has contributed to the program both as a Reviewer and as a participant attests to her view of the benefits of the program. Kylie spoke of the Miles Historical Village's involvement in M&GSQ's Standards Program in 2009, and stressed: 'I really see the amazing value in the program and am happy to provide support in any way I can in encouraging others to participate'.

Participating organisations' profiles will soon be available on the M&GSQ website.

■ Griffith University Social Enterprise Workshops with Christine Ianna and Lisa Jones

This is the third consecutive year that M&GSQ has coordinated training workshops as part of the Griffith University Social Enterprise Program. M&GSQ continued its partnership with Griffith University School of Humanities, who provide funding for a training course in basic collection management and preventive conservation as a prerequisite for students undertaking their social enterprise placements in museums in 2012.

The workshops provide an invaluable learning experience for the students prior to beginning their work placement with their allocated cultural organisation. This training opportunity was also open to volunteers from those organisations accepting students for placements.

Lisa Jones, Curator, Queensland Police Museum introduced students and volunteers to policies and procedures that describe and articulate a collecting institution's purpose.

The first workshop looked at collection management in general and covered areas such as:

- What policies should a collecting institution have;
- What procedural frameworks should be in place;
- Assessing the significance of objects – an introduction to significance;
- Object files – the information you collect and the links you make;
- Working through the significance criteria;
- Statements of significance.

The second workshop saw Christina Ianna, Conservator, provide students and volunteers an insight into preventive conservation principles that underpin the use and preservation of cultural collections and the individual items held in these collecting and exhibiting institutions.

Christine's introduction to preventive conservation unpacked key elements of collection preservation and terminology i.e. conservation, restoration, preventive conservation.



Top: Students and museum volunteers at the Preventive Conservation Workshop. (L-R, back row) Bruce Stenekes, Frank Meoni, Sylvia Penc, Teresa Davies, Talli Rose Allen, Alexandra Cronin and Peter Hyde; (front row) Christine Ianna, Brad Shillig, Lydia Jeffrey, Marilyn O'Sullivan, Joy Wilson and Catherine Chatterley.

Centre: Christine Ianna with volunteers. (L-R) Teresa Davies and Marilyn O'Sullivan from Miegunyah and Peter Hyde from Brisbane Tramway Museum.

Above: Lisa Jones shows students a sword from the Queensland Police Museum collection. (L-R) Bruce Stenekes, Lydia Jeffrey and Catherine Chatterley.

Collection damage and deterioration was another focus of the day, where students considered the factors contributing to deterioration of collections and objects in collections.

Other topic areas included:

- Recognising the causes of damage/deterioration (eg insect frass, excess light, water, mould).
- Identifying symptoms of damage/deterioration (eg holes, fading, colour change, staining).
- Controlling and preventing damage and deterioration factors.
- Recommended display, storage and handling guidelines.
- Recommended display and storage materials.
- Condition reporting.

The students completed an object condition report in pairs, and reported back to the whole group on the causes and symptoms of damage and recommendations for mitigating damage/deterioration.

The final workshop was held at the Queensland Police Museum and focussed again on collection management, facilitated by Lisa Jones. Topics included cataloguing paperwork and understanding the detail required for completing a catalogue sheet. Classification and storage systems were discussed as well as object numbering systems and materials used for applying numbers to objects.

Students were asked to provide feedback on their learning experience:

'Excellent trainers with experience in each subject.'

'Strength of the knowledge-base of the lecturers. Coverage of subjects.'

'Informative theory presentations with hands-on practical exercises. Good to have the last workshop at a museum with good example items.'

'I found the workshops very informative, there was an abundance of information to help me with my placement.'

■ **Securing Funding Workshop**

Far North Queensland
7–8 March 2012

M&GSQ's annual *Securing Funding* workshop was held in Atherton and Malanda on 7 and 8 March 2012. Participants identified many strengths of the workshop including:

'Amazingly well documented. Expertise brought from wide afield to this small district. Excellent organisation and time management.'

'Very professional presentations. Case studies and discussions.'

'Diverse range of speakers within a specific subject range. Clear presentations.'

Participants travelled from all over Far North Queensland to attend the workshops. Organisations represented included: Cook Shire Council; Mareeba Historic Society; Tableland Regional Gallery; Atherton Chinatown; Cairns and District Chinese Association Inc; Herberton Mining Museum; Cooktown History Centre; Ravenshoe Visitor Information Centre; and Girringun Aboriginal Corporation, Cardwell. Museum Development Officer, Jo Wills, also attended.

Funding body representatives included:

- Dianne Dahlitz, Coordinator, Community Heritage Grants, National Library of Australia;
- Mark Both, Regional Arts Development Fund Liaison Officer, Tablelands Regional Council;
- Suse King, Arts Development Officer, Creative Communities, Arts Queensland on Arts Queensland funding opportunities including Development and Presentation Grants and Career Development Grants;
- Letitia Norton, Regional Arts Fund Manager, Queensland Arts Council (via Skype);
- Jeanice Henderson, Grants Manager, Foundation for Rural and Regional Renewal (via Skype).

Other speakers included:

- Dr Linda Griffith, Director, Linda Griffith Consultancy on *Philanthropy and Fundraising*;
- Ann Baillie, Manager Training and Professional Development, Museum and Gallery Services Queensland on *Finding the right grant for*

your project; Designing a project; and Writing a grant application;

- Debra Beattie, General Manager, Museum and Gallery Services Queensland on *Preparing a budget*;
- Deannah Vieth, Program Officer, Museum and Gallery Services Queensland on *M&GSQ's Standards Grant Program*; and an outline of *Your Community Heritage Program* from the Federal Government Heritage Grants Section.

Successful case studies were presented by:

- Suzanne Gibson, Cairns Historical Society Museum and Dr Jo Wills, Museum Development Officer on their Museum Outreach Project, *Where are you from?*
- Suzanne Gibson also presented on strategies for their successful bid for Sustainability Funding from Cairns Regional Council;
- Mary Low, Cairns and District Chinese Association Inc. on CADCAI's fundraising journey;
- Ross Bower, Redland Museum on Fundraising for the Redland Museum extension (via Skype).

Presentations can be found on M&GSQ's website http://www.magsq.com.au/01_cms/details.asp?ID=900

sector news :

■ International Museum Day 2012



Every year since 1977, International Museum Day (IMD) is held worldwide sometime around 18 May. From America and Europe to Asia, Africa and Australia, International Museum Day aims to increase public awareness of the role of museums in developing society.

The theme for 2012 is *Museums in a Changing World. New challenges, new inspirations.*

Today, the world is changing faster than ever. New technology delivers new ideas, gigabytes of information, news of an increasingly unstable climate, all shared by social media. Modern museums must compete for an audible voice against the furious pace of this background.



Top: Fiona Brady from Cook Shire Council and Suzanne Gibson from Cairns Historical Society Museum.

Centre: 2012 *Securing Funding* workshop participants at the Malanda Council Chambers. (L-R) David Foster, Helen Kindt, Fiona Croft, Dr Jo Wills, John van Grieken and Ken Keith.

Above: Mary Low from Cairns and District Chinese Association Inc, Carol Austin from the Ravenshoe Visitor Information Centre, and David Foster from the Mareeba Historic Society.

Museums in a Changing World is recognition that institutions are faced with interpreting, and existing in, a field that is becoming increasingly fluid. Each may face a unique set of goals, interests and audiences.

For more information, to download the official IMD poster, or to promote your IMD event, visit <http://network.icom.museum/imd2012.html>

This year, the International Council of Museums (ICOM) is holding a photography competition for museums and galleries around the world.

Me in My Museum photo contest is to celebrate the 35th anniversary of International Museum Day. Take a photo of yourself, alone or with friends, in your favourite museum with the official logo created for the event on display. You could also invite your visitors to take a photo around your museum/gallery with the logo and submit it to the competition.

The winning photo will be selected by:

- How prominently the logo is displayed in the photo;
- Originality of the place and the pose;
- The enthusiasm and vitality of the subjects posing for the photo.

Museum lovers everywhere are invited to participate and email their photos before **22 April 2012** to imd@icom.museum – if you're in Queensland, M&GSQ is interested to see your photos too, so please send a copy to information@magsq.com.au

The winner will receive a 'surprise bag' full of goodies from museum stores around the world. The event logo, competition rules and entry form can be downloaded at <http://network.icom.museum/imd2012/imd-2012/me-in-my-museum-photo-contest.html>

■ Museums Australia National Conference 2012

Adelaide, South Australia
24–28 September 2012

The University of Adelaide lies at the heart of South Australia's cultural precinct and will be the

ideal venue to explore the Museums Australia National Conference 2012 theme: *Research and collections in a connected world*.

How can museums and galleries contribute to the needs of a world that is awash with information but hungry for meaning? To address this important and timely question, a diverse program of events exploring the potential of research will be offered:

- *By museums:* the role of collections and curatorial expertise in understanding current global challenges such as climate change;
- *With museums:* research collaborations with industry, academia, government and community;
- *About museums:* how the process and outcomes of research can transform the social, economic and educational role of museums in a rapidly changing world.

Within this overarching theme, session threads will embrace the arts, natural history collections, heritage sites, specialist collections, visitor research, social history, living collections, community initiatives, digital heritage and interdisciplinary ventures.

Call for abstracts close 27 April 2012
Early bird registrations close 13 July 2012
www.ma2012.org.au

■ Queensland Museum South Bank reopens

The redeveloped Queensland Museum opened in January with a three-day celebration following its \$14.3 million revamp. The Museum unveiled its newly designed Discovery Centre, main entrance foyer, Energex Playasaurus Place and Museum Shop.

There's a fresh new feel to the Museum thanks to the work of Freeman Ryan Design and Cox Rayner Architects.

More than 30,000 people visited the Queensland Museum and Sciencentre over the opening weekend from 20–22 January. 20 January was 150 years, to the day, since the Queensland Museum was established in 1862.

re : source

■ **2012 Grants and Philanthropic Funding Opportunities** handouts now available to download

Check out the M&GSQ website for an up-to-date online database of funding and grant opportunities of interest to museums, galleries, collecting and exhibiting institutions in Queensland.

Available at www.magsq.com.au the database is organised into areas of activity. These include capital works; staffing and administrative costs; equipment; workshops, seminars, conferences and training; conservation/preservation; project work (eg. exhibitions, events, collection projects); Indigenous programs; residencies, internships, individual development.

A print version of the full list of grant and philanthropic opportunities, with a calendar of due dates, is also available from the M&GSQ website.

■ **State Library of Queensland Collections** available for loan

Are you looking for a unique way to enhance your upcoming exhibitions with fascinating contemporary or heritage treasures and stories from State Library of Queensland's extensive collections? Cultural institutions, small or large, located anywhere in Queensland or interstate can access State Library's collections for loan for exhibition purposes.

State Library's collections include a rich and diverse range of books, journals, newspapers, manuscripts, artefacts, maps, rare books, artists' books, music, photographs, film, electronic resources including digital stories, and more.

For further information about State Library's exhibitions loans program and becoming an approved cultural institution for exhibition loans, visit <http://www.slq.qld.gov.au/services/loans> or contact Fe Skoufa, Exhibitions Registrar on 07 3840 7889 or email fe.skoufa@slq.qld.gov.au

For further information about the State Library's Collections, visit www.slq.qld.gov.au/coll

■ **DATE CLAIMER:** ***The Times, they are a Changing*** **South East Queensland Small Museums** **Conference, Toowoomba**

Dates: 19–21 October 2012

Venue: The Glennie School, Herries Street, Toowoomba, Queensland

Hosted by the The Glennie Archive and Historical Collection.

For more information contact Mrs Jennifer Black, The Glennie School Archivist on blackj@glennie.qld.edu.au

■ **Critical Approaches to Museums and Heritage**

Centre for Heritage Innovation Research Seminar Series

Venue: The Board Room, UQ Art Museum, St Lucia Campus, University of Queensland
Thursdays, 4:00 – 5:30 pm

Thursday April 19:

Dr Graeme Were, University of Queensland
Cultural Restitution in the Digital World: Exploring a New Political Economy of Images in the Pacific
[Organised by UQ Art Museum and followed by reception]

Thursday May 3:

Joanna Besley, Arts Queensland
The Generative Potential of Museum Projects: Valuing Community Collections

Thursday May 10:

Dr Craig Forrest, University of Queensland
Legal Pluralism in the Pacific: Solomon Island's World War II Heritage

Thursday May 24:

Dr Michael Westaway, Queensland Museum
Building a Walba with the Lardil people, Mornington Island, Queensland

For enquiries, contact Dr Graeme Were, Convenor of Museum Studies, University of Queensland
g.were@uq.edu.au

M&GSQ 2011 PILOT MENTORSHIP, EXCHANGE AND FELLOWSHIP PROGRAM

The last of our reports from the 2011 Recipients about their placement activities.



EMMA BAIN
Director, Redland Art Gallery
**Recipient of a Gallery
Mentorship**
Host Organisation:
**National Gallery of
Australia, ACT**

The Mentorship provided an excellent and rare opportunity to develop my specialist arts management skills. I learned about the considerations that need to be taken into account when undertaking international loans including time lines, costs, packaging, conservation, customs and legal obligations.

I was provided with collection management tips in relation to quarantine, storage, conservation, handling, climate control, accession marking, specialist suppliers and customisation of collection management software.

It was very useful to understand the parameters and framework for borrowing artwork from the National Gallery of Australia (NGA) including timelines, costs, environmental concerns and standard facility report requirements; and also the process to register interest to host NGA travelling exhibitions, including the documentation required.

The Mentorship provided a great opportunity to work in a major institution outside of Queensland, and to be able to ask questions and advice from specialists across the various NGA groups as to how their processes work within the larger organisation.

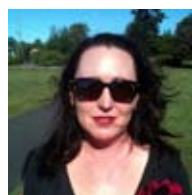
It also gave me an opportunity to showcase Redland Art Gallery's programs and discuss how it operates as a regional gallery in Queensland.

A highlight of the Mentorship was the generosity of time and the exchange of information offered by my mentor, Belinda Cotton, and the NGA

staff; and the opportunity to meet with so many people across the organisations and also from external government departments.

I have been able to build my interstate networks in the visual arts industry through the meeting opportunities provided, and to expand my file of gallery specific reference material.

I have already started referencing the gathered material and using the skills I have taken away from the Mentorship. The reference material will be particularly useful for projects we will be rolling out throughout 2012.



ANNA THURGOOD
Exhibitions Curator, Artspace
Mackay
**Recipient of a Gallery
Mentorship**
Host Organisation:
**National Gallery of
Australia, ACT**

My Mentorship was of great benefit to me, allowing me the rare opportunity to gain an insight into the workings of a large institution such as the National Gallery of Australia (NGA). It made me realise the importance of the works of art in any collection – how they must be preserved for future generations to enjoy, through preventive conservation and expert handling at all times. I also learnt about the value of planning and communication across different sections within the gallery.

I feel that this experience has given me the capacity to see a 'bigger picture'. To understand that even in a regional gallery, with all our commitment to our local community, we are still a part of something larger, and that in order to provide our community with the best possible cultural experience, we need to maintain our standing on a state-wide and national level. This will ensure that we are able to secure the

most interesting and exciting exhibitions for our community. We also need to keep our collection moving forward – to make it accessible to the local community through exhibitions, but to also have a commitment to making it accessible online, for the benefit of all.

A major benefit of the Mentorship was being able to talk to people who look after all the different areas I oversee in my job (conservation, registration, mount cutting and framing, imaging, collection management systems). These are people who, aside from being some of the best in their field, were very generous with their time and who I know I can call on in the future to ask for advice and guidance. I was also able to gauge the standards applied at Artspace Mackay against those employed by the NGA.

I believe my Mentorship will benefit Artspace Mackay through my increased knowledge and awareness of best-practice industry standards. I was able to glean some key observations about how I should instigate some new initiatives here at Artspace Mackay.

The experience was wonderful. My mentor, David Turnbull, was a wealth of knowledge. He went out of his way to find out what I was interested in and spent quite some time setting up appointments and sessions with relevant people throughout the NGA.



KARIKE ASHWORTH

Volunteer, Redcliffe City Art Gallery

Recipient of a Volunteer Internship

Host Organisation:

Bundaberg Regional Art Gallery

During my two-week Internship, I had the opportunity to obtain an in-depth understanding of the whole workings of Bundaberg Regional Art Gallery (BRAG). I spent time with each of the staff to get a thorough overview of their roles, and I was also able to observe how other galleries in the Bundaberg Regional Council area operated in relation to BRAG, with visits to Childers and Gin Gin.

My main goals during the Internship were to understand BRAG's school outreach program and to obtain feedback from the local schools on the Hermannsburg Potters Education Kit which had recently been commissioned by Redcliffe City Art Gallery.

I worked closely with the Public Programs Officer to learn about planning and implementing a variety of public programs across a regional gallery. The skills and ideas I acquired were really beneficial, for example: the types of programs which suit the demographic of Bundaberg (similar to Redcliffe); ways to encourage attendances at these programs; how to integrate children into the gallery space; how to increase family attendance at the gallery; and how to reach out to the appropriate points of contact at schools. I learnt that the demographic is vital to what is exhibited in the gallery. It seems logical now, but at the time I had no idea how important this was in terms of audience retention.

Most importantly, I had the opportunity to speak directly to some real schools about their learning challenges and needs, which gave me the context and the confidence I did not have before. The experience and skills I gained in talking to teachers, learning their language and identifying with them gave me the self-assurance I needed to approach our Redcliffe schools and potentially roll out a program that would really benefit the schools and the gallery.

The Internship experience was invaluable to me. To spend two weeks of solid time in a gallery and learn about each individual role and how it operates was exactly what I needed. In terms of my career goals, the most valuable thing I learned about was the context of a regional gallery within the framework of the regional council.

I attended all staff and planning meetings during the Internship and with the Manager of Cultural Services, Andrew Gill, I had the opportunity to attend some high level planning meetings including some with other Arts and Cultural senior officers of Council. Andrew is very generous in sharing his knowledge and networks, and we had some excellent opportunities to talk and share experiences while we were driving to Childers and Gin Gin.

The networking opportunities were excellent as well, and I am already using the contacts I made while in Bundaberg. I could not have asked for a more generous group of people to help me.

On my way home from BRAG I had the opportunity to visit Gatakers Artspace, Hervey Bay Regional Gallery and the Gympie Regional Gallery.

Since returning from my Internship, I have used the knowledge I gained to feed into completing the Hermannsburg Potters Education Kit, which is now touring with the show; I have started work on our Moreton Bay schools database; and I have prepared a presentation for Redcliffe City Art Gallery full of ideas and initiatives learned from BRAG which we could implement at the gallery – including ways to obtain funding for these initiatives.



LEIGH DENNIS

Volunteer, Yeppoon RSL Military Museum

Recipient of a Volunteer Internship

Host Organisation:

Army Museum of North Queensland, Townsville

During my Internship, I had the opportunity to become familiar with behind the scenes of the Museum's various sections. I became acquainted with the artefacts register and participated in the conservation of a range of objects. A highlight was being involved in identifying the markings on a Samurai sword.

I gained knowledge and skills in the cleaning of items according to their different materials; in handling artefacts appropriately; and in storing them in a way that they can be quickly located.

My experience with my mentor, Amanda Pontifex, and the workers of the Museum was one of the best things I could have hoped to do (to the degree where I plan to return to continue to volunteer my time). The Internship has encouraged and increased my interest in artefact conservation and preservation, and in looking for further training courses.

The outcome of the Internship has been to inspire me to change various set-ups in our Museum, such as a new registration system that is more thorough in obtaining information from the source. I also hope to obtain as much training for the volunteers as possible, with the goal of providing the best protection for the Museum's artefacts.

Since returning from the Internship, I have been sharing my knowledge on conservation and preservation with the group, and have been collecting more information on the provenance and history of our Museum's objects.



KAREN DOUGLAS

Volunteer, Fassifern District Historical Society, Templin Museum, Boonah

Recipient of a Volunteer Internship

Host Organisation:

Powerhouse Museum, Sydney, NSW

I was very fortunate in that discussions with my mentor, Rebecca Pinchin, prior to my visit to the Powerhouse Museum had resulted in her tailoring the Internship to meet the specific needs of our historical society and our collection.

The activities I undertook were designed to look at an object from the time it first comes to the Museum, through to cataloguing, conservation and storage.

A major aspect of my placement was an introduction to the Australian Dress Register (ADR), and being permitted to attend the ADR advisory committee meetings. I was invited to bring a garment for inclusion on the ADR and subsequently learned how to measure, describe, annotate and prepare a garment for entry on the Register.

Everything I heard, saw and experienced during the Internship can now be used with our own textile collection and can be demonstrated to my fellow volunteers at a local level.

I gained knowledge in treating a variety of textiles, and specifically the storage of hats and clothing. I learned how to construct a variety of supports for hats; how to make supports for clothing while they are in storage; how to handle garments; how to prepare garments for display and how to dismantle a display; how to assess a garment; and how to do condition reports and complete documentation on a garment.

I was also able to glean information on how to better photograph garments for publications.

The contacts I made at the Powerhouse Museum will be invaluable as I continue to work on our own collection. The Internship was a brilliant way to learn good museum practice first hand.



ANDREW GILL

Manager of Cultural Services,
Bundaberg Regional Council

**Recipient of an
International Fellowship**

Host Organisation:

**The Sterling and Francine
Clark Art Institute,
Massachusetts, USA**

Prior to leaving Australia for my Fellowship, I had many discussions with my mentor, Michael Cassin, about the ideas and activities I might explore during my placement. Although my main focus was on the interpretation and educational side of the Clark Art Institute, when Michael came to understand the scope of my current role, he offered to broaden this focus to encompass other aspects of The Clark's operations. In the end, an extensive schedule was developed and continued to evolve during the placement. I cannot overstate how generous Michael was with his time and how helpful he was in making this process meaningful.

I had access to a wide range of staff at the Clark, including curators, manager of the members program, volunteer coordinators, marketing and communications staff, the retail outlet, and even security staff, as well as having quality time with Michael to discuss education and public programs, children's programs, and gallery events. I attended openings, joined in on school

tours, tested the audio guides and undertook research in the library. I also experienced a range of other opportunities, including sitting in on a presentation by the Disney Institute on quality visitor service, and undertook visits to a large number of other institutions, such as:

- the Williams College of Art, a gallery/museum set up to showcase the history and workings of art museums;
- the nearby Norman Rockwell museum;
- a visit and discussion with the director of the Massachusetts Museum of Contemporary Art;
- the Bennington Art Museum, a very interesting private gallery with an eclectic collection;
- I even got to visit the Baseball Hall of Fame;
- Before leaving Boston, I visited the Massachusetts Fine Art Gallery, The Boston Children's Museum and the Isabella Gardner Museum.

It was of enormous personal and professional value to be able to network and see how another country deals with many of the same issues as ourselves and to see so many wonderful institutions, especially getting an in-depth look at how a major regional player like The Clark operates. It was energising seeing a thriving arts community in a small regional area. I especially revitalised my own knowledge of education and interpretation, but also got a broader experience base in a much larger institution and a more worldly and complete understanding of the international museums and galleries sector.

Since returning from my Fellowship, we have made some noteworthy changes at BRAG (Bundaberg Regional Art Gallery), including fundamental changes to our exhibition turnover and the way in which we deliver our exhibition openings. We are also reviewing our volunteer program; the establishment of a friend's group; and options for our gallery shop.

Overall the experience showed me what we are doing well and a few good ideas about improvements, but also showed a number of areas that would be unlikely to work for us. I see this as possibly the best outcome, as previously tempting ideas can now be put aside until later or be thrown out without wasting time in developing them.

I cannot say enough about having the opportunity to work with a wonderful teacher and mentor like Michael Cassin. He was amazingly generous with his time, and was able to steer my time in the right direction as the Fellowship evolved. Needless to say that it was The Clark as the host organisation that enabled Michael to do this and all the staff I met were also incredibly generous to me during a very busy period.



Top right: **Andrew Gill in front of the original Sterling and Francine Clark Museum, Massachusetts, USA.**

Bottom right: **Andrew being met by his mentor, Michael Cassin, Director of the Center for Education in the Visual Arts at the Sterling and Francine Clark Art Institute, together with one of the Institute's summer employees, Lisa.**



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